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VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc., Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 207 No. 5 NEW YORK, WEDNESDAY, JULY 3, 1957 PRICE 25 CENTS

JAZZ: IT'S ONLY A PAPER BOOM

50 (Well, Probably) Scripts in Silos As Tryouts Pitch for Haymakers

Strawhat tryouts are apparently still pie-in-the-sky for legit managements. Despite the rarity of Broadway payoffs from citronella circuit break-ins, the low-cost angle remains a compelling lure. From present indications, the barn-bow orop this summer will number somewhere around 50, about the same as last year and more or less par for the field.

As always, some of the so-called tryouts appear to be cases of great expectations. Increasingly in recent seasons, the tryout tag is apt to be a matter of courtesy or just false optimism. On the other hand, there has been at least one show, "An Evening With Beatrice Lillie," put together primarily as a silo belt vehicle and subsequently serving as a cleanup on Broadway.

Despite the soaring cost of production and operation on the mosquito trail, it's still a bargain compared to the ruinous spiral on Broadway. Also, when authors and author-agents are unable to scare up a New York production for a script, the rural trial spin offers a chance to get a look at the piece in performance, plus audience reaction (if any) and a hoping-against-hope stab at recognition.

In the tabulations below, only the seemingly serious tryout projects are included. From advance reports, at least one, "Man in the Dog Suit," is figured a virtual certainty for Broadway production in the fall. But haymow tourers such as George Jessel's solo "Show Time" obviously don't rate as "tryouts." Also, items like Paul Green's "The Founders" and Kermit Hunter's historical pageants

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Remake of Hemingway 'Farewell' Again Stirs Italy's World War I Vets

Rome, July 2.

Producer David O. Selznick called a hasty press conference here following a published protest by an Italian veterans group against the shooting of "A Farewell to Arms" in this country. Original work included the Italian retreat before the Austrio-Hungarians in World War I.

Group of local vets of World War I including some generals and other high echelon officers, asked that work on the Hemingway novel be stopped, or, if the film was completed, that release of it in this country be prohibited. Group said the story "could be constructed as degrading to the Italian Armed Forces." Same complaint was made when "Farewell" was filmed first time.

Selznick, in his press confab, asserted his film "contained nothing offensive nor even remotely damaging to Italian military

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PAR'S 7-DAY WONDER VIA REHEARSAL SKED

Hollywood, July 2.

What may be the shortest shooting schedule ever assigned a major studio production has been worked out for "Hear Me Good," which rolls at Paramount Monday (8). Film will be shot in seven days.

Short shooting schedule is the result of extensive pre-production planning, including three weeks of dress rehearsals on completed sets and utilization of the tape recording method to help actors prepare their roles.

Hal March stars in the film which Don McGuire wrote and will produce and direct.

Church Boycott Hits Conn. Barn

Litchfield, Conn., July 2.

Members of the local Roman Catholic parish have been warned to boycott the Litchfield Summer Theatre on the basis of "objectionable" shows it has presented. The ban was announced from the pulpit Sunday of last week (30) by Rev. Lawrence E. Skelly, of St. Anthony's Church.

According to parishioners, the priest condemned the strawhat's current production, "Pajama Tops," and also cited such other recent offerings as "Rose Tattoo" and "Will Success Spoil Rock Hunter." He asserted that they are among seven plays found objectionable this season by the archdiocesan paper, but also mentioned that he has been following the summer theatre play ratings of the church magazine, Sign, and also the Legion of Decency classifications.

Skelly has reportedly sent word

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Stars Pay Own Fares To Danny Thomas Show For New Catholic Hosp.

Memphis, July 2.

Although cash receipts are undisclosed, some 20,000 persons filled Russwood baseball park here for the benefit organized by Danny Thomas on behalf of St. Jude Hospital. This was fullfillment of a promise made by Thomas to Cardinal Stritch of Chicago. Goal is the erection of a new $2,000,000 Catholic hospital in the Memphis area.

Thomas had unusual support. All performers took care of their own travel tabs and other costs while the musicians and stagehands' locals, respectively, dead-

(Continued on page 17)

BIG-PAY NAMES VS. B.O. PAYOFF

By MIKE GROSS

In the practical world of show biz economics, the jazz artists are running ahead of the "boom"—a "boom" that's reflected in the press and magazines rather than at the b.o.

"The jazz artists themselves," says indie jazz promoter Don Friedman, "are making the 'boom' financially unrealistic." It's his opinion that the "write-up" splurge that jazz has been receiving recently has thrown jazz artists' salaries out of proportion to their actual draw potential. Despite the fact that many recent jazz tours have fallen by the b.o. wayside, the jazz artists are steadily hiking their price demands. "This," says Friedman, "is making it difficult for promoters of concerts and festivals, as well as club owners, to operate."

He puts the price onus on the handful of top jazz names operating today. "The second-stringers are okay when it comes to salary," he admits, "but a jazz promoter can't afford to gamble without a name and names are making a jazz presentation virtually prohibitive."

Any decent jazz package now, he claims, costs a promoter between $3,500 and $4,500 against 50% of the take from the first dollar. This leaves the promoter with 50% of the gross to take care of the cost of the hall, advertising and promotion expenses. "It's gotten so," he states, "that you can't go into New York's Carnegie Hall with only one show and make money. You need two performances and you've al-

(Continued on page 56)

'Island In Sun' Beats Dixie Rap?

Hollywood, July 2.

20th-Fox sales chief Alex Harrison stated here that Darryl F. Zanuck's "Island in the Sun" is outgrossing "King and I" in supposedly race-touchy cities of Lexington, Louisville, Oklahoma City and Charleston, W. Va.

Resultantly the film will pick up Texas, Virginia and Florida playdates.

Symphonic Soldiers

Tel Aviv, July 2.

Zahal Symphony of Israel is a unique musical aggregation in that its conductor, Shalom Riklis, is a major in the Israeli army and his musicians, ages 18 to 21 and both sexes, are all enrolled Israeli soldiers.

"Zahal" is abbreviation for the Hebrew designation, Zva Hagana Leyisreal, for this state's armed force

Stanton Speaks Up in Defense of Khrushchev Telecast, Editorializing

Washington, July 2.

After maintaining a discreet and virtually complete silence for the past four weeks over criticism of CBS' Nikita Khrushchev interview, Columbia prexy Frank Stanton today (Tues.) entered a strong defense of the web's news operation and furthermore declared that on-the-air editorializing is a must for the future.

Speaking before the National Press Club, Stanton led off his speech with a swipe at President Eisenhower's remarks anent CBS' position as a "commercial enterprise" in the Khrushchev situation. "I come from a commercial organization," Stanton said in his opening line.

"A major duty of that organization is to report the news. A major right is to editorialize about the news."

Describing the television interview as "a wholly new dimension of journalism" which has the "ability to confront viewers with personalities in the actual process of making news," Stanton stated that "in its use, we feel duty bound to bring the most important men and ideas of our times to the American people. And in the manner in which this is done we are determined to acquit ourselves as your brothers in a free press.

"For if we define as 'the most important men and ideas' those that are most apt to affect importantly the lives of our viewers and listeners and readers, then we must, I think, place our whole confidence in the wisdom of Jefferson's statement that the people 'may be

(Continued on page 17)

JACK BENNY'S JACKPOT PAYOFF IN LAS VEGAS

Las Vegas, July 2.

Jack Benny is hitting jackpot takes in his first Las Vegas booking at the Flamingo Hotel. According to operator Al Parvin, about 1,000 customers have been turned away at each show during the first 10 days. Up to 800 are being seated at each session.

According to Parvin, the first 10 days of Benny's engagement took in more coin than the first 20 days of the preceding show, and 33% more than any other layout in the Falmingo's history including Judy Garland. The minimum $3 per person built up to an average of $6 for food and $4 for drinks. Casino biz also up by 33% especially on the slot machines, roulette and blackjack.

Skouras to Tour 14 Soviet Cities

Spyros P. Skouras, president of 20th-Fox, is going to Russia in September as guest of the Soviet Government.

Skouras discloses that he will make Russia his first stop, visiting some 14 cities in the Soviet Union. He is planning also to tour some of the other countries in the Red orbit.

Asked whether he'd go to Hungary, Skouras said he'd like to "but it's difficult to get visas." Before going behind the Iron Curtain, the 20th topper plans to visit South Africa, where his company has extensive holdings.

Skouras has been planning the Soviet trip for at least two years.

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Costello Link to Vegas Prowled by Ill. and Ind. Through Insurance Firm

Chicago, July 2.

Impact of the Tropicana case has state authorities in Illinois and Indiana also in the act supporting the efforts of New York and Nevada authorities to link Frank Costello to the operation of the Vegas nitery. According to a Chicago Daily News story, Illinois and Indiana insurance departments are investigating the Guarantee Reserve Life Insurance Co. here which holds a mortgage on the club totalling $2,801,111, or 30% of its assets as of last September.

The insurance company obtained the Tropicana mortgage through its former prexy Frank Jaffe who

(Continued on page 57)

Bard Fest Brings Mobs, Culture, Exotic Foods To Artier Stratford, Ont.

By PAUL A. GORMLEY

Stratford, Ont., July 2.

What does an annual diet of culture do for a town? Take this once shabby railroad burg of 20,000 population. It started with a Shakespeare Festival in 1953 to which has since been appended jazz music and film festivals. Here are some of the results:

Besides getting free newspaper space, town has been visited by tourists from 32 of the American states, plus Hawaii, from European lands and Korea, Japan and Indonesia. Overflow from hotels and motels puts money in pocketbooks of room-renting burghers, not less than $35,000 each summer. The whole town is spruced up, classier and definitely artier. Both long-hair and cool jazz records now sell two-for-one over former times. Film houses gross double when exhibiting Shakespeare, historical and art subjects.

Not the least piquant development in the town is a Gourmet

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'Aging' Crack Riles Crawford

She Sees Established Drawing Power Keeping Film Industry Afloat Today

By DAVE KAUFMAN

Hollywood, July 2

Joan Crawford has unloosed a blast at a poll taken recently by Extension mag, a Catholic monthly. She asserts that if it weren't for the established, so-called "aging star," the pix biz would be in really serious trouble today. Poll of mag's predominantly youthful subscribers reflected a strong sentiment that the stars of middle age or over should either quit or stop playing romantic roles opposite youngsters.

Miss Crawford rapped Extension poll and other surveys indicating the picture-going audience today is mainly teenage. The star declared "they're not getting their results from moviegoers. And I don't think teenagers comprise the majority of the movie audiences. I'd hate to think what would happen to picture business if Gregory Peck, Cary Grant, Gary Cooper, Katherine Hepburn, Bette Davis and Jimmy Stewart retired. There's no reason why they should retire."

She took special exception to Extension poll's criticism of an older star such as Gary Cooper playing the romantic lead opposite Audrey Hepburn in "Love in the Afternoon." "I saw the picture and was enchanted by every minute of it. How will the younger stars make the grade if they don't have the well-known ones to

(Continued on page 63)

Tebaldi's Grand Evening At Lewisohn; Not SRO But a Tumult of Love

By ROBERT J. LANDRY

Renata Tebaldi, the Met's tall-doll Italian prima donna, slimmed down 20 pounds during her American season, was a crashing success last Thursday (27) at Lewisohn Stadium, N. Y. The mob howled at the end and she fed them two encores and flung kisses in the profusion only a diva from La Scala knows how to manage. She then wrapped herself in a stylish gown and went home to get ready to sail for Italy the next morning on the Christoforo Colombo.

Since the soprano does not fly (many opera singer refuse), it was her last available night and Minnie Guggenheimer's calculated risk that it didn't rain, since there was no "come again another day" possible. As it was, the threateningly clouds an hour before the concert probably kept the stadium considerably short of capacity, especially in the cheaper seats. False rumors of "no seats left" also hurt.

Pushed to its limits, Lewisohn will hold 20,000 people. It had about 14,000. That will still be one of the summer's best nights in at-

(Continued on page 63)

VANDALS WORK HARD TO RUIN MEN'S ROOM

Minneapolis, July 2.

Juvenile theatre vandalism is taking new forms in some parts of the territory. In Luverne, Minn., the local ozoner's men's room newly painted walls and ceiling were "walked on."

It develops that the two culprits, who later were apprehended and have agreed to pay for the damage, entered the men's room following a rainstorm. After removing their shoes they took turns standing on each other upside down and sideways to implant their footprints on the ceilings and wall.

'Variety' Heads Part Of Satevepost's OK 'Salute to Hollywood'

Hollywood, July 2.

Themed on two premises—"what does the magazine do to the reader?", and "what does the reader do to the rest of his world as a result of having read the magazine?"—the conservative Saturday Evening Post made a pitch for the film ad dollar at its recent "Salute to Hollywood."

The magazine described the event staged at the Beverly Hilton last week (24) as a "goodwill gesture to Hollywood at a time when it has become the fad to make it a whipping boy in print." Highlight of the evening, which opened with cocktails and closed with dinner in the Bali Room, was the skit presented by Robert S. Hills, associate editor, who illustrated points made with graphs, pictures and re-

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Judy's 4 Wks. in London

Hollywood, July 2.

Judy Garland will play the Dominion Theatre, London, for four weeks starting Sept. 20 with a two-person concert, other being comic Alan King. He'll do the first half, she the second. She'll get 50-50 split of gross.

Miss Garland was offered similar terms at the Palladium but took the Dominion for seven shows weekly as against the Palladium's 12-show schedule.

Wolfe Kaufman Joins Elite

Paris, July 2.

Wolfe Kaufman has been elected to membership in the Syndicat Professionelle des Critiques Dramatiques et Musicale.

Kaufman, former VARIETY staffer and former Chicago Sun drama critic, currently living in Paris, thus becomes the only American member of the exclusive French critics' association.

This Is Opera?

Greensboro, N. C., July 2.

Representatives of NBC Opera Co. visited Greensboro June 2 to inspect Aycock Auditorium at Woman's College and make plans for the presentation of an opera here on Nov. 18.

The group also made a stop at Winston-Salem to visit WSJS-TV, the NBC television outlet there.

Visitors were Lew Ames, director of the opera company; Robert Chandler, general manager; David Cantor, stage manager; Robert Cunnis, press director; Robert Aaron, NBC station relations representative; and two aids. They travelled in a chartered airliner.

Hurok's Global Talent for U.S.

Paris, July 2.

S. Hurok spent a busy five days in Paris interviewing a couple of dozen longhair artists anxious to make an American trek. He signed a long-term contract with Eric Heidsieck, young French pianist, who has never been in America.

While here Hurok met with Leonide Kogan, violinist, and Emil Gilels, pianist, both from Soviet Russia, both of whom are being brought to America in January, lining up their dates and repertoires. They both gave concerts in Paris last week.

After Moscow, Hurok will go to Warsaw to finalize some cultural exchange deals, also with the State Dept. blessing, then to London, to finalize deals for a return visit to the U.S. of the Old Vic late in 1958 or early in 1959.

Tentative deals in Italy, Spain and Austria will be held open by Hurok depending on length of his London visit, since he must return to New York early in August.

Hurok's Iffy Russe Deal

Moscow, July 2.

Attitude on the part of the U.S. Congress, on the question of fingerprinting the roster of Soviet headliners slated to tour the U. S., is likely to determine whether the deal will be consummated. Impresario Sol Hurok has reached an agreement with the Bolshoi Theatre of Moscow for a 10-week junket of the U. S. Among those slated to make the trip would be the Igor Moiseyev folk dance troupe, violinist David Oistrakh, pianist Emil Gitels, composer Aram Khatcha-

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SKELTON'S HEARTBREAK TRIP

Take Their Son, Leukemia Victim, on Fun Voyage

Washington, July 2.

Washington news corps, which takes its kings and heads of state in stride, was frankly touched by five day visit here of comic Red Skelton and his two children. The junket with a heart throb was part of a sightseeing jaunt through this country and Europe to bring excitement and fun into the life of nine-year old Richard Skelton, a victim of leukemia. Sister Valentina, Richard's senior by one year, was along to share the fun.

Comic and his family came into town sans fanfare or publicity in an attempt to move about freely, but were spotted by newsmen. The agenda, which included the usual tours of Capitol Hill, Mt. Vernon and government buildings, also included a look-see at the White House with presidential Gen. Homer Gruenther as guide.

The Skeltons have already been to Plymouth for the arrival of Mayflower II, to New York and to Philadelphia. They leave soon for Europe.

EDDIE ALBERT'S VACASH

Paris, July 2.

Eddie Albert, having concluded filming in Darryl Zanuck's "Farewell to Arms" here, has tucked his wife, Margo, and their six-year-old son, Eddie Jr., into an automobile for a slow three-week vacation tour of Europe.

They return here afterwards to record some phonograph disks, flying back to Hollywood about the end of July.

More Paris-Rome Capers

By ABEL GREEN

Paris, July 2.

On the overall aura, prices have stabilized themselves. Italy is still much cheaper than France but the spiral has not gone up again, and once again revives an observation by this reporter, "Paris is like a beautiful woman, and beautiful women always must be supported in handsome style."

Last season, striptease and snack-bar were the Yank evolutions, while Paris has always had female impersonators (Madame Artur's, and the like), somehow Coccinelle at the Carrousel, has taken the epidermis display play away from the stripperies.

Unabated Tourism

Postwar tourist traffic has increased the savvy patois and Americanisms for the trained help in the deluxe hostelries and restaurants so that they now top you with indigenously American expressions like "on the rocks." It even discourages usage of restaurant French, and that also goes for the valet and femme de chambre. They used to say "whiskey" but now they know the difference between Scotch (still pronounced "Scutch") and bourbon (still pronounced "Boorbohn").

Those Tourist 'Bites'

Tourism is such a big business to most European countries—it's France's No. 1 industry—that they'd be smart to cut out that hits-you-as-you're-leaving "airport tax." It's a chisel and a nuisance. Most of the times the tourist has unloaded his hot francs, sterling, lira or what-not, is content to use U. S. coins to tip for any last-minute luggage-toting for the weigh-ins (that, too, should be gratis, but is now a "bite" on the traveler), and then finds himself tapped for an "airport tax" (from one country to another) that ranges from $2 to $3.50 a head. This is a paradox amidst current European country moves to eliminate the "douane" (duty) nuisance, the red-tape and paper work, and open frontiers for free commercial access.

Plane tourists are conditioned to the fancy viands and vintages, but as the services extend more and more into the east the traveler notices good beer (in cans, a la the American idea) from Switzerland and Germany are now put on east of Paris or Rome.

Another thing: mechanical delays are now accepted by almost all passengers with the same casualness as a flat tire or an overheated motor on the road. On the Rome-to-Madrid hop back, for instance, there was a possible fire signal in the pilot control. The engines were cut, just before the start of the runway takeoff, the plane taxied back to the main shed, there was a re-check, and off again. The air pressure failing in Lisbon was met with the same casual unconcern by almost all, as was the necessity to stop off at the Azores for refueling before the long hop to Idlewild.

Class Eateries

An excellent gastronomique eatery is Le Relais de la Butte, near the Sacre-Couer in Montmartre, where Charles, a chefs' chef (member of the Freres en Gueule, one of those gourmet groups) holds forth. It's especially good.

Lasserre on the Ave. Franklin D. Roosevelt is a class eatery of special quality, with its trademarked and symbolic copper skillets for VIP members, which entitle them to a cuffo bottle of champagne. (Usually the invitation says come over in such un-touristy months like January or February, but the charm and the spirit and, above all, the quality cuisine is there).

Fred Payne's Bar on the rue Pigalle remains a show biz haunt as it has been since the golden 1920s when he came over from London. Payne admits to being "70 and a bit." Like many a Montmartre and, for that matter, tonier environment, hot dogs and hamburgers are standard fare now, along with the cognac and champagne.

Offbeat eateries include a new one on the Left Bank titled Le Cannibal. Motif is mau-mau,

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Leaping U.S. Pix Embargo, Bald Yul Brynner Hits Madrid, But with Hair

Madrid, July 2.

"Port of New York," an Eagle Lion 1949 release, opened here last night (July 1), ushered in with a jubilant big space ad campaign informing the Spanish public it could at last see '57 Oscar winner, Yul Brynner, described here as "the actor who revolutionized he-man appeal." Motion Picture Export Assn. embargo of the local market during the past 22 months had, until last night, successfully kept the billiard bald star off Spanish screens.

Victory of local distrib Rosa Films is, however, only partial. Yul Brynner in "Port of New York" has an unstarred, minor role and—disconcertingly—a headful of hair. To ease public identification, the distrib inserted side-by-side photos of the actor in some ads—one with and the other without.

Local distrib also tampered with billing clause in actors' contracts, giving Brynner's name top prominence with "Port" stars Scott Brady and Richard Rober as lower case forgotten men.

Blackstone's Booneing

Paris, July 2.

Milton Blackstone is off on a quick tour of Madrid, Rome and Vienna to hunt talent for Eddie Fisher's tv programs, while Fisher is in London. Blackstone is also looking for talent for the Las Vegas Tropicana, and is setting up contacts in all European cities for future drift of talent.

He will join Fisher in Paris next week, where Fisher will do a television program, both returning then to London.

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Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 207 120 Number 5

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

BERLIN FESTIVAL: NO GLAMOUR

LOTSA ACTIVITY, NOT MUCH 'ART'

By HANS HOEHN

Berlin, June 25.

In the initial five days of the Berlin Film Festival the auspices could boast the participation of 42 countries but the scarcity of visiting stars (only Errol Flynn and Trevor Howard so far) made things a bit lacklustre. But don't misunderstand. Never was there such a dizzy pace of screenings in and out of competition, meetings, receptions, cocktail parties and special luncheon. Even a professional free-loader would complain of so crowded a calendar. It is perhaps symbolic that the festival's own publicity manager, Helmut Ludwig, literally broke down on the third day and had to be rushed to the hospital.

Critics, and not just the blase types, complain that the overall quality of the features thus far unspooled lacks quality. Disney's "Secrets of Life" fared best to this writing in respect of audience reaction. The French "Arsene Lupin" was given the polite brush as "fairly amusing." Norway's "Rendezvous With Forgotten Years" was a letdown. So, too, "The Mexican Revolution." A second film from Mexico," "Tizoc" had its partisans although by others evaluated as dull. Principal actor, Pedro Infante, and film's camerawork, however, found general appreciation.

Italy's "Window to the Lunapark" was a very well made film but nothing unusual. Great Britain's "Spanish Gardener," drew okay reviews.

America is again substantially represented. Lineup includes Metro's "Teahouse of August Moon," "12 Angry Men" (UA), "Wayward Bus" (20th) in addition to Columbia's short, "Mr. Magoo's Puddle Jumper" and Disney's "Secrets of Life" and "Man in

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Texas Town's Critic Very Miffed at Any Film in Dat Ole Black 'n' White

Kingsville, Tex., July 2.

A one-man campaign of crusade proportions for the all-out use of color in all pictures produced for theatrical release is being waged by Juke Trussell, columnist and film reviewer of the local Kingsville Record. According to Trussell, in Kingsville (population, 17,000) prospective patrons will turn away from the boxoffice if they discover a picture is in black and white. Others, he says, will call the theatre in advance to ask if a picture is in color and "hang up in disgust when informed it isn't."

In reviewing pictures, Trussell chides the producers of b&w films. In commenting on Jack Webb's "The D. I.," he listed as one of its weaknesses the fact that it's in b&w.

Writing about Universal's "Joe Butterfly," Trussell noted that the color photography "is one of its better points." He called attention to the fact that producer Aaron Rosenberg's previous picture was "The Great Man" and he (Trussell) had "stirred up some correspond-

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Harry Cohn Seeks Refund

Hollywood, July 2.

Harry Cohn has filed suit for refund of $5,508.68 on 1946 income taxes. Federal Court action alleges he paid $243,209.54 when he actually owed only 237,700.86. Saiid overpayment resulted from Treasury's disallowance of expenses, and depreciation on his yacht "Jobella" which he loaned to U. S. during war, and from Internal Revenue increasing his total long term gain from ssale of shares in Columbia.

Sam Briskin who was originally hired to negotiate purchase of 25,129 shares was stock.

Col. Pfd. Pay $1.06¼

Board of directors of Columbia at its regular meeting last week declared a regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock.

Melon is payable Aug. 15 to stockholders of record Aug. 1.

'Heroes Are Tired' New Film About 'Miscegenation'

Success of "Island in the Sun," even in some of the Southern cities, has paved the way for another picture with a miscegenation theme—the French "The Heroes Are Tired."

Picture has been picked up for U. S. release by Janus Films. It stars Curd Juergens and deals with German and French fliers who, escaping from the war, meet up in Africa.

Janus prexy, Cy Harvey, said in Gotham last week that he had been worried about U. S. reaction to the theme in the French film, but that "Island" had established its acceptability.

Republic Folding In Europe Next

Republic Pictures appears to be shutting down all its branch offices outside the United States in still another move reflecting the company's departure from the picture business. Production is to be resumed, according to knowledgeable sources, but limitedly.

Domestic distribution facilities expectedly will be trimmed, for the present national organization will not be required to handle Rep's sharply reduced releasing schedule.

There have been no announcements about the lopping off of offices abroad. But it's known that division managers in several territories have been instructed to cease their operations by varying deadlines.

It's understood distribution of the Rep product in future will be via other companies and local distributors who, as part of the deals, will absorb some of the Rep personnel. This has already been done in Italy and Britain.

Policy of the company is to place greater accent on laboratory and television work, the latter including rental of studio space to tv film producers.

U.S. Venice Fund: $9,500

Motion Picture Export Assn. has voted a 5,600,000 lire (around $9,500) budget to support its promotional and other activities at the Venice film festival.

Amount is less, but not by very much, than what MPEA allocated for the Cannes fest in May. Budget then was under $15,000.

O'Shea Estimate: 'Oklahoma' Will Hit $13,500,000

Release of "Oklahoma" has etched out a new pattern of successful releases for big pictures, Ted O'Shea, sales chief for Magna Theatre Corp., opined in Gotham last week. He estimated that, in both roadshow and regular CinemaScope release, the Rodgers & Hammerstein musical should gross some $13,500,000 in the domestic (U.S. and Canadian) market alone.

"Oklahoma" was the first Todd-AO picture. It's been roadshown in 43 cities and so far has played

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BRITONS' TWO TRADE SELVES

By HAROLD MYERS

Berlin, July 2.

This year's Berlin Film Festival has been dullish as to news or significance. Not the least notable fact perhaps is the divided camp, for the first time, of the British industry. In addition to the established British Film. Producers Assn. whose president, Sir Henry L. French was on hand, there was the new rump organization the Federation of British Film-Makers and its general secretary, Andrew Filson.

The Federation issued a special brochure to all newsmen explaining why it had formed. Ivan Foxwell, a founder-member, attended for the screening of his latest production, "Manuela," and broke the news that Paramount had acquired U. S. rights, for a sum reportedly in the region of $280,000.

In conjunction with the fest, but not as part of it, there has been quite a rash of prize giving. Ealing Films received a golden trophy for "The Ladykillers," voted the best comedy of the year by the West German film critics in a poll conducted by "Star Revue" of Hamburg. In the same poll, Fonda got the nod as the best male performer ("War & Peace") and Anna Magnani was named best actress for "Rose Tattoo." In addition Fonda also collected a seal of merit from "Picturegoer, a British film mag, for his performance in "12 Angry Men" and Foxwell was accoladed by the same sheet for his production of "Manuela."

More so than in any previous year, the seventh Berlin film fes-

(Continued on page 22)

Irwin Allen Doing a Todd With 62 Speaking Stars For 'The Big Circus'

Hollywood, July 2.

Fourth production in the Todd-AO process will be "The Big Circus," which Irwin Allen will produce as a multi-million-dollar Technicolor extravaganza in which a total of 62 stars will appear. Each speaking part, the producer said, will be handled by a star name.

Allen, who recently completed "The Story of Mankind" for Warners, said no release arrangement has been set but "Circus" will be offered to Warners first.

Production starts early in September at Jungleland with the biggest circus ever assembled under canvas.

AUSTRIANS AGREE TO PROTEST IN VIENNA

Berlin, July 2.

A notable victory was scored by the General Assembly of the International Federation of Film Producers, holding its annual meet in closed session here, when it persuaded the Austrian delegation to press for the withdrawal of a discriminatory tax proposed by the Austrian authorities on imported dubbed pix.

Austria recently drafted a law slapping on a special toll on pictures dubbed outside the country, which would have been 12 times as much as the tax normally paid on imports.

Bowing to the unanimous view of the Federation, the Austrian delegation agreed to make strong representations to their government to secure the withdrawal.

Staats Cotsworth signed by 20th-Fox to play the part of Seth, the editor, in the Jerry Wald production of "Peyton Place." Cotsworth expects to go to the Coast around mid-July. He was last seen on Broadway in "Inherit the Wind."

HOMEOFFICES FULLY BACK OWN REPS AGREEMENT ON EUROPEAN TERMS

Recommendations of the Continental managers re the draft agreement on film rental terms were accepted in toto last week by the Motion Picture Export Assn. board in New York. Decision was cabled to Paris and Rome in time for the meeting of the ANICA distributors' section in the Italian capital Monday (1).

The draft agreement, covering the 1957-58 and 1958-59 seasons, has been approved by AGIS, the Italo exhibitors unit. ANICA is the Italian industry organization in which the producers and distribs are represented.

ANICA and AGIS, as well as the U.S. and Italian distributor factions among themselves, have been at odds for some time over the new agreement. The meeting Monday was to establish a common distributor approach towards the new agreement.

Point of contention are the number and type of "special" films that are to be freely negotiable. This has become an issue elsewhere, too, since more and more of the American product is in widescreen systems and therefore has become general rather than special.

The draft agreement provides that each company should have one film per season which would be freely negotiable. However, a committee would be set up to decide what that film should be. Committee would include reps of Italian distribution and exhibition. The Americans think they should be in a position to designate their own specials.

As for actual rental terms, the pact proposes virtually a status quo, i.e. 25% of any company's product can be sold at a top 50% and the rest at top 40%.

The Italian exhibitors have called for a special conference to discuss publicity costs and holdover provisions. The Continental managers, while not opposing such a confab, nevertheless are on record as favoring the present system, which they call fair and workable.

'12 Angry Men' Best Film; British and Mexican Win Berlin's Personal Awards

Berlin, July 2.

United Artists' "12 Angry Men" won the top prize at the Berlin film festival today. The other American entries included Metro's "Teahouse of the August Moon" and 20th-Fox's "The Wayward Bus."

Britain's Yvonne Mitchell won the prize as best actress for "Woman in a Dressing Gown" and Mexico's Pedro Infante was named best actor for his performance in "Tizoc." Mario Monicelli rated the best director prize for the Italian "Fathers and Sons."

Walt Disney's "Secrets of Life" copped top honors in the documentary class. "Twelve Angry Men" also won the International Catholic Film prize.

National Boxoffice Survey

Biz Perking Pre-Holiday; '80 Days' No. 1, 'Sun' 2d, 'Prince' 3d, 'Wonders' 4th, 'Commandments' 5th

For many key cities covered by VARIETY this session, this is regarded as a pre-holiday week since numerous theatres have stanzas which do not carry over into July 4 or the long holiday week-end. Despite this and a tendency to look forward to new, strong product in the coming round, trade is holding up well currently.

"Around World in 80 Days" (UA) is back in first place by a narrow margin as visitors in many keys helped to swell totals for this pic. "Island In Sun" (20th), No. 1 pic for two weeks running, is finishing second, only a step behind "80 Days."

"Prince and Showgirl" (WB), although playing in only five keys currently, is showing such strength it will cop third position. And the Olivier-Monroe starrer undoubtedly will be heard from additionally in the future. "Seven Wonders of World" (Cinerama) is winding up fourth.

"Ten Commandments" (Par) is taking fifth spot while "Something of Value" (M-G) will wind up sixth.

"Bernardine" (20th) is copping seventh place, this first week out in release to any extent. Pic scored heavily on batch of dates in New England, not included in listings. "D.I." (WB), fifth a week ago, is landing eight position. "Johnny Tremain" (BV) rounds out the Top Nine.

"20 Million Miles to Earth" (Col), "St. Joan" (UA) and "Lonely Man" (Par) are the runner-up pix.

Batch of strong pix looms for forthcoming stanzas, judging from showings made in current round. Standout blockbuster is "Pride and Passion" which is terrific on preem sessions at N.Y. Capitol and in Chicago. Stanley Kramer opus also is rated wow in L.A. Another big one, "Sweet Smell of Success" (UA), looms smash in N.Y., socko in 'Frisco and fine in Denver.

"Beau James" (Par) shapes wow on initial round at N.Y. Astor. "Happy Road" (M-G), also new, looks big in N.Y. and Toronto. "Monster That Challenged World" (UA) is mild in L,A,

"Public Pigeon No. 1" (U) is rated hotsy in Omaha. "Great American Pastime" (M-G) is okay in Chi. "Little Hut," from same company, shapes trim in Chi and okay in Philly.

"Gunfight at O.K. Corral" (Par), long high on list, looks good in Chi, okay in Philly and big in L.A. "Face in Crowd" (WB), sock in Toronto, is fine in N.Y.

"Rock All Night" (Indie) looms swell in Detroit. "Monkey on Back" is modest in Louisville.

(*Complete Boxoffice Reports on Pages 10-11*)

Todd Facing 300 Editors

Minneapolis, July 2.

Mike Todd will be in Minneapolis to greet 300 Minnesota editors, members of the state's Editorial association, who'll be attending the opening of his "Around the World in 80 Days" at the Academy July 12.

It may be the biggest mass interview of Todd's colorful career. But whether he'll interview the press, or vice versa, remains to be seen.

Todd was born in a Minneapolis suburb.

TRADE FURTHER NOTES 'TOUGHENING' OF HEARST'S MANHATTAN REVIEWERS

Hearst papers in New York—the Mirror and the Journal-American—are taking a deliberately tougher stance in their film reviews. It's believed that the reviewers have been told to call 'em as they see 'em.

Gloves-off policy, which has been apparent for some time in the reviews of the Mirror's Justin Gilbert, now has begun to express itself also via the Journal's Rose Pelswick, wno for years has been doing little more than synopsizing pix.

In fact, the Hearst review slant in the past has been to do little more than give a thumbnail sketch of the film content and let the reader decide from it whether or not he wants to see the picture. Trade woke up to the new approach in months past, when Gilbert began writing meaty reviews in an intelligent and forthright style. A recent VARIETY survey pegged him as one of the toughest scribes in town.

Fact that the Hearst reviewers now appear on their own was underscored again last week via the Journal's evaluation of "Sweet Smell of Success," which was headed: "Off-Beat Film A Total Loss For Lancaster." Miss Pelswick's review called the picture "tasteless" and wondered out aloud why it was made. It said the characters "resemble nothing so much as a set of unsavory caricatures." This kind of plain talk is practically unheard of in the Journal and may well set a new note.

Gilbert in the Mirror was less harsh (in itself quite a switch) than the Journal, but he too didn't like the film. One possible explanation offered is that both reviewers saw in the picture's columnist character a takeoff on Walter Winchell and therefore took an unusually defensive attitude.

Hearst press, and some of the other papers too, in the past have, to an extent, been sympathetic to squawks from film company advertisers. Whether the new attitude reflects an unhappiness on the part of the papers with the volume of film advertising isn't known. It is a fact that, recently, a film company asked one of the Hearst papers to shift an unfavorable review to another page since it directly fronted a fullpage ad for the picture. Request was turned down.

Johnston Picking Single U.S. Film At Karlovy-Vary

The American Film Companies will send out picture to the Czech Karlovy-Vary film festival. Picture will be selected by Motion Picture Export Assn. prexy Eric Johnston from a number of entries submitted by the companies.

The original deadline for submitting films for Karlovy-Vary was May 10.

The normal selection procedure, currently being followed by MPEA to pick the Venice entries, is being abandoned for the Czech event. Instead, the companies voted to leave the choice of the single-film representation up to the MPEA, i.e., Eric Johnston.

It's understood that RKO's "The Brave One" was picked for the fest at one point, but was later dropped. There's now a possibility that another RKO picture—"The Young Stranger"—may go in, but it's not definite by any means. Also, "Young Stranger" is the RKO nomination for Venice.

There's been some hesitation to go into the Karlovy-Vary fest, partly because the Czechs now seem in no mood to buy American films as once they had indicated they might. However, the U. S. State Department very definitely favors American participation and has made its feelings known to the companies.

Cy Harvey's Janus Films has established N. Y. offices. Ava Leighton, formerly of Times Film, will be in charge. Janus distributes imports.

Are Ya With Us?

More than 1,000 teenagers turned up last week for the rock 'n' roll block party staged outside the Gold Medal Studios in the east Bronx where the feature film, "Mr. Rock 'n' Roll," is being filmed.

Rocky Graziano, making his screen and signing debut in the film, came out and said he would like to make a short speech about juvenile delinquency. From the rear of the crowd, a voice spoke up. "Hey, Rocky! For or against?"

Legion 'A' Rates Over 'B' 3-to-1

"A" ratings outnumbered the "B"s three-to-one for the first time in a long time in the Catholic National Legion of Decency ratings for the week of July 4. There were six films in the "A" classification and two in "B" (Morally Objectionable in Part for All).

The two "B" tags were hung on "Love in the Afternoon" (it "tends to ridicule the virtue of purity by reason of an undue emphasis on illicit love") and "Sweet Smell of Success," which was found to have low moral tone and suggestive situations.

Drive-In Refused, Ask Okay for Dickinson Motel

Kansas City, July 2.

Dickinson theatre circuit owners are seeking a permit to build a motel on property owned by Glen W. Dickinson Sr., in Johnson County, Kansas, on the southwestern edge of the Kansas City methopolitan area. Last week the circuit asked the Mission Township Zoning Board for a permit to build a motel of 18 units to cost $800,000

Previously Dickinson had sought a permit to build a drive-in theatre on the property but was refused. Dickinsin already operates two drive-in and two conventional theatres in a four-way first-run hook-up in the metropolitan area, as well as a first run art-house, and theatres throughout this section of the midwest.

Europe to N. Y.

Gary Cooper
Mony Dalmes
Alexander Sandor Inc.
Henri Michaud
Claude C. Philippe
Leonard Thompson

L. A. to N. Y.

Pearl Bailey
Kermit Bloomgarden
Herman Cohen
Yvonne DeCarlo
Oscar Hammerstein 2d
Michael Higgins
Les Kaufman
Anna Magnani
Marilyn Maxwell
Hal B. Wallis
George Weltner
Betty White

Los Angeles Stage Farce 'Pajama Tops' Due For Film Via Stan Seiden

Los Angles, July 2.

"Pajama Tops," farce by Mawby Green and Ed Fellbert, which has been running in local legit houses for the past 36 weeks, will be filmed this Fall under a deal being finalized by Stan Seiden. He's aiming for a Christmas release.

Seiden was a member of the producing group which originally opened the show at the Forum Theatre last year. It ran eight months, returning a profit of three and one-half to one to its backers and then shuttered. Seiden took it over, joining forces with Theodore Ticktin, owner of the Civic Playhouse, and moved it to the latter house where it is now in its fifth week.

Jerry Lewis As Own Producer Ballyhoo-Crazy

Jerry Lewis has taken on a backbreaking promotional schedule to bally his first Dean Martin-less picture, "The Delicate Delinquent." Made under the banner of York Productions, Lewis' own company, and with the comedian listed as producer, Lewis, has a hefty stake in the picture being released by Paramount. Hence his effort to make sure that the public knows about the picture.

From July 2 to July 20, Lewis will visit 17 cities to plug the film personally. He'll not only be available for the usual round of press interviews, department store appearances, radio-tv outings, but

(Continued on page 17)

N. Y. to L. A.

Theodore Bikel
Irving Briskin
George Englund
Sam Lurie
Albert McCleery
Rosalind Russell
Mel Shavelson
Spyros P. Skouras
Dave Tebet
Joseph R. Vogel
Danny Welkes
Walter Winchell

N. Y. to Europe

Charles Allen
Mrs. H. Allwyn Innes-Brown
Arthur Cantor
Irving Cooper
Walter Craig
Bradford Dillman
Florence Eldridge
Dan Fisher
Fredric March
Elliott Martin
Lucille A. Phillips.
Jason Robards Jr.
Katherine Ross
Harry Saltzman
Renata Tebaldi
Sam Tucker

Taplinger Will Test Hunch on Ad Placement "After" the Opening

Film companies are scattering their shots and undermining the effectiveness of their campaigns by concentrating newspaper ad campaigns prior to the opening of pictures and letting films "coast" once they're launched.

That's the opinion of Robert S. Taplinger, the Warner Bros. public relations v.p., who said in Gotham this week that he intended to test his theory with the upcoming "Band of Angels."

When the picture opens at the Paramount July 10, it'll be announced in the papers in advance. There'll be an ad barrage just prior to the opening, and it'll be continued during the run of the film to help sustain it. "After all, said Taplinger, "what's the use of advertising something people can't go and see. I think we should leave the interest-rousing part of it to the national magazines. The newspaper campaign should sell the product that is on the screen."

He stressed that he didn't have in mind cutting down on the newspaper ad budget, but rather favored shifting the weight of the campaign, and the timing of it, to make it more applicable to the merchandising of a film to the public. "When people want to go to the movies, and consult their papers, that's when an ad is going to count," he held.

Asked what would happen if a picture received bad notices, Taplinger opined that a heavier ad concentration after release could well help to offset the impact of negative critical reaction.

New York Sound Track

Charles Allen, the Wall Street broker, believed continuing purchases of Metro stock. His total holdings are now probably 70,000 shares. Allen is also a heavy investor in Warner Bros., owning some 50,000 shares in that company. He was originally associated with Boston's **Serge Semenenko** in the buyout of the three Warner brothers . . . **Gina Lollobrigida** will star in "Solomon and Sheba," which her own indie company will produce with **Arthur Hornblow Jr.** and **Edward Small** for United Artists release . . . Wall Street firm of **Oppenheimer & Co.** foresees Columbia's profits restored to the 1954-55 level at the end of its June 30, 1958 fiscal period. In the 1954-55 stanza, Col reported earnings of better than $4 per share. Brokerage company's optimism is based on the potential of Col's upcoming releases, strong take expected from international market, and activities of Screen Gems, Col's telepix subsid.

Brigitte Bardot, sexsational French star, to burst upon Americans in three films: "God Created Woman," Mademoiselle Striptease" and "House Across the Street" . . . **William K. Zinsser**, film critic of the N.Y. Herald Tribune, Sunday (30) wrote a feature piece plugging movie-going and airconditioned theatres (regular and drive-ins). Echo of **Ogden Reid Jr.** on the Metro board? Maybe more publishers should join film company boards.

Negotiations for a new French film agreement were temporarily suspended in Paris when **Jacques Flaud** of the Centre National came down with a sore throat . . . **Henry Newman has** set up a new firm to distribute indie U.S. films in Germany and Austria . . . **Clark Gable** has dropped plans for coming to Gotham for the "Band of Angels" preem . . . **Annemarie Duringer**, signed by **20th-Fox**, has withdrawn from the "Fraeulein" lead and is now in Europe to make a German film . . . The N.Y. censor passed "Liane of the Jungle" despite a nude scene . . . **Otto Preminger** to Europe for "Bonjour Tristesse."

Herbert Kline and **Cyril Means Jr.**, who plan to do a film biography of **Clarence Darrow**, have purchased the screen rights to a new novel about the famous lawyer—"Clarence Darrow—Defender of the Lost," which will be published by Julian Messner in the fall. Author **Ernest Shenkin** will also write the screenplay. Film rights were acquired for $75,000 plus a participation in the film's profits . . . Metro homeoffice and studio pub-ad execs wound up three days of discussion on the world premiere plans for "Raintree County," set for late September in Louisville . . . **Lee Bergman**, Columbia homeoffice exploiteer, has sold his first novel to Thomas Y. Crowell for publication next year. Titled "None So Blind," it has a race relations theme against a southern background. Bergman has retained the film rights.

Otto Preminger, producer of "Saint Joan," answered a question by **Al Collins**, via "Tonight" over NBC-TV, Thursday (27), about "unfavorable" New York reviews, with the comment, "This picture is one on which you expect good reviews and not too much business. So far, it has been the other way around. Maybe this is better."

And after reading the reviews of "St. Joan," Toronto Globe & Mail's legit critic **Herbert Whittaker** remarked last week, "The whole venture was a piece of sheer effrontery on Preminger's part, to suggest that he could hypnotize an untrained child into encompassing one of the longest and most difficult roles in the modern theatre. The reviewers are generally agreed that the only moment in which little Jean Seberg succeeds is at the end when she is being burned at the stake. And the whole world knows how Preminger managed to get the right reaction then—by using real flames. Where he made his big mistake, presumably, was in not showing her real saints."

Lester Dinoff has left the Motion Picture Daily to become special writer and tradepress contact for Rank Film Distributors of America . . . **Mike Todd** and menage returning from Europe next month, which is earlier than planned . . . Warner Bros. mulling a roadshow policy for "Sayonara." Picture now runs 3½ hours.

Floods and tornadoes are causing misery for theatres in various parts of Minnesota exchange area. Bad storms lately have been an almost daily occurrence. The spring and summer weather has been the worst in history. Plenty of torrential rain. In Marshal, Minn., for example, water higher than the auditorium seats did heavy damage.

Theo Richmond, publicity topper for Britain's Charter Films, the **Boulting Brothers** producing company, is in N.Y. to confer with Continental Films on release plans for the Boultings' "Brothers In Law." He's headquartering with **Alfred Katz**, personal representative for the Boultings in the U.S. . . . **Ray Milland** is in London to star in and direct "The Tale of Willie Gordon" for Metro . . . New American Library issuing a special film edition of **Claude Anet's** "Ariane," on which Allied Artists' "Love in the Afternoon" is based . . . **Dimitri Tiomkin** interrupting his scoring chores on Cinerama's "Search for Paradise" to fly to the Coast to confer with **Hal Wallis** and **George Cukor** on next assignment, "Woman Obsessed" . . . "Man of a Thousand Faces," Universal's film biography of **Lon Chaney**, gets invitational press and exhibitor preview at the RKO 86th St. Theatre Tuesday (9) . . . Loew's prexy **Joseph R. Vogel** to the Coast (again) for studio conferences . . . V.p. and general counsel **Ben Melniker** and secretary **Irving Greenfield** will meet Vogel on the Coast next week for the company's board meeting to be held at the studio July 11-12.

French Film Office reports **Jules Dassin** ("Rififi") plans a screen version of Dostoievski's "The Brothers Karamazov" as his next production. Metro plans to do the same story with **Maria Schell** in the lead. Maybe Dassin can get **Marilyn Monroe**, who "acquainted" Hollywood with the classic in the first place . . . All the film companies are closing for the four-day July 4 period. Even Paramount capitulated . . . **Robert Anderson** to the Coast to write the screenplay for "The Nun's Story," based on the Kathryn Hulme book. **Audrey Hepburn** will star, **Fred Zinnemann** direct.

Aurora Productions Inc. has been authorized to conduct a motion picture production business in New York, with capital stock of 200 shares, no par value. **Jacob W. Abraham** and **Sidney Koenig**, are directors and filing attorneys.

Time mag's July 26 cover story is on **Kim Novak**.

Richard Edelstein, Paramount topper in Spain, has been re-assigned to Paris as assistant to Continental manager, **John Nathan**. Edelstein was active in the Motion Picture Export Assn. distrib conflict with Spain as head of the MPEA group of agency directors set up to defend U.S. interests. New chief of the MPEA's is **Enrique Aguilar**, Spain manager for Universal.

Boris Kaplan, former Broadway producer and eastern talent exec for Paramount, signed as a term producer at Columbia and will launch "Shadow in the Wild" as his first assignment . . . Metro assigned "The Trail West" to **Aaron Rosenberg** as one of the big outdoor films of the year . . . **Jesse Hibbs** will direct "The Way Back" at Universal . . . Producer **Joseph Kaufman** set **Lewis Allen** to direct and **Glynis Johns** to co-star with **Lana Turner** in "Another Time-Another Place" which will be filmed in England this Fall . . . **Joseph Pasternak** and **Sam Katz** have rights to the French novel "Three Blondes" by **Pierre Dassete** for lensing under their Euterpe Production banner at Columbia . . . **Dana Lyon's** suspense yarn, "The Tentacles," purchased by MGM and assigned to **Milo Frank** for production . . . Clarement Productions' "Yuan" will start July 29 in Hong Kong.

Our boy **Bill Steif** in San Francisco passes along a morbid-type tale, a form of American humor going the rounds in that city: *'Well, other than that, how did you like the show, Mrs. Lincoln?"*

ARGENTINE MAY 'LIBERATE' B.O.

'Gunfight' Shoots Way to Top of June; Industry Revives With New Product; 'Island In Sun' Pace Is Strong

(Following the final week each month VARIETY *publishes a progress report on the film boxoffices in the domestic market. This is a summing up of the record and usually coincides with the realtistic rankings of current releases. However, the monthly survey does not pretend to be fully national nor a tally of the nation's admissions. It is substance of reports filed week by week by* VARIETY *correspondents in 24 key situations.—Ed.)*

After the depressed mood engendered in U.S. film showmen by May's miseries the joys of June have encouraged a resumption of interest in going on. May may have been a little worse than May often is. June was certainly helped by three or four blockbusters plus a generally improved quality of new product. The over-all grosses reflect the fact that four films in the past month were over $1,000,000 grossers in the 24 cities reported by this journal.

"Gunfight at O.K. Corral" (Par) copped first place in the June race for laurels by a nose. Pic caught on from the first and figured high in ratings for four successive weeks. "Around World in 80 Days" (UA) held on a close second. Stamina of this pic. even in

(Continued on page 20)

June's Jumpers

1. "O.K. Corral" (Par).
2. "Around World" (UA).
3. "Island in Sun" (20th).
4. "7 Wonders" (Cinerama).
5. "Commandments" (Par).
6. "The D.I." (WB).
7. "Little Hut" (M-G).
8. "Desk Set" (20th).
9. "Wayward Bus" (20th).
10. "Face in Crowd" (WB).

Universal Earnings From Carefully-Budgeted Films Hailed in Bache Paper

The shares of Universal "appear to be one of the overlooked equities in the motion picture industry," according to a staff memorandum issued by a Wall Street brokerage house. The report, made by Bache & Co., points out that in recent years U has earned more money from film production than most of the larger companies in the industry. It notes, too, that U has not as yet consummated a deal for the sale or lease of its backlog films to television.

According to Bache, the value of these films on a per share basis is equal to a major portion of the market price of the shares. This factor, the Wall St. firm stresses, coupled with U's high asset value and its excellent past operating record, "reduces the speculative risks inherent in the shares of motion picture companies." As a result, Bache terms U's shares as "speculatively attractive for capital appreciation."

No analysis of U can be complete without including Decca Records, according to Bache. Decca, it points out, controls over 80% of U's stock and this factor "implies that an eventual merger of the two companies is probable."

Bache favors U's policy of making medium budget pictures with wide appeal. It feels that perhaps this policy is the reason for U's success. "High budget films may fail whereas a low budget film may meet with very favorable public acceptance," says the Wall St. firm. "Thus, when a film produced at moderate cost attracts a large audience, substantial profit accrues to the producing company.

Ustinov Ducks 'Egyptian'

Ottawa, July 2.

Peter Ustinov says he never saw 20th-Fox's "The Egyptian," one of three Hollywood films he appeared in, "because I disliked making the picture so much."

Bearded English actor is visiting here with his Ottawa-born wife, ex-actress Suzanne Cloutier, and their two children, one born in Hollywood. Her father is Queen's Printer Edmond Cloutier.

Ustinov opens in the lead of his West End success "Romanoff and Juliet," which he authored, in Boston about Sept. 9. George S. Kaufman directs. He expects to hit Broadway in mid-October.

We Always Make Film Copy 'Must' Says Look Mag

Look magazine last week cited "evidence" that films are still America's top entertainment. Testimonial came in a letter from J. C. Herrick, Look executive, reprinted in one of the series of COMPO ads in Editor & Publisher.

Herrick wrote that, in 20 years of publishing, Look had never had an issue without a "movie" or motion picture personality story. "More editorial space in Look has been devoted to amusements (15% to 20%) than to any other category," the Herrick letter ran. "With this policy, Look has grown to be one of the largest general magazines.

"This I believe is evidence that the American public still regards the motion picture as an essential form of entertainment. We are happy to note that more and more newspapers are showing that they, too, recognize the movies' readership value. They are increasing the space they give motion pictures and are improving the appearance of their entertainment sections."

Latter observations is somewhat at variance with the frequent and loud complaints of the film companies to the effect that the papers if anything are cutting down on "free" space devoted to films, often in favor of tv copy.

Look, along with the other top general circulation mags, is heavily in competition for the Hollywood ad dollar.

Butler's Drive-In Post

Austin, July 2.

Clyde Butler has been appointed executive secretary of the Texas Drive-In Theatre Assn. by Eddie Joseph, prez of the group.

Buttler's a local ad-press rep. He has spent years in radio and video in Houston and New Orleans.

MPEA FIGHTS TOO LOW ADMISSIONS

Increase in admission prices and possibly complete liberation of admish scales are expected in Argentina following the elections on July 28.

Disclosure came last week as the Motion Picture Export Assn. took issue with Bernard Gates, Allied Artists' Latin American topper, over his charge (VARIETY, June 19) that the U.S. distributors in latin republics were refusing to do anything about the Government-dictated low admission prices for low-wages economies.

The N.Y. foreign managers expressed surprise at Gates' assertion in the light of known MPEA attempts to get local governments to raise admission scales as much as possible.

Due to strong and continuous pressure from the companies, the local film boards and MPEA's Robert Corkery, who's in charge of Latin America, admission prices have gone up in at least five countries. The companies have held off for the moment in Mexico when they were assured by the powerful local exhibitor group that the government couldn't be budged on the issue uned present political circumstances.

Brazil Situation

In Brazil, where prices were raised as much as 80% for various 'scope pictures, the American companies have actually gone to court to challenge the government's right to fix prices. In other countries, too, there is continuous behind-the-scene activity and pressure to get prices upped.

It's conceded, however, that Latin American governments tend to keep prices artificially low so as not to add further discontent among the working people who have very limited cash incomes. It's conceded also that in one or two instances, after prices were raised, they had to be reduced again as the result of a popular outcry.

In dollar area (Venezuela) and the Caribbean boxoffice scales already are quite high, and it's the prevailing opinion in New York that it would be a mistake to push them up still further and thereby out of reach of the average person.

In Chile, a price liberation decree was signed on June 17. Admissions there were upped three times during the past 18 months, mostly due to the efforts of the MPEA working with the local film board. In Argentina, admission scales were upped last year, but then again reduced, though not to the original level. In Peru, there was a 100% increase a year ago. Here, again, public outcry forced a cutback of 50%. According to Corkery, it'd be foolish for the moment to press for more since the market couldn't stand it.

In Colombia, the American industry was in part responsible for the recent shift of admission controls from the central government to the local mayors.

Squeeze-Unsqueeze Speed Essential, Technical Problems in Lab Delay Movietone Newsreel Going C'Scope

Switch of the 20th-Fox Movietone newsreel to CinemaScope may be delayed pending expansion of the company's optical department in New York where footage can be squeezed and unsqueezed rapidly.

Certain problems have arisen since the original decision to put out a C'Scope black-and-white reel. One of them is the commitment 20th has via its United Press television tieup. Also, certain foreign accounts must be served in regular 2-D.

The only immediate way of getting around all this would be to have the reel shot in double version, i.e. in CinemaScope and standrad. This, however, is considered much too expensive.

Also, Movietone uses footage from freelancers all over the world, and they send in their material in 2-D. Such film has to be "squeezed" for a CinemaScope reel.

According to 20th technicians, the unsqueezing of CinemaScope is no problem, though it takes time. Procedure is to virtually "scan" the CinemaScope negative frame-by-frame, concentrating on the action in the picture and eliminating the sides. Squeezing a normal picture into C'Scope proportions doesn't represent much of a difficulty.

Same unsqueezing procedure would have to be followed by 20th should the company decide to go along with any of the projected home pay-tv systems. CinemaScope as such can't be shown on the air. For promotion purposes, 20th has unsqueezed chunks of footage that were to be shown on various tv shows.

Fireworks at Drive-In

Prudential Theatres will mark Independence Day eve tonight (Wed.) at its three Long Island drive-ins with a "gigantic" fireworks display. These will be held at the All-Weather Drive-In at Copiague as well as at the Commack and Massapequa ozoners.

Fireworks will precede the regular showing of the sites' usual twin-bill film programs. Prudential points out there'll be no increase in the admish scale for the aerial bombs, roman candles, etc.

Warners Endorse Freelance Sources For Socko Films

Warner Brothers not only welcomes but "aggressively seeks" independent producers with ideas and talent, Benjamin Kalmenson, WB exec v. p., told the company's sales convention in New York last week.

Kalmenson, stressing continuance of the Warner open-door policy, said the company would "continue to present fine pictures made by independent companies utilizing our production and distribution facilities."

In a message to the meeting, prexy Jack L. Warner saw a bright future for the company. "There will be no letup in our drive to maintain and further establish the position of entertainment leadership Warner Bros. has enjoyed since the company's founding," Warner said. "With many of the current bestselling novels and top Broadway hits on our completed or in-preparation schedule, we are constantly adding to our pre-eminent story properties. We also are negotiating important deals which will continue to bring to Warner Bros. the finest, most imaginative creative talent."

Earlier, Roy Haines, WB general sales manager, told his crew that they could expect "the most important and diversified product ever released by your company during the next six months." He stressed that the product covered a wide variety of topics, appealing to all ages.

In his talk, Kalmenson stated that "The day of mediocrity in motion picture entertainment is long past. Our studios are interested in the purchasing of pre-sold properties and by pre-sold I mean best-

(Continued on page 20)

Fail to Restore Censors; Pennsylvania Free Of Bluenoses for 2 Years

Film censorship is a dead issue in Pennsylvania for at least another two years. State Legislature adjourned late last week before a bill designed to reestablish censorship could reach the floor of the House and it therefore expired.

Agitation for renewal of a blue-pencil stature had been strong and indeed it was feared that the censors would be legislated back into action. Similar situation obtained in Ohio where a bill reestablishing a film censorship authority was allowed to die.

Pennsylvania Legislature will not reconvene until 1959.

PRESSAGENTS DECLINE SELF-PUNISHMENT

Members of the N. Y. Screen Publicists Guild at a meeting last week overwhelmingly defeated a proposal for an increase in fines and subsequent expulsion from the union for non-attendance at unit meetings.

Plagued by absences during the long period between contract negotiations, a group within the Guild sought to raise the current fine of $1 for each meeting missed to $5 for the first absence, $10 for the second, and expulsion from the union for the third. Voting on the proposal brought out the largest turnout of SPGites in months.

The SPG represents pub-ad staffers at Warner Bros., Columbia, Universal, United Artists, 20th-Fox and Metro.

Promote Paul Kamey

Paul Kamey, Universal publicist, has been hoisted by eastern pub-ad chief Charles Simonelli to the newly-created post of assistant eastern publicity manager. He'll aide Philip Gerard, the company's eastern publicity manager.

Kamey has been with U for eight years. Prior to that he was in the publicity departments of Metro and 20th-Fox.

LUKEWARM N.Y. SLANT ON ITALIANS' NEW BID TO BORROW UNREMITTABLE $$

The Motion Picture Export Assn. is currently investigating the planned uses of monies tied up in the socalled 40% account in Italy. Move followed the Italian request for a $4,000,000 loan out of that account to Italian production which is squeezed for adequate financing.

The 40% account takes in coin which the Americans are supposed to be using for production in Italy. According to the Italians, who complain there isn't enough U.S. activity production-wise in Italy, there are now some $8,000,000 in the account. They want 50% of it as a loan.

MPEA survey so far has shown that some of the companies don't have any money in that particular account. (They are allowed to use or remit the remaining 60% in one way or another). Other companies have large amounts tied up, though it's said that the $8,000,000 figure of the Italians is exaggerated.

The companies that do have coin blocked say that these sums are either allocated for specific production projects planned for the future or else held in reserve for stories which the studios have on the planning boards and may do in Italy. In any case, it's contended, it isn't true that, just because there may have been a temporary lull in U.S. filming in Italy, the money is just lying there useless.

While the basic sentiment among the companies is still against another loan to the Italians, it is also true that the matter has not been put formally to the MPEA board, and—according to one good source—it may never be presented as a formal resolution on which a vote would be required.

The loan idea was first advanced to MPEA prexy Eric Johnston by Eitel Monaco of Italy's ANICA in Rome in April. Feeling now seems to be that, if the American companies can prove that they have specific plans for utilization of the money, there then would be no very good reason for the Italians to tap the fund.

Loving You
(V'VISION-COLOR-SONGS)

Elvis Presley returns in a picture tailor-made to his talents. It's a rock 'n' roller with a good story-line that shapes as a juve trade natural.

Paramount release of Hal B. Wallis production. Stars Elvis Presley, Lizabeth Scott, Wendell Corey; features Dolores Hart, James Gleason, Ralph Dumke, Paul Smith, Ken Becker; Jana Lund. Directed by Hal Kanter; script, Herbert Baker and Kanter, from a story by Mary Agnes Thompson; camera (Technicolor), Charles Lang; numbers staged by Charles O'Curran; music arranged and conducted by Walter Scharf; vocal accompaniment, The Jordanaires; editor, Howard Smith. Previewed at the Capitol Theatre, N. Y., June 20, '57. Running time, 101 MINS.

Deke Rivers	Elvis Presley
Glenda	Lizabeth Scott
Tex Warner	Wendell Corey
Susan Jessup	Dolores Hart
Carl	James Gleason
Tallman	Ralph Dumke
Skeeter	Paul Smith
Wayne	Ken Becker
Daisy	Jana Lund

Though the rock 'n' roll craze perhaps passed its peak, there's little question that a sizeable part of the citizenry will welcome Elvis Presley back for his second screen appearance. An easy guess that customers will be young in years appearance. An easy guess is that have to be if they're to match the rock 'n' roller's own lungpower in the picture itself.

Producer Hal B. Wallis has chosen wisely in picking "Loving You" as a vehicle for Presley. It's a simple story, in which he can be believed, which has romantic overtones and exposes the singer to the kind of thing he does best, i.e. shout out his rythms, bang away at his guitar and perform the strange, knee-bending, hip-swinging contortions that are his trademark and that, for unfathomable reasons, induce squealing noises from his young fans.

Apart from this, Presley shows improvement as an actor. It's not a demanding part and, being surrounded by a capable crew of performers, he comes across as a simple but pleasant sort. Herbert Baker and Hal Kanter have fashioned an okay script spiked with folksy humor interwoven with some sentimental strains. The corny aspects probably don't matter. As a matter of fact, they'll probably help.

Wallis has given the film a plush mounting, in VistaVision and Technicolor, which adds to the values. Working with Presley are Lizabeth Scott and Wendell Corey, both delineating definite characters and doing well in the laughs department. Film introes a newcomer, Dolores Hart, in an undemanding role as Presley's girl. Even so, the young actress conveys a very pleasing personality and handles her chores with charm. She ought to be seen again.

Story has Presley picked up by Miss Scott, a publicity girl touring with a hillbilly band on a whistle-stop tour. She gets Corey, the leader of the outfit, to take on Presley, and they stunt him into a rock 'n' roll personality. Of course, there are complications and Presley takes himself off just as he's supposed to go on a national video show. Miss Scott brings him back for the happy finish that sees Presley and Miss Hart and Corey and Miss Scott united.

Director Kanter exploits the various facets that have contributed to Presley's success. He sings a lot of songs, some of 'em western ballads and the rest of the rock 'n' roll, boggie-woogie variety. Among the numbers heard are "Hot Dog," "Lonesome Cowboy," "Got a Lot of Livin' To do," "Let's Have a Party," "Detour," "Dancing on the Dare" and the theme song—"Loving You." It's all highly exploitable stuff. Film shapes as a bangup attraction for the hinterlands and should be a crowd-pleaser in the keys where Presley is still a draw with the youngsters.

Miss Scott as the ambitious publicity gal can't be taken seriously, but she does okay. Corey displays a comic talent and is very good as Tex Warner. James Gleason contributes the pro touch, as do Ralph Dumke, Paul Smith and Jana Lund. Latter scores in the role of a smitten teenager. Kanter's direction consciously pitches the proceedings to the teenage mentality. There'll always be those who'll find the whole Presley phenomenon either laughable or even disgusting, yet these probably won't be those who'll go to see the film anyhow. It's surely not a critics' picture, but, from the looks of it, it's boxoffice. And who's to quarrel with that in 1957?

Charles Lang's photography is pleasing in Technicolor. Howard Smith's editing is competent. Charles O'Curran staged the various numbers with imagination and the Jordanaires offer good backing for Presley. Col. Tom Parker, Presley's manager, gets credit as Technical Advisor, and take that literally and seriously. He's an expert property developer. *Hift.*

God Is My Partner
(REGALSCOPE)

Contrived plot with "faith" angles. Pretty slow. Only Walter Brennan name possibly to attract. Small returns indicated.

Hollywood, June 28.

Twentieth-Fox release of a Sam Hersh production. Stars Walter Brennan; costars Marion Ross, Jesse White; features Nelson Leigh, Charles Lane, Ellen Corby, Paul Cavanagh. Directed by William F. Claxton. Screenplay, Charles Francis Royal; camera, Walter Strenge; editor, Robert Fritch; music, Paul Dunlap. Previewed June 26, '57. Running time, 79 MINS.

Dr. Charles Grayson	Walter Brennan
Gordon Palmer	John Hoyt
Francis Denning	Marion Ross
Louis	Jesse White
Rev. Goodwin	Nelson Leigh
Judge Warner	Charles Lane
Mrs. Dalton	Ellen Corby
Dr. Brady	Paul Cavanagh
Maxine Spelvana	Nancy Kulp
Ben Renson	John Harmon

"God Is My Partner," produced by religioso filmmaker Sam Hersh, is more apt for the church market than theatrical release. Film is short on the punch necessary for the commercial screen and goes somewhat overboard in final sequences on the faith theme for regular audiences. Against that generality, church or evangelical patronage may be pleased.

The Charles Francis Royal screenplay is premised on a successful, elderly surgeon being brought to trial on a charge by two nephews that he is incompetent to handle money after certain so-called eccentric activities. The basic plot never quite holds water, since the "proof" offered isn't enough for any audience to credit, even though the jury seems so inclined. Narrative unfolds via a series of flashbacks from courtroom action, where Walter Brennan is being defended by Marion Ross, as the prosecuting attorney first presents his case, then the defense by tearing down the "half-truths" offered by the prosecution's witnesses. Pic takes its title from Brennan, testifying why he donated $50,000 to his church, explaining that without the Diety he could never have become the great surgeon that he had become.

William F. Claxton's over-leisurely direction keeps film at a sometimes tedious tempo and script doesn't allow much realism in portrayals. Brennan fares best, managing to make his work count.

Technical credits are competently handled, Walter Strenge, camera; Ernst Fegte, art direction; Robert Fritch, editing; Paul Dunlap, music. *Whit.*

X the Unknown

Poor and complicated science-fictioner not for discriminating audiences.

Hollywood, June 21.

Warner Bros. release of an Anthony Hinds production. Stars Dean Jagger, Edward Chapman, Leo McKern; features William Lucas, Peter Hammond, Michael Ripper, Anthony Newley. Directed by Leslie Norman. Story-screenplay, Jimmy Sangster; camera Gerald Gibbs; editor, James Needs; music, James Bernard. Previewed June 19, '57. Running time, 79 MINS.

This picture carries a complicated structure difficult to follow. The "unknown" that serves as the menace in science-fiction yarn is so vague that audiences may be overmystified, with result film will have hard going even in least discriminating situations. Dean Jagger is only name. Anthony Hinds production deals with a compressed force from the center of the earth which escapes via fissure on earth's crust to feed on energy found above, but subject is so nebulous as scientists admit they are meeting with an unknown phenomenon.

Jagger plays an atomic scientist in Scotland, called upon to solve the mystery of persons suffering from severe radiation burns after it's figured some unkno element has escaped through fissure. His scenes are very t , a general fault in script of Jimmy Sangster with Jagger are Edward Chapman, as director of atomic research lab, who doesn't hold to any of Jagger's theories, and Leo McKern, investigator for the British Atomic Energy Commission. Roles are strictly static and Leslie Norman's direction isn't able to rise above what was handed him. *Whit.*

Beginning of the End

Disappointing first effort by AB-PT Pictures Corp. Low-budget, exploitation entry. Grasshoppers run mad; so does mediocrity.

Republic release of AB-PT Pictures Corp. production. Stars Peggy Castle, Peter Graves and Morris Ankrum. Produced and directed by Bert I. Gordon. Screenplay, Fred Freiberger and Lester Corn. Previewed in N. Y. June 28, '57. Running time, 73 MINS.

Audrey	Peggy Castle
Ed	Peter Graves
General Hanson	Morris Ankrum
Corporal Mathias	Richard Benedict
Captain Barton	James Seay
Colonel Sturgeon	Thomas B. Henry
Frank	Than Wyenn
Major Everett	John Close
1st Patrolman	Don C. Harvey
2nd Patrolman	Larry J. Blake
No. 1 Soldier	Steve Warren
No. 2 Soldier	Frank Cornell
No. 3 Soldier	Don Eitner
No. 4 Soldier	Frank Chase
Taggert	Pierre Watkin
General Short	Frank Wilcox

As the first release of the brand-new AB-PT Pictures Corp. (a subsidiary of the American Broadcasting-Paramount Theatres family) this release rates as a disapointment. It's not just old hat, but old scream, an echo of all the horror "monsters" sired by King Kong. Laden with mumbo-jumbo about atomic energy and radiation, this picture, on which Bert I. Gordon takes the credit-blame as producer and director is a sorry offering for openers.

Even taken on its own terms—as a low-budget exploitation picture—"Beginning of the End" hardly reflects the best showmanship of a major theatre circuit. Based on its low cost, its protected haven in the AB-PT houses, and its susceptibility to exploitation, the film can conceivably wind up a modest money-maker. Too, the backing the picture will receive from AB-PT may work to the advantage of other exhibitors. But it's still a letdown of expectations.

Summarizing the plot of "Beginning of the End" is like rehashing the story of several dozen similar films. Mysterious deaths suddenly occur in an area where there is a government scientific station. This time it is an agricultural laboratory in the midwest where, by the use of radioactive material, strawberries and similar fruits are grown to the size of footballs. Somehow grasshoppers come in contact with the radioactive material and grow into 1-feet tall monsters. These monsters immediately menace the nation. The Illinois National Guard is called up. Town and cities are destroyed as mere humans and their modern weapons cannot halt the invasion. A national emergency is declared and the Dept. of Defense takes over the defense of Chicago.

The hopped-up grasshoppers invade the Windy City and are seen ploughing through armies, lumbering down streets, frightening a panic-stricken population, and crawling up tall buildings. All this is accomplished by obviously artificial superimpositions of drawings and the employment of stock footage. A way naturally is found to halt the monsters. They are lured into Lake Michigan where they are killed by the (surprise!) cold water.

The Fred Freiberger and Lester Corn screenplay is ludicrous, bringing out every cliche in plot and dialog. Peggie Castle is unconvincing as a national magazine newshen-photographer; Peter Graves makes a gallant try as the young scientist and Morris Ankrum is artificially harassed as the commanding general. The camerawork (uncredited) and the editing (ditto) match the scenario. *Holl.*

The Unearthly

Cheap horror programmer built around the mad doctor theme. Fodder for the very unsophisticated.

Hollywood, June 29.

Republic release of an AB-PT production. Stars John Carradine; features Allison Hayes, Myron Healy, with Sally Todd, Marilyn Buford, Arthur Batanides, Tor Johnson, Harry Fleer, Roy Gordon, Guy Prescott, Paul McWilliams. Producer-director, Brooke L. Peters. Screenplay, Geoffrey Dennis-Jane Mann, from Miss Mann's original. Camera, Merle Connell; editor, Richard Currier; art director, Daniel Hall; music direction, Henry Varse. Michael Terr. Previewed, June 28, '57. Running time, 70 MINS.

Prof. Charles Conway	John Carradine
Grace Thomas	Allison Hayes
Mark Houston	Myron Healy
Natalie	Sally Todd
Dr. Gilchrist	Marilyn Buford
Danny Green	Arthur Batanides
Lobo	Tor Johnson
Jedrow	Harry Fleer
Dr. Loren Wright	Roy Gordon
Capt. Rogers	Guy Prescott
Police Officer	Paul MacWilliams

The mad doctor bit again. There's nothing to recommend this one beyond its cheapness. Fodder for a very unsophisticated market.

Doc John Carradine and assistant Marilyn Buford are conducting experiments on human guinea pigs in an isolated sanatorium—something to do with transplanting glands and extending the life span "forever." Among the intended victims of Allison Hayes and Myron Healy. To no one's particular surprise, Healy turns out to be a cop, who blows the whistle on the proceedings with the proper amount of derring-do. Finale has cops discover a band of Hollywood's bulkier bit players, made up as a cellarful of doc Carradine's "mistakes."

Geoffrey Dennis and Jane Mann adapted Miss Mann's original with a maximum of cliches and a minimum of originality. Brooke L. Peters produced-directed with a heavy hand and no particular distinction.

Carradine plays the doc broadly, as good a way as any. Healy is only other competant thesp in cast. Miss Hayes, Miss Buford and Sally Todd, another of doc's victims, lend some visual pleasure to the proceedings, but otherwise aren't up to unrewarding assignments. Tor Johnson, as the doc's muscle man, and Arthur Batanides and Harry Fleer, other victims, are acceptable.

Technical credits are competant, but show the effect of a short budget. *Kove.*

The Buckskin Lady

Fairish outdoor tale though scripting attempts to add "character" dimension fliv.

Hollywood, June 25.

United Artists release of a Bishop-Hittleman Pictures production. Stars Patricia Medina, Richard Denning, Gerald Mohr, Henry Hull; features Hank Warden, Robin Short, Richard Reeves, Dorothy Adams. Producer-director, Carl K. Hittleman; screenplay, David Lang, Hittleman, from Francis S. Chase Jr. story; camera, Ellsworth Fredericks; editor, Harry Coswick; music, Albert Glasser. Title song, Glasser, Maurice Keller. Previewed, June 24, '57. Running time, 66 MINS.

Angela Medley	Patricia Medina
Dr. Bruce Merritt	Richard Denning
Slinger	Gerald Mohr
Doc	Henry Hull
Lon	Hank Warden
Nevada	Robin Short
Porter	Richard Reeves
Mrs. Adams	Dorothy Adams
Jed	Frank Sully
Cranston	George Cisar
Ralphie	Louis Lettieri
Latham	Byron Foulger
Swanson	John Dierkes

Strictly for the program trade is this low-budget western. There's enough action to compensate for half-hearted attempts of scripters David Lang and Carl K. Hittleman (who also produced-directed) to add character dimension to F. S. Chase's story. These attempts get bogged down and serve no purpose but to slow pace.

Patricia Medina portrays femme gambler in small western town, who's supporting her drunken doctor father, Henry Hull, with her shady earnings. Also, she's lady love of local top gunman, Gerald Mohr.

Into town rides new doc, stalwart Richard Denning, and in short order she's fallen for him and tries to go straight. Naturally, complications set in and to save him, she rides off with Mohr. But when Mohr turns outlaw, she yearns for home and Denning, especially after she catches a bullet picturesquely in her attractive shoulder. When Denning catches up to rescue her, she has to plug Mohr with his own gun to save her true love. Then she and Denning can amble off toward the sunset together.

Director Hittleman manages several fairly exciting fights and one bitterly amusing chase sequence, but otherwise his helming is routine for the course. Emoting rarely rises above the elementary. Miss Medina, attractively clad in revealing gowns and tightfitting jeans, does a good job of registering sex, but otherwise rarely has a chance to change expression. Same applies to stereotyped roles of Denning and Mohr, who look perturbed and sneer throughout, respectively. Hull is appropriately weak and befuddled.

Hank Warden is good as loyal friend of Miss Medina and Denning, who gets killed for his pains. Robert Short, in as a combo barkeeper - ballad - strummin' troubador, hasn't a chance to develop his role into anything meaningful. Dorothy Adams, Bryon Fougler and Richard Reeves also turn in capable support chores.

Technical credits are competently standard, except for choppy cutting. *Kove.*

Bernardine
(C'SCOPE-COLOR)

In the groove for youngsters and teen-aged in-the-wood oldsters but Pat Boone entry is mild item for general market.

20th-Fox release of Samuel G. Engel production. Stars Pat Boone, Terry Moore, Janet Gaynor and Dean Jagger. Features Richard Sargent, James Drury, Ronnie Burns, Walter Abel, Natalie Schaefer, Isabel Jewell. Directed by Henry Levin; Screenplay, Theodore Reeves; based on the play by Mary Chase; camera (C'Scope and De Luxe Color), Paul Vogel; editor, David Bretherton; music, Lionel Newman; songs, "Bernardine" and "Technique" by Johnny Mercer, and "Love Letters in the Sand" by Nick and Charles Kenny and J. Fred Coots. Previewed in New York June 20, '57. Running time, 94 MINS.

Beau	Pat Boone
Jean	Terry Moore
Mrs. Wilson	Janet Gaynor
J. Fullerton Weldy	Dean Jagger
Sanford Wilson	Richard Sargent
Lt. Langley Beaumont	James Drury
Griner	Ronnie Burns
Mr. Beaumont	Walter Abel
Mrs. Beaumont	Natalie Schafer
Ruby	Isabel Jewell
Jack Costanzo and Orchestra	Themselves
Hilda	Edit Angold
Friedelhauser	Val Benedict
Cleo	Ernestine Wade
Mr. Mason	Russ Conway
Olson	Tom Pittman
Kinswood	Hooper Dunbar

Pat Boone being an important figure among the younger set, it figures that his cinematic outing in "Bernardine" will receive their attention. Further, the Samuel G. Engel offering concerns itself with teenagers, and this means those at student age ought to feel the picture was made especially for them. To boot, there are several vocals by the star.

Title song is a bright paean to a young man's ideal girl and in circulation on the Dot label. The retailer action hasn't been strong yet but very well could pick up. It's backed with the oldie, "Love Letters in the Sand" (Nick and Charles Kenny and J. Fred Coots), and this has been getting top-of-the-list spins. Third number is "Technique," by Johnny Mercer (who also composed the title song) and its chances are fair enough considering the familiar Calypso beat and clever lyrics. Boone does them all in winning style, a selling factor for the picture.

Engle's production, based on the mildly-received Mary Chase play, is not in the true sense a run-of-the-audience entertainment. Those removed from teenagers and, in this case, their fancies and frolics and glib chatter likely will find only mild diversion in the entry. Indeed, it seems that the script goes overboard in depicting all the adult characters as near-morons in contrast with the very hip juveniles on view.

Boone is a member of the local high school graduating class and a numerically limited clique whose main interests are motor boat racing, cars and, mostly conversationally, girls. Terry Moore is a new-in-town telephone operator who answers to the description of their mentally-sketched ideal. Richard Sargent lays claim to her, having "discovered" her, but Boone's brother, James Drury, as an officer on leave from the Army, wins the gal and Sargent impulsively enlists in the military.

That's about it, in the broad sense. In between there's lots of big words that make but small talk as mouthed by Boone and his classmates. As directed by Henry Levin, the treatment is light-hearted except for Sargent's romantic setback.

Performances are so-so. Boone is strong with a pop vocal but he acts with a strained-for nonchalance that is not becoming. And the camera work, in De Luxe color and CinemaScope, makes him out too much of a pretty-boy. Miss Moore is attractive and fits her part well. Sargent comes off tops as the clumsy would-be Casanova, who lacks "technique." Janet Gaynor smiles and behaves pleasantly a Sargent's widowed mother (a stronger part would have been welcome on her return to the screen) and Dean Jagger, as her admirer, meets the requirement of the Theodore Reeves script.

Ronnie Burns (son of George Burns and Gracie Allen), Walter Abel, Natalie Schaefer, Isabel Jewell and others in the cast all work fair enough. Jack Costanzo and orchestra do a bongo number which provides a fair amount of color.

Set decorations by Walter M. Scott and Stuart A. Reiss appear to be from out of a House Beautiful type of women's mag. Technical credits all okay. *Gene.*

KID FILMS GONE FISHING (IN TV)

Metro Wants Out of 'No Blade of Grass'

Second-Guess on Satevepost Buy Believed Fear Of Production Costs

Question before the house: Why is Metro trying to unload "No Blade of Grass," which it bought only a couple of months ago for around $80,000?

Scott Meredith agency last week contacted all the story departments of the film companies, making it plain that M-G would be quite willing to part with the yarn for the same amount it originally paid for it.

Explanation (considered a lame one) given was that Metro wouldn't sign the release form of the Saturday Evening Post, where the story originally appeared. It's about what happens if all the food should disappear from the earth.

Educated guess as to why Metro wants to part with the property is that, on closer examination, it found it difficult to shape it into a motion picture drama. Production cost would be tremendous. Columbia, originally unhappy when M-G snapped up the story, now is coldshouldering a deal.

"No Blade of Grass" was one of the major story purchases under the new regime at Metro. Latter apparently isn't willing to just let a difficult second-guessed property sit on the shelf, as might have been done in the old Louis B. Mayer days.

NEWSMEN 'WINCE' WHILE SEEING 'SWEET SMELL'

Washington, July 2.

Private screening of "Sweet Smell of Success," with an appearance of Burt Lancaster, drew an unusually large number of Washington newsmen and columnists to MPAA's plush Academia. Many of scribes present said they winced at film's portrayal of an unscrupulous, ruthless Broadway columnist.

Appearing with Lancaster on tub-thumping tour was Barbara Nichols, who plays supporting role in film. Along for the ride were Mrs. Lancaster and their two young sons.

Briefs From Lots

Hollywood, July 2.

British actress **Patricia Cutts** makes her first U. S. film bow with **Danny Kaye** in **Sol C. Siegel's** "Merry Andrew" at Metro . . . **Howard Pine** handed production reins on "Devil at My Heels," autobiography of former Olympic track star **Louis Zamperini**, which will be made at Universal from a **Syd Boehm** screenplay . . . **Reiko Oyamo**, 10-year-old Japanese girl signed to a term contract by 20th after appearing in "Stopover Tokyo," will be brought to this country by her parents next month for her first assignment . . . Associates and Aldrich signed a two-picture releasing deal with United Artists for "The Snipe Hunt" and "Now We Know," both to be directed by **Robert Aldrich**.

"Cry Terror" is new tag for Metro's "The Third Rail" . . . **Michael Blankfort** will produce and direct **Edna St. Vincent Millay** biopic for Columbia Pictures, adapted from **Robert Farr's** upcoming blog, "I Burn My Candle at Both Ends" . . . **Edmond O'Brien** and **Mona Freeman** snagged star roles in Col's "The Trial of Captain Barrett," **Sam Katzman** production . . . **Raphael Hayes** will script "The Shadow in the Wild" for Col . . . **Randy Stuart** set as femme lead opposite **George Montgomery** in Allied Artists' "New Day at Sundown" . . . Warners cast **Andy Griffith** to star in "Onionhead," which **Norman Taurog** will direct . . . **Jack Cummings** Productions will indie produce "The Will Adams Story" in Japan, adapted from **Herbert A. Gowen** book, "Five Foreigners in Japan" . . . **Gina Lollobrigida** will play Sheba in **Edward Small-Arthur Hornblow's** "Solomon and Sheba," for UA release.

Record Library Prize

Dallas, July 2.

Columbia Pictures and Decca Records joined in a promotion for "Fire Down Below" starring Rita Hayworth, at the Palace Theatre.

Joe Templeton of WFAA and his "Carnival of Music" which broadcast from the Palace Theatre lobby from 1:30 to 3 p.m. on the opening day.

A $100 Record Library from Decca will be given away to some teenager.

Stagehands in East Echo West Coast: Damn Home-Toll

Theatrical unions in New York State, as represented by the Council of International Alliance of Theatrical Stage Employees, have again registered their opposition to any form of home-toll television. Action of the eastern unionites follows similar declaration by the California State Theatrical Federation.

In a statement signed by Thomas Murtha, chairman of the 10th District, N. Y. Council of IATSE, the labor group went on record with the Federal Communications Commission "that it now feels more strongly than ever that any form of toll tv would injure the present status of all its members, and that the unions are united in their determination to see that this 'grab' of the air waves should not be condoned."

Murtha indicated that he was in full agreement with the California State Theatrical Federation that to permit toll tv would be "an infringement on the property right now enjoyed by the general public on a no-fee basis." He also took issue with the AFL Film Council, which has taken the position that home-toll would aid employment. "It would have the opposite effect," said Murtha, "if this vicious system was ever permitted."

There is an undisclosed connection between the N. Y. Council of IATSE and Theatre Owners of America in the fight against home-pay tv. Murtha's statement was distributed to the press by TOA's N. Y. office.

SUES ON 'TRAPEZE'

Daniel Fuchs Claims Lift from His Collier's Tale

Los Angeles, July 2.

Screenwriter Daniel Fuchs has sued Hecht-Lancaster et al in Federal court asking $250,000 punitive damages plus one-sixth of profits on "Trapeze," claiming infringement of copyright, breach of implied contract, and violation of confidential relationship.

Fuchs charges "Trapeze" was copied "in substantial part" from story originally titled "Daring Young Man" which appeared in Colliers during 1940. Rights, except magazine rights, reverted to him in 1956.

Bagnall Helms M.P. Fund

Hollywood, July 2.

George Bagnell was re-elected president of the Motion Picture Relief Fund at the annual meeting of the organization.

Albert B. Hilton, formerly second veepee, was upped to first vice president, succeeding the late Mitchell Lewis. Otto Kruger, Sol Lesser and Valentine Davies were named 2d, 3d and 4th veepees respectively.

THEATRES STARVE FOR BOOKINGS

Circuits trying to run kiddie shows are finding it increasingly difficult to get cooperation from the film companies. Problem has again come into focus with the oncoming of the summer months and the end of school.

Motion Picture Assn. of America still maintains its Children's Film Library, but, say exhibitors, most of the time there are no prints available of the "recommended" films.

Television is partly to blame for total situation. Very few pictures of direct appeal to children are made nowadays (Walt Disney being a notable exception). Oldies that would fit perfectly into children's shows, have been sold to syndicators. Either that, or the companies would have to make new acetate prints from the old negatives, and aren't eager to undertake the expense.

One of the circuits again running its traditional Saturday afternoon kiddie matinee is the Walter Reade chain in New Jersey. Reade has made up his own list of suitable children's films and has submitted them to the local PTAs for approval. Circuit runs these shows in eight or nine of its towns, selling a series of 10 tickets in advance for $1.

While the juve matinees are hardly money-making propositions for the theatres, some exhibs are strongly conscious of the need to attract the rapidly growing children population and draw it away from the tv sets. They feel that, of the consciousness of the movie theatre isn't instilled at that stage, the youngsters will never regain the film-going habit as adults.

Whitney's Pair To Buena Vista Co.

Hollywood, July 2.

C. V. Whitney's "Missouri Traveler," recently completed, and "Young Land," which rolls Aug. 1, will be released by Disney's Buena Vista distributing outfit.

"Traveler" previously was set for Warner release but deal never finalized. Two films represent an investment of $4,000,000.

'Joan' Into 92 Playdates

Otto Preminger's "Saint Joan," a United Artists release, has been set for 92 key dates over the next three weeks, according to distribution v.p. William J. Heineman.

Film version of the G. B. Shaw play, starring newcomer Jean Seberg, has opened in New York and at Marshalltown, Ia., hometown of Miss Seberg.

'Public Trial' of Home-Toll TV Forseen as Inevitable Though Practicality Still Questioned

Optimistic Note

Manchester, N. H., July 2.

Clean entertainment still pays off, and the short work week for most laboring folk holds great promise for the future of moving pictures in the opinion of Edward J. Fahey, who has spent 34 years in the amusement business.

Fahey, general manager of the Shea chain theatres here, together with Pine Island Park and the Pine Island Drive-In, finds hardtops attracting increasing crowds of teenagers, while the drive-ins are doing a thriving family business.

Subscription television, which has held the spotlight in recent months due to the controversy over the proposed Dodgers and Giants move to the west coast, appears to be heading for a practical, working test.

Pro and con discussion still continues re the legal aspects of pay-tv and a "public trial," but the opinion is growing that the new video wrinkle can't be smoothed out before it's had some practical operational testing. It's figured that, one way or another, i.e., by cable or over-the-air, pay-as-you-see will be offered to the setowners to test their reaction.

What works, in part, against the "let-us-lose-our-shirts-if-we-want-to" proponents who've been pressing for a test are the economics of a trial run. The key to toll-tv is volume. It's volume, i.e., a large number of subscribers, that is a condition to any real test.

But volume means a very large investment via decoders, cables, etc., etc. And investors willing to put millions into a venture that stands a good risk of being scrapped in a year or two later are rare. Furthermore, it's argued, it'll be difficult to obtain the kind of programming that makes pay-video worth while until and unless there is sufficient "circulation."

Where The Supply?

Already, there are reports that the organizers of the Bartlesville, Okla., closed-circuit experiment are having some trouble lining up a supply of film product. At the same time, there is now no question at all that most of the distributors, given a sufficient number of installations in homes, would go along.

Roy Disney just recently went on record with the statement that, if and when pay-tv arrives, it would constitute a "logical method of expanding distribution channels for theatrical motion pictures." Many other film exhibs take the same attitude.

The Federal Communications Commission has been manifestly stalling, possibly impressed by the not inconsiderable opposition to home-toll in the Congress and also by the well-publicized efforts on behalf of local "cable" (which would be outside the jurisdiction of the FCC).

One of the factors that has consistently weakened the argument of the home-video-for-pay opponents has been their rather transparent selfish motives. This is particularly obvious in the instance of the film theatres, many of whom would oppose a subscription service going out over the air (i.e., not under their control) while backing it via cables, under which they can be enfranchised. This inconsistency has hurt the anti-toll case and has stripped it of much of its purported logic.

Love Those 'Consumers'

The pay-in-the-parlor promoters —Skiatron, Telemeter and Zenith —have ardently pushed the point that they would gladly put themselves at the mercy of consumers, though the latter now have advertising-supported programming.

Press spotlighting of the Dodgers and Giants, tied so closely to the New York clubs' open enthusiasm for home revenues (both have contracts with Skiatron), has served to support the thesis of those who hold that, in a free economy, a new system based on fees must not be suppressed without even a day-in-court for the profit of status quo telecasters.

While many are now willing to back a home-toll "trial," there's also some skepticism over its ultimate practicability in the face of repeated polls putting segments of the public on record as to their relative willingness to pay. Complicating the outlook is the release of so many old but good features, exhibited originally in theatres and now on home screens for free, wth plugs.

Why More Delay? Telemeter Prods Stalling FCC

Washington, July 2.

International Telemeter Corp., a Paramount Pictures subsidiary, told the Federal Communications Commission today (Tues.) that it considered further toll-tv tests unnecessary. It urged the Commission to go ahead immediately and authorize pay-as-you-see without further trial runs. Telemeter was the first company to respond to the FCC's call for comments on how tests might be conducted. The deadline for filing is July 28.

Telemeter stressed the problem of getting investors to put up large coin for a limited test. It also made it plain that it favored large-scale use of pay-as-you-see by cable, but said it would cooperate fully should tests be authorized. The company said that, during a test period, the networks could be expected to put on the type of shows that would discourage viewers re fee-tv.

The Telemeter brief said it could provide cable service at $100 per home, that figure including all costs for decoders, lines, installation, studio, etc.

Chaplin Records 'King'

Paris, July 2.

Charles Chaplin came in from Switzerland this week t oconduct the recordings of music from his new film "A King in New York."

Chaplin's "King" opens in London next September and in Paris the following month. He told VARIETY he would have no press showings beforehand.

The Moving Finger Writes 100 Dates In Outlying N.Y. for 'Khayyam'

Continuing the developing trend of bypassing a Broadway engagement, Paramount is arranging a saturation neighborhood run in some 100 theatres in the N.Y. metropolitan area for "Omar Khayyam" in mid-August. This follows on the heels of Par's decision to release "Loving You," the Elvis Presley starrer, in the same manner during July.

Par's move marks the third time over a relatively short period that a film company has decided to do without a Broadway run for a medium budget picture. Columbia successfully revived this technique with "Garment Jungle" several months ago and appears to have started a new trend. In a similar vein, Universal has been skipping first-run engagements in Chicago's loop and has been shipping the pictures directly to the neighborhood houses.

The distributors, on the basis of the recent experiences, have found this method more satisfactory, particularly for so-called medium budget films. Many pictures in this category have failed to recoup their advertising costs in single downtown engagements in N.Y. or Chi. Frequently it takes about $25,000 to open one of the entries on Broadway. By spending the same amount of money and having the pictures in spots where it can be seen immediately, it has been discovered, results in better returns in relation to the advertising and bally coin spent. Indications are that as a result of these tests more and more pictures will be sent out to the outlying areas on a first-run basis.

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L.A. Biz Looking Up; 'Pride' Whopping $38,000, 'Wonders' Great 42G, '10 C's' Loud 17G, 33d, '80 Days' Boffo 30G

Los Angeles, July 2.

First-run grosses are looking up this session, being even ahead of last week, with one sock opener and several fat holdovers and extended-runs bolstered by July 4 holiday. "Pride and Passion" shapes wham $38,000 in teeoff week at Fox Wilshire.

Hard-ticket pic, "Seven Wonders of World" is going for a big $42,000 in fourth session at Warner Hollywood. Another in this category, "Around World in 80 Days" is rated hefty $30,000 or better in 28th stanza at the Carthay while the hard-ticket opus, "10 Commandments," still is steady with $17,000 in 33d round at Warner Beverly.

Science-fiction bill, "Monster That Challenged World" and "Vampire," looks moderate $15,500 in three spots. "Island in Sun" is rated strong $24,000 in third frame at Chinese. "Love in Afternoon" is mild $22,500, second week, two houses.

"Gunfight at O.K. Corral" looms fine $10,000 in fifth round. "Something of Value" is closing third Pantages week at okay $9,000.

Estimates for This Week

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA). Wow $38,000. Last week, house closed.

Downtown, Iris (SW-FWC) (1,757; 756; 90-$1.50) — "Trooper Hook" (UA) and "Buckskin Lady" (UA). Fair $10,300. Last week, Downtown and Iris, with Uptown, "20 Million Miles to Earth" (Col) and "The 27th Day" (Col), $25,000.

State, New Fox (UATC-FWC) (2,404; 965; 90-$1.50)—"The Weapon" (Rep) and "Spoilers of Forest" (Rep). Light $6,900. Last week, State, "This Could Be Night" (M-G) and "Bailout at 43,000 Feet" (UA) (2d wk), $2,700; New Fox, with Globe, "Love Lottery" (Indie) and "Lost Continent" (Lopert), $3,000.

Orpheum, Hawaii, Uptown (Metropolitan-C&S-FWC) (2,213; 1,106; 1,715; 80-$1.80) — "Monster That Challenged World" (UA) and "The Vampire" (UA). Mild $15,500. Last

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Broadway Grosses

Estimated Total Gross

This Week $692,300
(Based on 23 theatres)
Last Year $626,400
(Based on 21 theatres)

Philly Biz Spotty; 'D.I.' Rousing 19G

Philadelphia, July 2.

Biz is spotty currently but the 15,000 attending the National Educational Assn. confabs are proving a big help. They are improving trade especially for "Seven Wonders of World." "Island in Sun" continues terrific in second stanza at the Fox. "Prince and Showgirl" is rated good at Randolph. "The D.I." looks great at Goldman. "20 Million Miles To Earth" shapes great at Stanton.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Designing Woman" (M-G) (6th wk). Thin $5,500. Last week, $7,000.

Boyd (SW-Cinerama) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama) (62d wk). Okay $7,500. Last week, $7,200.

Fox (20th) (2,250; 55-$1.80)—"Island in Sun" (20th) (2d wk). Wham $33,000. Last week, $50,000.

Goldman (Goldman) (1,250; 65-$1.25)—"D.I." (WB). Great $19,000. Last week, "Garment Jungle" (Col), $11,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"Green Man" (DCA) (5th wk). Good $4,500. Last week, $5,500.

Mastbaum (SW) (4,370; 90-$1.49)—"Battle Hell" (DCA) (2d wk). Thin $12,000. Last week, $10,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (27th wk). Smart $13,000. Last week, $14,000.

Randolph (Goldman) (2,250; 99-$1.80)—"Prince and Showgirl" WB). Good $11,000. Last week, "10 Commandments" (Par) (31st wk), $15,000.

Stanley (SW) (2,900; 99-$1.49)—"Beyond Mombassa" (Col). Dim $9,000. Last week, "Johnny Tremain" (BV), $14,000.

Stanton (SW) (1,483; 99-$1.49)—"20 Million Miles to Earth" (Col) and "27th Day" (Col). Great $16,000. Last week, "River's Edge" (20th) and "Storm Rider" (20th), $8,500.

Trans-Lux (T-L) (99-$1.80)—"Little Hut" (M-G) (5th wk). Oke $3,500. Last week, $5,000.

Viking (Sley) (1,000; 75-$1.40)—"Gunfight at O.K. Corral" (Par) (5th wk). Okay $7,500. Last week, $11,000.

'Tremain' Modest $6,500, Port.; 'Sun' Torrid 10G

Portland, Ore., July 2.

New pix are being taken over the bumps here this round, with only the foreign "La Strada," in original form, doing okay for the review. One of the major disappointments is "Johnny Tremain," moderate at Liberty. "Island in Sun" is torrid in third session at Fox. "Around World in 80 Days" still is big in 11th stanza at the Broadway.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World" (UA) (11th wk), weekends. Sturdy $12,500. Last week, $12,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Island In Sun" (20th) and "Two Grooms for Bride" (20th) (3d wk). Hefty $10,000. Last week, $12,100.

Guild (Indie) (400;; $1.25)—"La Strada" (T-L). Tall $3,000. Last week, "Wee Gordie" (Indie) (7th wk), $1,600.

Liberty (Hamrick) (1,890; 90-$1.25) — "Johnny Tremain" (BV) and "Duel At Apache Wells" (Rep). Moderate $6,500. Last week, "Something of Value" (M-G) and "Canyon River" (AA) (8 days), $6,400.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Beyond Mombasa" (Col) and "The Strange One" (Col). Slim $4,500. Last week, "D.I." (WB) and "Paris Does Strange Things" (WB), $7,500.

Paramount (Port-Par) (3,400; 90-$1.25)—"Lonely Man" (Par) and "Buster Keaton Story" (Par). Dull $5,500. Last week, "Tammy and Bachelor" (U) and "Man Afraid" (U), $6,700.

'Tammy' Tall 12G, Toronto; 'War' 9G

Toronto, July 2.

Newcomer "Something of Value" is topping the city at upped prices, with a smash take. "Tammy and the Bachelor" shapes hefty, but "D. I." looks fair. "Saint Joan" looms light. "War and Peace" is back for big trade at pop prices. Of the holdovers, "Face in Crowd" remains strong in second stanza. Showing increased grosses over previous week are such long-runs as "Oklahoma" in 63d and "10 Commandments" in 32d stanza.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 859; 1,165; 60-$1)— "St. Joan" (UA). Light $10,000. Last week, "20 Million Miles to Earth" (Col), $16,000.

Christie, Danforth, Humber, Hyland (Rank) (877; 1,350; 1,205; 1,357; $1) — "Doctor at Large" (Rank) (3d wk). Holding big at $16,000. Last week, $18,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 955; 694; 698; 50-75)—"Voodoo Island" (UA) and "Pharaoh's Curse" (U) (reissues). Okay $13,500. Last week, "Bailout 43,000" (UA) and "Fort Laramie" (UA), $13,000.

Eglinton, Towne, Westwood (Taylor) (1,080; 693; 994; $1) — "Happy Road" (M-G). Big $15,000.

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'Prince' Hotsy $22,000, Hub Leader; 'Werewolf' Big 23G, 'Bernardine' 10G

Boston, July 2.

The Hub boxoffice is jumping with a rash of coin-getting new product despite the continued heat wave here. Youngsters out of school is helping. "Prince and Showgirl" leads the field with a smash take at the Met. "I Was Teenage Werewolf" and "Invasion of Saucer-Men" combo is rated sockeroo at Paramount and Fenway. "Saint Joan" is only fair at the Beacon Hill. "20 Million Miles to Earth" shapes bright at the Pilgrim.

"Johnny Tremain" kicked off solidly at the Mayflower day-date with 17 nabe houses in greater Hub. Holdovers are great with "Something of Value" looking hep in second round at State and Orpheum. "Bernardine is nifty at the Memorial in first h.o. week. Hard ticket shows are holding stout with "Seven Wonders of World" sturdy in 45th; "10 Commandments" oke in 33d; and "Around World in 80 Days," the leader with near capacity in 12th frame.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75)—"10 Commandments" (Par) (33d wk). Fair $5,000. Last week, $5,500.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"St. Joan" (UA). Fair $8,000 or near. Last week, "Fantasia" (BV) (reissue) (2d wk), $4,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) —"Seven Wonders" (Cinerama) (45th wk). Good $13,500. Last week, $14,000.

Exeter (Indie) (1,200; 60-$1.25)—"John and Julie" (Indie) (2d wk). Second week opened Sunday (30). Last week, mild $4,500.

Fenway (NET) (1,373; 60-$1.10)—"I Was Teenage Werewolf" (AI) and "Invasion of Saucer-Men" (AI). Torrid $7,000 or over. Last week, "D.I." (WB) and "Naked Gun" (Indie) (2d wk), $5,000.

Kenmore (Indie) (700; 85-$1.25)—"Bachelor Party" (UA) (11th wk-

(Continued on page 18)

Key City Grosses

Estimated Total Gross

This Week $2,744,450
(Based on 22 cities and 242 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,922,000
(Based on 23 cities and 236 theatres.)

'Prince' Wow 15G, Buff; 'Earth' 14G

Buffalo, July 2.

Canadian holidays, with thousands of residents coming to this city, are upping biz at nearly all locations this stanza. Standout newcomer is "Prince and Showgirl," smash at the 2,000-seat Center. "Johnny Tremain" also looks socko at Paramount in nine days. "20 Million Miles To Earth" shapes neat at Lafayette. "Island in Sun" still is potent in third session at the Buffalo. Both "Around World" and "Seven Wonders" are doing better than last stanza.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Island in Sun" (20th) and "Gun Duel in Durango" (20th) (3d wk). Potent $12,000. Last week, $14,500.

Paramount (ABPT) (3,000; 60-85)—"Johnny Tremain" (BV) and "Men of Sherwood Forest" (Indie). Nifty $16,000 in 9 days. Last week, "Lonely Man" (Par) and "Buster Keaton Story" (Par), $11,000.

Center (ABPT) (2,000; 60-85)—"Prince and Showgirl" (WB). Sock $15,000. Last week, "I Was Teen-Age Werewolf" (AI) and "Invasion of Saucer Men" (AI) (9 days), $10,200.

Lafayette (Basil) (3,000; 60-85)—"20 Million Miles to Earth" (Col) and "27th Day" (Col). Big $14,000. Last week, "Tammy and Bachelor" (U) and "Mister Cory" (U), $6,500.

Century (Buhawk) (1,400; $1.50-$3)—"Around World in 80 Days" (UA) (13th wk). Big $12,000 or over. Last week, $9,500.

Teck (SW-Cinerama) (1,200; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (44th wk). Good $7,500. Last week, $7,000.

Cincy Big; 'Bernardine' Smooth $13,000, 'Value' Great 11G, 'Sun' 12G

Cincinnati, July 2.

Another bumper session is in prospect for major stands this week. New bills "Bernardine" in the Palace and "Something of Value" in the Grand are neck and neck for smash takings. "Island in Sun" is a sturdy holdover at the big Albee in third. "Johnny Tremain" retains big second round strength at Keith's. Both hard ticket offerings are in high clever. "Around World in 80 Days" shapes to improve for third straight week to great total and "Seven Wonders of World" keeps rolling solidly in 56th frame.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Island in Sun" (20th) (3d wk). Solid $12,000. Last week, $15,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) —"Seven Wonders" (Cinerama) (56th wk). Increasing juve trade helpful in getting sock $18,000. Last week, ditto.

Grand (RKO) (1,400; 90-$1.25)—"Something of Value" (M-G). Sock $11,000. Best grosser here in some weeks. Holds for second. Last week, "Tarzan and Lost Safari" (M-G) and "Vintage" (M-G), at 75c-$1.10 scale, $6,000.

Keith's (Shor) (1,500; 75-$1.25)—"Johnny Tremain" (BV) (2d wk). Hefty $7,000 in 6 days after $8,700 bow.

Palace (RKO) (2,600; 90-$1.25)—"Bernardine" (20th). Swell $13,000 or near. Holds for second round. Last week, "D.I." (WB), at 75-$1.10 scale, $10,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (3d wk). Continuing upward trend reaching $19,000 after great $18,000 second frame. Advance sale perking up and buses unloading groups from Columbia, O., and Parkersburg, W. Va.

Det. Okay; 'Tammy' Tasty $16,000, 'Rock Night' Hep 15G, 'Sun' Big 20G, 3d

Detroit, July 2.

Biz is generally fine, but a few weak spots are showing up this stanza among the downtowners. "Rock All Night" is heading for a great session at Broadway-Capitol. "Tammy and Bachelor" shapes fine at the Michigan. "Loney Man" is below par at Palms. "Island in Sun" is holding terrific in third week at the Fox. "Around World 80 Days" steps up its pace in 27th stanza at the United Artists. Also improving over last week's figures are long-termers "Seven Wonders of World" in 47th week at Music Hall and "10 Commandments" in 32d round at Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Island in Sun" (20th) and "Two Grooms for Bride" (20th) (3d wk). Great $20,000. Last week, $27,500.

Michigan (United Detroit) (4,000; 90-$1.25)—"Tammy and Bachelor" (U) and "Weapon" (Col). Fine $16,000. Last week, "Joe Butterfly" (U) and "Phantom Stage Coach" (Indie), $12,000.

Palms (UD) (2,961; 90-$1.25)—"Lonely Man" (Par) and "Kettles on Old MacDonald's Farm" (U). Fair $10,000. Last week, "Garment Jungle" (Col) and "Burglar" (Col), $15,000.

Madison (UD) (1,900; $1.25-$2.75) — "10 Commandments" (Par) (32d wk). Terrific $16,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Rock All Night", (Indie) and "Drag Strip Girl" (Indie) Swell $15,000. Last week, "20 Million Miles to Earth" (Col) and "27th Day" (Col) (2d wk-3 days), $8,000.

United Artists (UA) 1,668; $1.25-$3)—"Around World" UA) (27th wk). Socko $18,500. Last week, $16,500.

Adams (Balaban). (1,700; 90-$1.25) — "Something of Value" (M-G) (3d wk). Down to $11,500, but still good. Last week, $14,000.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (47th wk). Terrific $17,800. Last week, $17,300.

Krim (Krim) (1,000; $1.25)—"Barefoot Contessa" (UA) and "Moulin Rouge" (UA) (reissues). Slow $4,500. Last week, "Invitation to Dance" (M-G) and "Vintage" (M-G), $5,200.

'Value' High $11,000 In Balto; 'Joe' Fancy 6G, 'Sun' Torrid 11G, 3d

Baltimore, July 2.

Although biz is bright in a few spots here currently, the general biz picture is only fair. The strongest entry is "Something of Value," smash at the Town. Only other new product is "Joe Butterfly" at the Mayfair, which is doing nicely. Holdovers and double bills are not helping the situation. "Island in Sun" is still strong in its third week at the Century while "Bachelor Party" at the Playhouse is holding nicely. "Around World in 80 Days" shapes staunch in the 28th frame at the Film Centre.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Island in Sun" (20th) (3d wk). Hot $11,000 after $14,000 last frame.

Cinema (Schwaber) (460; 50-$1.25) — "For Whom Bell Tolls" (Par) (reissue) (2d wk). Okay $2,500 after $4,000 opener.

Film Centre (Rappaport) (890; $1.50-$2.50)—"Around World" (UA) (28th wk). Staunch $1,500 after $10,000 last week.

Five West (Schwaber) (560; 50-$1.25)—"Green Man" (DCA) (4th wk. Nice $3,100. Third $4,000.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Johnny Tremain" (BV) (2d wk). Tepid $6,000 after $8,000 in first.

Mayfair (Hicks) (980; 50-$1.25)—"Joe Butterfly" (U). Nice $6,000. Theater was closed for 10 days before this opening.

New (Fruchtman) (1,500; 50-$1.25)—"Kronos" (20th) and "She-Devil" (20th). Good $6,000. Last week, "Monkey on Back" (UA) and "Buster Keaton Story" (Par), $4,000.

Playhouse (Schwaber) (410; 50-$1.25 —"Bachelor Party" (UA) (3d wk). Good $4,300 after $4,500 in second.

Stanley (SW) (3,200; 50-$1.25) — "D.I." (WB). Okay with $12,000. Last week, "Face in Crowd" (WB), same.

Town (Rappaport) (1,400; 50-$1.25) — "Something of Value" (M-G). Solid $11,000. Last week, "Giant Claw" (Col) and "Day World Exploded" (Col), $8,000.

'Tammy' Lively $8,000, Mpls.; 'Joan' 4G, 'Tremain' Fair 7G, 'Sun' 6G, 3d

Minneapolis, July 2.

"Tammy and the Bachelor" and "Johnny Tremain" are off to the best boxoffice start among the newcomers. "Tammy" looks sturdy at State. Only other important new entry, "Saint Joan," doesn't seem able to get up much steam. Two twin bills of lesser fare may land in the profit column. One is "Untamed Youth" and "Hooked," okay at Lyric. The other, "The Seventh Sin" and "Showdown at Abilene," shapes learn. Holdovers are "Island in Sun," okay in its third week at Radio City, and "Something of Value," fair in its second at the Gopher. Still virile is "Seven Wonders of World," in 47th stanza at Century.

Estimates for This Week

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (47th wk). Convention and other visitors helping this one to remain plenty healthy at stout $12,500. Last week, $13,000.

Gopher (Berger) (1,000; 85-90)—"Something of Value" (M-G) (2d wk). Considering adverse conditions, this one doing all right. Fine $7,000. Last week, $6,500.

Lyric (Par) (1,000; 85-90)—"Untamed Youth" (WB) and "Hooked" (Indie). Getting some play from younger element. Okay $4,500. Last week, "Kronos" (20th) and "She-Devil" (20th), $4,200.

Radio City (Par) (4,100; 85-90)—"Island in Sun" (20th) (3d wk). First picture in months to hold for third stanza at this house. Okay $6,000. Last week, $11,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Johnny Tremain" (BV). Kids in particular going for this one. Children's admissions tilted from 25c. to 35c. Mild $7,000 or over. Last week, "Giant Claw" (Col) and "Night World Exploded" (Col), $7,500.

RKO Pan (RKO) (1,800; 75-90)—"Seventh Sin" (M-G) and "Showdown in Abilene" (U). Lean $3,500. Last week, "Shoot-Out Medicine Bend" (WB) and "Counterfeit Plan" (WB), $3,800.

State (Par) (2,300; 85-90)—"Tammy and Bachelor" (U). Not winning any crix plaudits, but the public here is going for it. Fancy $8,000. Last week, "Oklahoma" (AA), $6,000.

World (Mann) (400; 85-$1.25)—"Saint Joan" (UA). Given good campaign and may build. However, only moderate $2,000 looms. Last week, "Constant Husband" (Indie), $3,200.

Chi Still Strong; 'Pride' Mighty $70,000, 'Silk' Wham 19G, 'St. Joan' Big 10G, 'Bernardine' Tidy 17G, 2d

Chicago, July 2.

More potent product blows into the Windy City this frame and the upsurge in b.o. action continues. Chicagoland fair, drawing 50,000 to city daily, is helping trade, too.

Biggest starter is "Pride and Passion," at State-Lake with a mighty $70,000 likely. The Loop Theatre is doing great with "Silk Stockings," at $19,000 or over. "St. Joan" starts off at the Garrick with a warm $10,000. "Sierra Stranger" and "Spin Dark Web" shape active $7,600.

Second framers are running better than par for most part with "Green Man" doing fanciest box-office "Beginning of End" with "Unearthly" slips to an okay second frame. "Bernardine" winds up with a tidy second round at the Chicago.

"Island in Sun" remains healthy for third frame at Oriental. "Little Hut" shapes durable in fourth at the Woods. "Gunfight at O.K. Corral" looks fair for fifth frame at United Artists.

Todd's Cinestage carries "Around World in 80 Days" into 13th week without any softening in its capacity business. "Seven Wonders of World" is still mighty at Palace for its 28th week while "10 Commandments" keeps steady for its 32d set at McVickers.

Estimates for This Week

Carnegie (H&E Balaban) (480; 90)—"It Happened in Park" (Indie) (2d wk). Nice $2,800. Last week, $3,500.

Chicago (B&K) (3,900; 90-$1.50)—"Bernardine" (20th) (2d wk). Fast $17,000. Last week, $28,000.

Esquire (H&E Balaban) (1,400; $1.25) — "Subsequent-run. Last week, "Loser Takes All" (DCA) (3d wk), $5,000 for 5 days

Garrick (B&K) (850; 90-$1.25)—"St. Joan" (UA). Sock $10,000. Last week, "Sea Devils" (Cap) and "Flying Leathernecks" (Cap) (reissues) (2d wk), $6,000.

Grand (Indie) (1,200; 90-$1.25)—"Sierra Stranger" (Col) and "Spin a Dark Web" (Col). Fine $7,600. Last week, "Beyond Mombassa" (Col) and "Hellcats of Navy" (Col), $5,000.

Loop (Telem't) (606; 90-$1.50)—"Silk Stockings" (M-G). Terrific $19,000. Last week, "Seventh Sin" (M-G) (2d wk), $5,300.

McVickers (JL&S) (1,580; $1.25-

(Continued on page 18)

'D.I.' Stout $10,000, Best K.C. Newcomer; 'Party' Same, 'Desk' Oke 12G

Kansas City, July 2.

Some improvement is being shown in theatre traffic currently. "D. I." at Paramount and "Bachelor Party" at the Midland both loom good. "Around World in 80 Days" in fifth week at the Tower continues to be a leader while "Cinerama Holiday" at the Missouri holds steady. "Desk Set" in four Fox Midwest theatres is barely okay. "Bailout at 43,000" in four Dickinson theatres looks moderate. Heavy rains continue to hold back biz, especially at the drive-ins.

Estimates for This Week

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750; 700; 1,100 cars; 900 cars; 75c person)—"Bailout at 43,000" (UA) and "Gun Duel at Durango" (UA). Fairish $10,000; hurt by rains. Last week, "Tall T" (Col) and "Storm Over Nile" (Col), $12,000.

Kimo (Dickinson) (504; 75-90)—"Moulin Rouge" (UA) and "African Queen" (UA) (reissues) (2d wk). Okay $1,000. Last week, $1,500.

Midland (Loew) (3,500; 60-80)—"Bachelor Party" (M-G) and "A Woman's Devotion" (Rep). Good $10,000 or near. Last week, "Something of Value" (M-G) and "Crime of Passion" (UA), $9,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Holiday" (Cinerama) (17th wk). Firm $10,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"D. I." (WB). Stays nine days as house moves to July 4 opening; sturdy $10,000. Last week, "Face in Crowd" (WB), $5,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Inside Girls' Dormitory" (Indie). Moderate $1,200. Last week, "Love Lottery" (Indie) (2d wk), $900.

Roxy (Durwood) (879; 90-$2) — "10 Commandments" (Par) (20th

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'D.I' Sturdy 23G, D.C.; 'Sun' 16G, 3d

Washington, July 2.

Mainstem biz is off because of heat and a considerable batch of holdovers. Attractive among newcomers are "Man on Fire" and "The D.I.", latter in 2 spots. "Island in Sun" continues big in third Capitol week, and stays a fourth. "Around the World" also is keeping up its strong pace. "Seven Wonders of World" is up to a fancy figure in 27th week.

Estimates for This Week

Ambassador (SW) (1,490; $1.25)—"D.I." (WB). Solid $8,000. Last week, "Face in Crowd" (WB), $7,200.

Capitol (Loew) (3,434; 85-$1.25)—"Island in Sun" (20th). Fine $16,000 in third stanza after $22,000 last week. Holds.

Columbia (Loew) (1,174; 70-95)—"Kronos" (20th) and "She-Devil" (20th). Nice $8,000. Last week, "Ride Back" (Col), $7,000.

Keith's (RKO) (1,359; 70-90)—"Deadly Mantis" (U) and "Girl in Kremlin" (U). Thin $5,600. Last week, "Johnny Tremain" (BV), $9,000.

Metropolitan (SW) (1,100; 85-$1.25)—"D.I." (WB). Big $15,000. Stays. Last week, "Face in Crowd" (WB), $8,900.

Palace (Loew) (2,360; 85-$1.25)—"Man on Fire" (M-G). Good $17,000. Last week, "Something of Value" (M-G) (2d wk), $12,500.

Plaza (T-L) (290; 90-$1.50)—"Miller's Beautiful Wife" (DCA) (2d wk). Good looking $4,000 after $5,000 opener.

Trans-Lux (T-L) (600; 90-$1.25)—"Lizzie" (M-G) (2d wk-4 days). Light $2,000 after $3,500 first week.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (13th wk). Great. $24,000. Last week, $22,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (27th wk). Bouncing back to $15,000 after $13,800 last round.

'VALUE' SMART $11,000, L'VILLE; 'TREMAIN' 10G

Louisville, July 2.

General wicket pace in this Bluegrass metropolis is lively this week, but a couple of spots are mildish. Loew's "Something Of Value" is strong. Directly across Fourth Street, "Johnny Tremain" looks healthy at Rialto. "Man Afraid" and "Kettles On Old MacDonald's Farm" looks good at the Kentucky. "Around World in 80 Days" is rated wow in fifth stanza at the Brown.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (900; $1.25-$2.40)—"Around World in 80 Days" (UA) (5th wk). Looks to land wow $12,000 or near. Last week $13,000.

Kentucky (Switow) (1,000; 50-85)—"Man Afraid" (U) and "Kettles on Old MacDonald's Farm" (U). Good $6,000. Last week, "Public Pigeon No. 1" (U) and "Young Stranger" (U), $7,000.

Loew's (United Artists) (3,000; 50-85) — "Something Of Value" (M-G). Strong $11,000. Last week, "Bachelor Party" (UA) and "Man From Del Rio" (UA), $7,000.

Mary Anderson (People's) (1,000; 50-85)—"Monkey On Back" (UA). Likely modest $4,500. Last week, "War Drums" (UA) and "Spring Reunion" (UA), $6,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Johnny Tremain" (BV) and "Spoilers Of Forest" (20th). Healthy $10,000 or a bit over. Last week, "Island In Sun" (20th) (2d wk), $9,000.

'Hellcats' Nifty $8,000, Indpls; 'Sun' 9½G, 2d

Indianapolis, July 2.

Biz is fairly good at first-runs here this stanza despite torrential rains on fringe of Hurricane Audrey that made going rough for outdoor amusements. "Island in Sun," in second week at the Indiana, still is top money film, with "10 Commandments," in 23d week at Lyric, being close. "Hellcats of Navy" at Loew's shapes nice. "Kronos" at Circle looks oke. Completely remodelled Keith's will open July 2 with "Prince and Showgirl," to present full lineup of first-run houses here for first time since January.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Kronos" (20th) and "She-Devil" (20th). Okay $8,000. Last week, "D. I." (WB) and "Crime of Passion" (UA), $11,000.

Indiana (C-D) (3,200; 60-90) — "Island in Sun" (20th) (2d wk). Good $9,500 after $17,000 opener.

Loew's (Loew) (2,427; 60-85) — "Hellcats of Navy" (Col) and "Guns of Fort Petticoat" (Col). Nifty $8,000. Last week, "Something of Value" (M-G) and "War Drums" (UA), $7,000.

Lyric (C-D) (900; $1.25-$2.20)—"10 Commandments" (Par) (23d wk). Okay $9,000. Last week, $9,500.

'Bernardine' Boff $17,000, Pitt Ace

Pittsburgh, July 2.

Pat Boone's hot boxoffice and his first picture, "Bernardine," is grabbing the brass ring downtown this week. Should stick around for a stretch. "Island in Sun" holding up great at Harris and may go another stanza. Both nabe art houses, Squirrel Hill and Guild, have winners in "Strange One" and "Gold of Naples," respectively. "Johnny Tremain" is a great disappointment at the Stanley, and is mighty sad in 6 days. "Something of Value" shapes okay in second Penn session.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Bernardine" (20th). The Boone boy's proving a blockbuster with at least $17,000, huge counted on for first stanza. Naturally sticks. Last week, "Tammy and Bachelor" (U), $8,500 in 9 days.

Guild (Green) (500; 85-99)—"Gold of Naples" (DCA). Strong $3,750, or better. Last week, "Nana" (Times) (4th wk), $1,700.

Harris (Harris) (2,165; 80-$1.25)—"Island in Sun" (20th) (3d wk). Still strong, with top weekends, and ought to go through the holiday, with "Fire Down Below" (Col) opening July 12. Looks like torrid $11,000. Last week, $13,500.

Nixon (Rubin) (1,400; $1.25-$3)—"Around World in 80 Days" (UA) (12th wk). Pace is steady and the profit still big. Just short of $15,000, big. Last week, same.

Penn (UA) (3,300; 80-$1.25)—"Something of Value" (M-G) (2d wk-6 days). Not quite up to hopes but okay $9,000. Last week, $13,000. "Sweet Smell of Success" (UA) due in July 3.

Squirrel Hill (SW) (900; 85-99)—"Strange One" (Col). Fine press reception. Big $4,500, (5th wk), may be around for awhile. Last week, "Bachelor Party" (UA) $2,400, and could have stayed on.

Stanley (SW) (3,800; 80-$1.25)—"Johnny Tremain" (BV). Took out extra space over weekend in hope of getting vacationing small fry but they're not coming. Will be lucky to do sad $6,000 in 6 days. Last week, "I Was a Teenage Werewolf" (Indie) and "Invasion Saucer Men" (Indie), $4,000.

Warner (SW) (1,500; $1.25-$2.40)—"10 Commandments" (Par) (16th wk). Inching up a bit again to socko $11,500. Last week, $11,000.

'Monster' Big $10,000, Seattle; 'Sun' 9G, 3d

Seattle, July 2.

Boxoffice for the two long-run pix "Around World" and "Cinerama Holiday," look to build here this summer. However, currently there are few pix doing much outside of these upped-scale films. But "Island in Sun" still is smash in third round at Fifth Avenue. "Monster That Challenged World" is loud at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around World in 80 Days" (UA) (11th wk). Swell $13,000. Last week, $13,400.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Monster That Challenged

(Continued on page 18)

New Pix Boom B'way; 'Pride' Terrif $128,000, 'Beau' Boff 35G, 'Success' Sock 40G, 'Joan' 12G, 'Prince' 142G

Launching of four new pictures, three of them blockbusters geared for the Fourth of July week trade, is proving a vast help to Broadway trade this week. In addition, the end of school term for thousands of youngsters plus some cooler weather contributed to the upbeat. Heavy rainstorms Saturday night and late Sunday afternoon cooled the atmosphere, but failed to halt the usual trek to the beaches over the weekend.

New champ from the standpoint of total coin is "Pride and the Passion" at the Capitol. Helped by expected big trade on July 4 with its holiday scale and a $2.50 general admission top last Saturday and Sunday nights, this Stanley Kramer opus looks to hit a mighty $128,000 in its initial session ending tomorrow (Thurs.).

"Beau James" is next in line with a wow $35,000 or near opening round at the Astor. "Sweet Smell of Success" looms as third best with a smash $40,000 expected in first stanza at the State. "St. Joan" is only fair $12,000 or near opening week at the Victoria.

"Prince and Showgirl" with stageshow is heading for great $142,000 in current (3d) session at the Music Hall, still the standout showing for Broadway deluxers. "Island in Sun" with iceshow looks to hit a smash $88,000 in third stanza at the Roxy. Both pix, of course, continue.

"The D.I." wound up its fourth week last night (Tues.) with fair $23,000, same figure as third round, at the Paramount. Par flagship brings in a Rock-'n'-Roll stageshow with "Beginning of End," initial AB-PT picture, today (Wed.). "Face in Crowd" rounded out its fifth frame last night with fine $9,500 at the Globe. Mayfair is bringing in "Delicate Delinquent" today (Wed.) after three slow weeks with "Scandal in Sorrento."

"Fernandel the Dressmaker" opened very good at the Paris last Saturday (29). "Happy Road" continues socko at the Plaza with $14,700 for first full week.

"Around World" held at capacity $37,100 in 37th session at the Rivoli. "10 Commandments," with boost from two extra shows, is heading for great $45,000 in current (34th) week at the Criterion. "Seven Wonders," now in 65th stanza, hit a big $34,900 in 64th round at the Warner.

Astor (City Inv.) (1,300; 75-$2)—"Beau James" (Par). First week ending today (Wed.) looks to hit wow $35,000. Holds, natch! In ahead, "Something of Value" (M-G) (7th wk-5 days), $11,500.

Little Carnegie (L. Carnegie) ($1.25-$1.80) — "Nana" (Times) (12th wk). The 11th frame ended Thursday (27) was big $6,200 as against $5,700 in 10th week. Stays on indef.

Baronet (Reade) (430; $1.25-$1.80)—"French, They Are Funny Race" (Cont) (7th wk). Sixth round ended Monday (1) was good $4,700. Fifth was $6,100. "Maid In Paris" (Cont) due in July 12.

Capitol (Loew) (4,820; $1-$2.75)—"Pride and Passion" (UA). Initial session winding tomorrow (Thurs.) is heading for mighty $128,000, which takes in July 4. Last week, "Gunfight at O.K. Corral" (Par) (4th wk), $20,000, for one of heftiest engagements here in months. "Pride" was getting $2.50 as general admission at night on Saturday and Sunday. It will be among three or four biggest pix to play the Cap.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (34th wk). This round winding tomorrow (Thurs.) is headed for great $45,000 in 17 shows. The 33d week was $38,000 for 15 shows. Continues indef.

Fine Arts (Davis) (468; 90-$1.80)—"Torero" (Col) (7th wk). Sixth frame concluded Monday (1) was solid $9,500. Fifth was $8,300.

Globe (Brandt) (1,500; 70-$1.50)—"Face in Crowd" (WB) (6th wk). Fifth round ended last night (Tues.) was fine $9,500 or near. Fourth was $11,400.

Guild (Guild) (450: $1-$1.75) — "Green Man" (DCA) (7th wk). Sixth stanza finished yesterday (Tues.) was socko $10,000 after $9,500 in fifth round.

Mayfair (Brandt) (1,736; 79-$1.80) — "Delicate Delinquent" (Par). Opens today (Wed.). In ahead. "Scandal in Sorrento" (DCA) (3d wk), landed mild $7,500 despite previews.

Normandie (Trans-Lux) (592; 95-$1.80)—"Miller's Beautiful Daughter" (DCA) (4th wk). Third session finished Monday (1) was trim $5,000. Second week, $7,500. "Bambi" (BV) (reissue) due in next.

Palace (RKO) (1,700; 50-$1.60)—"Seventh Sin" (M-G) and vaude. Week ending today (Wed.) looks to hit nice $14,000 in 6 days. Last week, "Dino" (AA) and vaudeville $16,000.

Paramount (AB-PT) (3,665; $1-$2)—"Beginning of End" (Rep) with Rock 'n' Roll stageshow. Opens today (Wed.), the film being the first AB-PT screen production. Last week, "The D. I." (WB) (4th wk), was fair $23,000 same in third stanza.

Paris (Pathe Cinema) (568; 90-$1.80)—"Fernandel the Dressmaker" (Indie). Opened Saturday (29), with very good biz. In ahead, "Julietta" (Kings) (2d wk-5 days), lean $2,800 after $6,000 in first week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Prince and Showgirl" (WB) and stageshow (3d wk). This session winding today (Wed.) is heading for great $142,000. Second week was $145,000. Stays on for some time, especially in view of its stamina. Hall had biggest weekday of engagement last Wednesday (26).

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (38th wk). The 37th week concluded last night (Tues.) was capacity $37,100 in 10 shows. Previous week was the same for like number of performances.

Plaza (Brecher) (525; $1.50-$2)—"Happy Road" (M-G) (2d wk).

(Continued on page 18)

'Prince' Smash $16,000, Frisco; 'Success' Sock 15G, 'Sun' Sultry 14G

San Francisco, July 2.

First-run biz here is excellent nearly all down the line currently, with "Prince and Showgirl" and "Sweet Smell of Success" both smash. The longrun "Around World in 80 Days" and "Seven Wonders of World" still are raking in big coin. "Island in Sun" continues sock in third Fox round. "Lonely Man" looks good at Golden Gate while "Something of Value" is nice in second Warfield session. "D.I." looms dandy in second Paramount frame.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Lonely Man" (Par) and "Buster Keaton Story" (Par). Good $13,000 or close. Last week, "Dragstrip Girl" (AI) and "Rock All Night" (AI), $10,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Island In Sun" (20th) and "Break In Circle" (20th) (3d wk). Smash $14,000. Last week, $22,500.

Warfield (Loew) (2,656; 90-$1.25)—"Something of Value" (M-G) (2d wk). Nice $10,000. Last week, $16,000.

Paramount (Par) (2,646; 90-$1.25)—"D.I." (WB) and "Counterfeit Plan" (WB) (2d wk). Dandy $12,000. Last week, $22,000.

St. Francis (Par) (1,400; 90-$1.25) — "Prince and Showgirl" (WB). Smash $16,000. Last week, "20 Million Miles To Earth" (Col) and "27th Day" (Col), $15,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders" (Cinerama) (32d wk). Great $19,800. Last week, $19,300.

United Artists (No. Coast) (1,207; 90-$1.25)—"Sweet Smell of Success" (UA) and "Gun Man Down" (UA). Socko $15,000. Last week, "Trooper Hook" (UA) and "Square Ring" (Rep), $5,500.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (6th wk). Good $7,500. Last week, same.

Larkin (Rosener) (400; $1.25)—"Green Man" (DCA). Excellent $5,200. Last week, "Gate of Hell" (Indie) (reissue) (2d wk), $1,500.

Clay (Rosener) (400; $1.25)—"Fernandel Dressmaker" (Indie) (3d wk). Big $3,000. Last week, ditto.

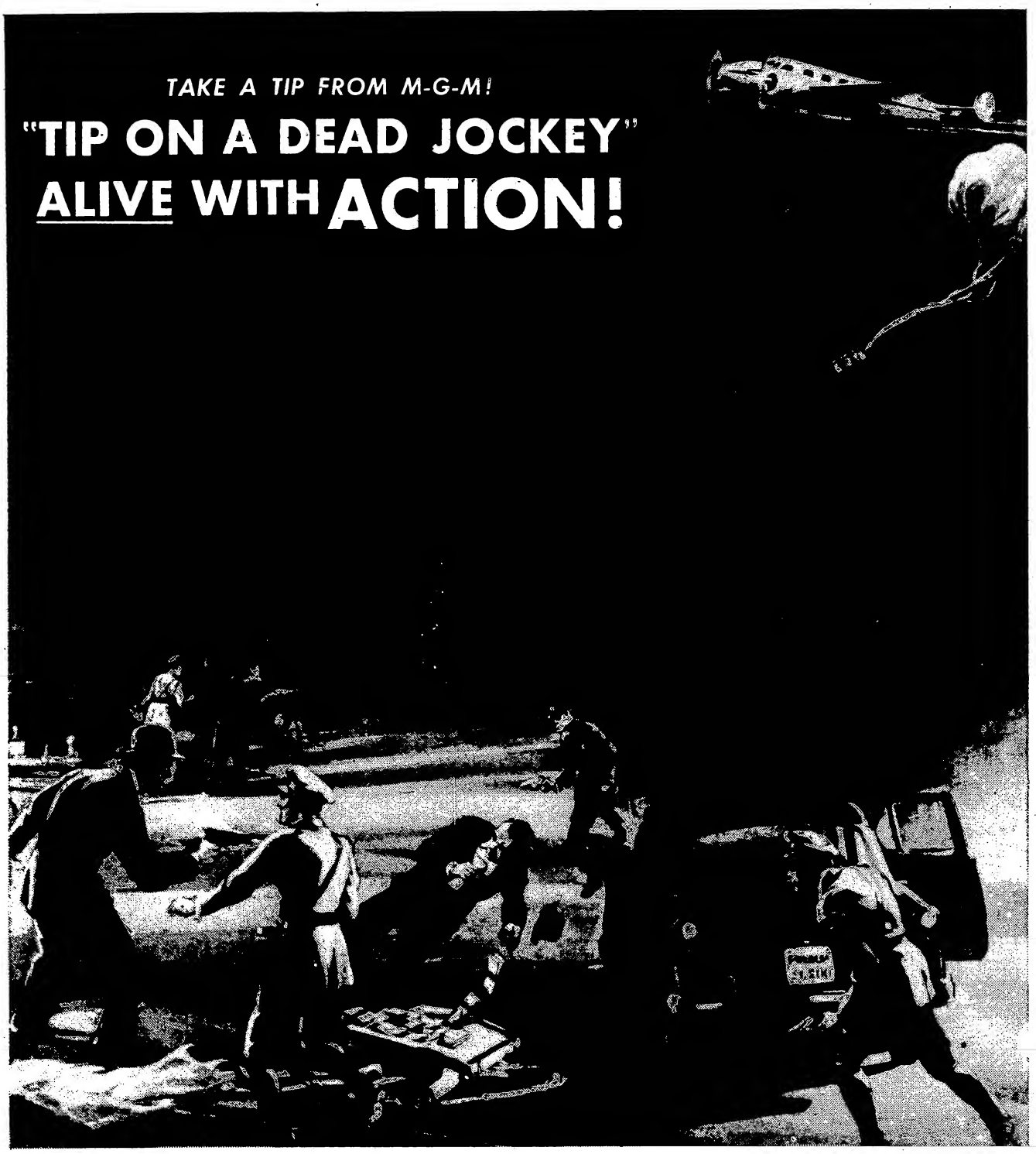
Vogue (S.F. Theatres) (364; $1.25)—"Gold of Naples" (DCA) (5th wk). Hep $3,000. Last week, same.

Bridge (Schwarz) (396; $1.25)—"Nana" (Times) (5th wk). Oke $2,200. Last week, $1,500.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (27th wk). Terrific $27,000. Last week, $25,000.

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Hint Italians May Blame U. S. Major Cos. If Exhib-Distrib Confabs Fail

Rome, June 25.

Indication that Italians plan to place the blame for a potential breakdown of current distributor-exhibitor negotiations for a new pact squarely on the American companies is contained in the latest issue of the official AGIS organ, Giornale dello Spettacolo.

While the head on the story regarding the talks indicates that a solution is imminent, the text speaks of "not improbable" changes of mind or even turnabouts of position which would prejudice approval of the pact. It claims this would be especially due to the work of Yank major company reps who, the text ironically goes on, "must, it seems, draw their inspiration in the matter from directives issued in New York or Paris."

The AGIS bulletin admits to considerable controversy in the sector of "exceptional film" rentals (naming three pix for consideration in this category: "Around World in 80 Days" (UA), "10 Commandments" (Par) and Chaplin's "A King in New York").

Still according to the AGIS source, there is general agreement to rental term (one-fourth of company quotas at 50%, plus three Italian pix; three-quarters of company quotas at 40%), publicity expenses regulation, aid to small exhibs, as well as to the formation of a committee of vigilance (ANICA-AGIS) governing joint disputes.

Story also hints that if agreement on the above is not reached before June 30 (after almost six months of confabs), AGIS would be forced by law to ask for government takeover of the dispute.

Additional Italo Cities May Close Certain Days Like Naples' Shutdown

Rome, June 25.

While the Italian press continues to talk up the argument that the closing of all Naples film houses every Wednesday is an exhibitor protest move, it appears likely that other regions of the boot of Italy will follow the Neapolitan example. The exhib group governing houses in the Lazio region (Rome and surrounding provinces) has just voted an order of the day calling for the "gradual" shutdown of minor showcases in the area, leading to a wider closing of these houses even for several days a week. Unaffected are the first-runs, especially in Rome proper.

Meanwhile, reports from Liguria (Genoa and provinces along the Riviera) indicate that exhibs there are seriously considering a closure order for one or more days a week, affecting all 500 pic houses in that crowded region.

Vincenzo Barattolo, head of Naples AGIS (exhib), has just backed his edict closing Naples' 115 cinemas with the following statistics and comment. According to Barattolo, while since January 1956, the decline in attendance in other Italo centers has been around 15-20%, the Neapolitan drop at one point reached 42%. He cited five points as the major reasons for the current Naples exhib plight. Film houses begin to empty at 8 p.m., when tv starts. Naples is the city which, compared to its economic level, has the most tele sets. The cost of tickets has increased because of high taxes.

Italo to Moscow Fest

Rome, June 25.

A number of Italian directors and producers have agreed to attend the upcoming sixth World Youth Festival, to be held in Moscow July 29-Aug. 11.

Event has a subsection devoted to features, documentaries, and amateur films by directors under 35 years of age.

Mex Spieler Goes 80 Hours

Mexico City, June 25.

Current marathon announcer champ of Mexico is Carlos Cardona, a sturdy youngster of Mexicali, on the California border. He spieled for 80 hours, his goal, and raised $36,000 for Mexicali's Red Cross.

Finished, he had coffee and resumed his regular mike chore.

Sir Alex King Honored By Glasgow University

Glasgow, July 2.

Sir Alexander King, Scot cinema magnate has received a top honor, the honorary degree of Doctor of Laws at Glasgow University. King teed off in show biz as a 12-year-old theatre program seller in the old Princess's Theatre here.

Citation said his university had been a theatre by night and a desk in local shipping offices by day. He had gained fame "by imagination, enterprise, hard work, and the kindness and hospitality with which he maintains the finest traditions of the city of Glasgow."

Mex Tourist Biz Ahead of 1956

Mexico City, June 25.

April was far ahead in number of tourist visitors and their spending as compared with the same month last year, reported the Mexican Tourist Assn. (AMT). There were 42,076 trippers in April this year who spent $39,000,000. The 36,101 tourists in April of 1956 left behind $24,000,000, said AMT.

However, local hotelmen complain of the current biz doldrums which they attribute to an alarming paucity of visiting foreigners. Reports are that there is such a guest scarcity that the big, swank new modernesque inns and business are not even making expenses.

Hotel operators explain the seeming paradox of their complaints about under par trade and announcements by tourism brass that things are as good as they ever were, with agreement that the actual number tourists now is about the same as it was at this time during in recent years. However, they say spending of the current trippers is much less, and this is so apparent when many spurn the higher priced hotels, cafes, stores, etc. According to the hostelers, thousands of Americans have come to visit Mexico on far less than they normally spend at home.

3 COUNTRIES PLAN TO FILM TOLSTOI YARN

Frankfurt, June 25.

Following in the wake of Paramount's success in filming the Tolstoi novel, "War and Peace," three European countries are climbing on the Tolstoi bandwagon to do a huge co-production on another book by the Russian, "The Resurrection."

The Tolstoi novel is to be adapted for a film to be shot this year by companies in Germany, Italy and France. Bavaria Films, representing German interests, are underwriting 50% of the production costs, and the remainder is split between Rizzoli of Italy and Loureau of France. Horst Buchholz, top young star in Germany, has the lead.

Wanamaker Plans To Revive Theatre Club

Liverpool, July 2.

Sam Wanamaker, U. S. actor-manager, plans to revive the Pigalle Theatre Club here. Operation, with liabilities of $180,000, recently went into voluntary liquidation. Formerly the Shakespeare vaudery, it was formed as a theatre club a year ago, with membership of more than 6,000.

Wanamaker plans to revive interest with a presentation of Arthur Miller's "A View from the Bridge" starting Sept. 16. Original cast as seen in London will be pacted where possible. Plan is similar to one for hypoing interest in the Citizens' Theatre, Glasgow, where the Arthur Miller play will also be produced Sept. 1.

Plays not unlike those produced at the Watergate Theatre Club, Comedy Theatre, London, are planned.

New Plan for Japanese Nat'l Theatre in Tokyo

Tokyo, June 25.

Demands for a Japanese national theatre are again being heard, and a plan is now being promoted by members of the Diet, as well as performers and intellectuals for such a building in Tokyo. The proposed setup would involve a theatre with 32,000 square yards of floor space, including facilities for opera, kabuki, Bunraku puppets and a school for actors.

A council of promoters will be set up to obtain government aid for the project.

Yank Pix Made In Brit. Still Get Levy Help

London, July 2.

Pictures made in Britain with American finance will still be elgible for levy benefits. The regulations covering the statutory Production Levy, which are due to go into operation Oct. 20, have just been released, and do not make any changes about the type of product which will be entitled to support from the British Film Production Fund. In the main, the regulations governing the statutory levy, follow closely the pattern set by its voluntary predecessor.

The main impact of the regulations will be felt by the large picture houses, who will have to bear the major brunt of levy collection from their admissions. The smaller houses will have less to shell out. There will be no levy on seats below 12c. Above that, they will rise in stages from a quarter of a cent on gross prices up to 18c to 1¾c on gross prices of 40c and above.

Theatres which will be eligible for exemption from levy dues will be those exempted from admissions tax and those with net takings less than $420 a week.

There is strong disappointment here among producers of second features, who through the British Film Producers Assn. pressed their claim for special treatment in the form of a double allowance for their product. There are no provisions for this in the regulations.

The British Film Fund Agency is empowered to determine the amount which, in its opinion, should be payable for each picture in a program rented from the same distributor. This applies whether the pictures are under the same contract or not. Provision is made that where payment is made in respect of a picture that is subsequently found to be a telefilm, the payment may be recovered as a contract debt in court.

INT'L EXHIBS SELECT DUTCHMAN AS PREXY

Rome, July 2.

The UIEC (International Exhibitors Assn.) assembly concluded its work at The Hague this week by voting the Dutch delegate, Miedema, its new president. Italo Gemini, Italo exhib topper, declined renewal of his presidential post after two years in office, feeling that regular change in the top charge would benefit the association. Vincenzo Barattolo, another Italian exhib official, was voted veepee by the delegates present (from France, Italy, Spain, West Germany, Holland, Belgium, Austria and Great Britain).

Next UIEC meet will be held in Madrid, Oct. 16-18. A special committee has been named meanwhile to study the problem of exhib-producer relations, to be a main topic at the Madrid conclave.

Principal business discussed at The Hague meeting were: (1) rental terms, higher ones were opposed, especially "exceptional pictures"; (2) relationship with tv; (3) lowering of government taxes on admissions; (4) special films for children; (5) appeal to producers to better technical, artistic and moral standards. Reference to moral standards was made in several speeches during the meeting.

Arg. Exhibs Catch Up on Backlog Of Old Pix; Govt. Stalling Annoys

Buenos Aires, June 25.

By dint of quick turnover of release, some 10 to 12 weekly, exhibitors here and throughout Argentina have caught up with the big backlog of foreign films kept out of circulation by Peron's strict regulations. And Buenos Aires is now well abreast of latest films from over the world. "Friendly Persuasion" (AA) was launched recently at the Gran Rex soon after its Cannes Film Fest award. Film ran three weeks.

Biz is uniformly good this winter both in first-runs and nabe theatres. In fact, there doesn't seem enough houses to handle the patrons. Scalping still prevails and likely will continue until there are more cinemas or admission scales are tilted. The price boost may not come until sometime in July. And exhibs are annoyed over the slow-motions of the government in authorizing these promised price boosts.

They also are infuriated by the National Screen Institute's bland assumption of jurisdiction over their biz under the new Film Law, which they describe as nearly as bad as under Peron. Antonio Aita, now prexy of the new Screen Institute, has dictated what exhibs "must" show and how they must split their playing time. Exhibs, of course, hope that the Supreme Court will halt this dictatorship and that the 27 clauses of the Film Law will be revoked.

It's pointed out that the Film Law forces exhibs to help producers although the exhibitors pay far more taxes to the state. And not all provinces have agreed to accept the 10% Screen Institute boxoffice tax.

Once the sliding admish scales are set, and the higher ducat prices for deluxe first-runs and central nabes, biz in lesser houses should improve and relieve congestion in the uptown district houses.

Besides "Persuasion," "Solid Gold Cadillac" (Col), "Prince of Players" (20th), "Opposite Sex" (M-G) and "Blood Alley" (WB) are either playing or about to open. Oddly enough the biggest American film impact was made by "Rock Around Clock" (Col) because Bill Haley and the Platters won disk attention here before the pix opened. That does not mean that other U.S. pix did not score. Among the hits were "Written on Wind" (U), "Guys and Dolls" (M-G), "I'll Cry Tomorrow" (M-G), "Mister Roberts" (WB), "Eddy Duchin" (Col), "Man Who Knew Too Much" (Par), "Man in Gray Flannel Suit" (20th), "Golden Arm" (UA) and "Bus Stop" (20th).

Sadler's Wells Ballet In 3-Week London Run

London, July 2.

The Old Sadler's Wells Theatre Ballet Company, now part of the Royal Ballet, open a three-week season at Sadler's Wells Theatre tonight (Tuesday), after completing a tour of the Continent. This will mark the final season to be presented under the administration of Sadler's Wells Theatre. It will also be the Company's first appearance here for over a year. Starting in September, the Company will be under the wing of Covent Garden.

Ballets to be presented during this season will be Andree Howard's "La Fete Etrange," Frederick Ashton's "Apparitions" and a new production of "Gisselle."

Naples Ends Wed. Cinema Closings

Naples, June 25.

After three weeks of strictly enforced Wednesday pic theatre shutdown here, the edict was suddenly and unexpectedly lifted here today by the local AGIS (exhib) toppers. Move was made following a plea by the provincial governor of the Naples area, and is termed "temporary."

In his petition, the governor noted that the shutterings had caused an adverse effect both on the Naples populace, deprived of its film fare for three Wednesdays in a row, and on employees of the theatres since it meant a drop in salaries for them.

Naples' AGIS, in "temporarily" suspending the shutdown edict, reserved itself all future decisions on the matter following due consideration. It's felt here that pressure from the labor unions involved, rather than spectator complaints, are behind the Naples governor's plea for reconsideration of the drastic measure.

'LOOK OUT GIRLS' HELD UP BY PARIS CENSORS

Paris, July 2.

Filmgoers on the lookout for the Gallic pic, "Look Out Girls" (Mefiez Vous Fillettes), were puzzled this week because it never appeared in any of the three big houses where advertised to play. Film had been a "forbidden to those under 16" category pic, but the Censorship Control Committee, under the Centre Du Cinema reversed itself, declared the pic immoral and held up release until many cuts were made.

Producer Robert Dorfmann is now meeting with reps of the Ministry of Information in a last chance to overrule the CCC and get his pic out after his big pub expense. Meanwhile a U.S. western was substituted in the three cinemas.

Pic is a detective-gangster actioner. It stars Antonella Lualdi, Robert Hossein, Andre Luguet and a batch of top Gallic starlet lookers. It concerns an innocent young girl who gets mixed up with the underworld, and it delves into the seedy side of criminal practices.

Com'l Tele for BFA Annual Film Awards

London, July 2.

Presentation of the British Film Academy annual awards, which will take place at the Odeon, Leicester Square, July 11, will be covered by Associate-Rediffusion, the London weekday commercial tv programmers, for airing the following night. This will be the first time that commercial tv will have filmed the event.

Leslie Mitchell will be on stage to emcee the show. Script for the A-R 45-minute transmission will be written by Peter Hunt. Program will be produced and directed by Ray Dicks.

MPEA Embargo on U. S. Pix Showing in Spain Going Into 22d Month

Madrid, June 25.

As the Motion Picture Export Assn. embargo of the Spanish market enters its 22d month, there is evidence that Spain has reached the bottom of the Italian barrel in a search for screen fare substitutes. Five openings in Madrid last night (June 17) failed to turn up either a Yank or Italo film, and the swing now seems to be heading in the direction of England.

With preeming last night of Herbert Wilcox' "King's Rhapsody" starring Errol Flynn and J. Arthur Rank's "Mad About Men," there will be a record total of four British pix in first-runs at the same time. Robert Sparks' production, "Scotland Yard," opened last week and a Michael Redgrave starrer, "The Green Scarf," is now in its third week.

Germany is represented in the current batch of openers via "The Princess and the Captain." Another Rhinelander coming in this week is "Empress Sissi." France lends moderate product support this week with "The Vagabond Prince." Gallic "Diaboliques" is now in its eighth socko week at the Capitol.

Only one Spanish pic has shown any stamina since the year dawned but that one pic, "El Ultimo Cuple" (The Last Song) is now in its seventh smash week at the Rialto.

GABLE'S GREATEST IN YEARS!



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as the man who took the strange name of Hamish Bond — as Manty, the girl who thought she was a Louisiana belle...

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From the tumultuous scenes, the exotic relationships and the lush splendor of the great best-seller by the author of 'All the King's Men,' comes a smashingly daring motion picture!

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From the Novel by ROBERT PENN WARREN · Directed by RAOUL WALSH

IMPORTANT! NOTE! TRADE SHOWS JULY 12

WITH THE GREATEST SEND-OFF IN YEARS STARTING JULY 10TH — WARNERS' WORLD PREMIERE AT THE PARAMOUNT, N.Y.

CELEBRATING THE THEATRE'S 30TH ANNIVERSARY!

Madrid Neutrals See Yanks Fluffing Dale Carnegie Act at San Sebastian

(Editor's note on the story which follows: In Manhattan, the Motion Picture Export Assn. is now "reconsidering" participation at the San Sebastian Film Festival on a plea to do so from the Spaniards. This new willingness reflects partial acceptance of the argument that American presence will demonstrate good will an important consideration in the continuing disagreement between the two lands).

Madrid, July 2.

The breakdown of distrib negotiations between Spain and the Motion Picture Export Assn. had given rise to a belief among film observers here that MPEA should launch a "public relations" campaign in Spain during the continuing deadlock months for added strength when talks are ultimately resumed late this year.

Upcoming Int'l Film Festival at San Sebastian, it is felt, could provide the jump-off for such a campaign and regret is voiced that a festival invitation to the Motion Picture Ass'n of America was turned down by Griffith Johnson on the grounds ". . . this association and its member companies do not now have facilities for the importation and distribution of films in Spain."

Observers here, admitting the Eric Johnston organization try for agreement in recent parleys was all give and no get, say MPEA can now achieve far more via astute public relations than could ever be achieved by another indefinite petulant withdrawal.

San Sebastian is the summer home of the Franco Government and film fest will draw government cream, including those ministers whose final consent is needed in an eventual Spain-MPEA entente. San Sebastian will also host the big majority of the nation's film critics, fan mag editors, assorted film scribes, radio babblers and telefilmers. All branches of the Spanish film industry will be prominently represented, including sectors close to the U. S. distribs.

As evaluated here, the July 21-28 film event offers MPEA a plum for making friends, consolidating the pro - Hollywood predilection of Spain moviegoers and counteracting the bad press MPEA has had here throughout the impasse.

Those smart to Spanish ways say a U. S. VIP delegation sprinkled with Hollywood stars and handled with U. S. public relations knowhow could do more to restore U. S. distrib positions in Spain than a bundle of parleys with the self-serving Madrid distributors.

Absence of MPEA at San Sebastian, on the contrary, may bring renewed charges of "vengeance treatment" and give further credence to press tales here of film overlords in New York who only play ball after writing their own game rules.

N.J. Fire Destroys Priceless Films

Middlesex, N. J., July 2.

Priceless films stored by major motion picture companies in a vault at the United Storage Corp., Lincoln Blvd., were lost in a fire attributed to heat and spontaneous combustion today. The vault is located on property formerly occupied by the Pathe Film Laboratories Inc., but now used by the storage firm.

Joseph Hoey, vault manager, said both positive and negative prints had been stored in the vault and that damage would run to "thousands of dollars." He declined to estimate the actual loss, saying that the worth of the films would depend on the value put on them by the owners. But he described them as "priceless."

The Fire Dept. reported that one of the films lost was "The Last of the Mohicans."

Four volunteer fire companies were on the scene for an hour after the temperature rise had triggered a sprinkler system and sounded an alarm at police headquarters.

Critic Turned Publicist

Burlington, Vt., July 2.

A gal who used to see 350 features a year says movie producers have risen to the challenge of television and that motion pictures are here to stay.

Helen Popkavich, film critic that was of the now defunct Boston Post and current press-agenting for a producing company, voiced her opinions on a visit here during a swing around New England.

"A woman doesn't buy a new hat to sit in front of the television," Miss Popkovich declared. "She's been home all day, and she wants to get out of the house at night.

"And now to a drive-in. May I say drive-ins aren't air-conditioned?"

SET UP STUDY GROUP ON 'RECREATION' WAGES

Albany, July 2.

Appointment of a nine-member Minimum Wage Board, to review standards in the amusement and recreation industry, was made Monday (1) by State Industrial Commissioner Isador Lubin.

Labor representatives are: Michael J. Mungovan, of Albion, for IATSE; Alfred Harding, of New York, for Actors' Equity; Thomas Shortman, New York, vice-president, Local 328, Building Service Employees Union.

Chairman of the Board and one of the three public members is Paul R. Hayes, professor of Law, Columbia U.

Emanuel Frisch, of Neponsit, chairman of the Board of the Metropolitan Motion Picture Theatres Assn., Joseph Geist, of Belle Harbor, president-owner of Rockaway's Playland, and Reuben A. Dankoff, Rochester bowling alley owner, represent management.

The current minimum wage standards for the industry, established in April, 1951, fixed an hourly minimum of 75c for workers—with some variations based on size of community or specific occupations. Ushers, at 50c and 55c, are the lowest paid.

Held Off in Illinois

Springfield, Ill., July 2.

Opposition of exhibitor groups helped to defeat two bills voted down by committees of the Illinois State legislature last week.

A measure providing for a minimum wage of 75c for all employees in the state was defeated in the Senate Committee on Industrial Affairs by a vote of seven to four. Appearing before the committee on behalf of the Illinois theatres were Ralph Lawler, president of the United Theatres of Illinois; George Kerasotas, chairman of the board, the Duncan Kennedy, head of Publix-Great States Theatres.

A bill calling for county censorship of films and other entertainment was defeated by the close vote of seven to six by the License and Miscellany Committee. Appearing before this group were Kerasotes, J. B. Giachetto, Frisina Amusement Co., and Jack Kirsch, Allied Theatres of Illinois.

3 PHILLY HOUSES SOLD

Ellis Acquires Roosevelt, Nixon and Tower (3,119-Seater)

Philadelphia, July 2.

All capital stock of the TNFR Realty Co., including three of the area's largest nabes were sold in a $1,500,000 stock deal to the Amel Theatres Co., of which A. M. Ellis is president. Transaction was negotiated by Lionel Friedman, Strouse, Greenberg & Co.

Included in the settlement were the 1,800 seater Roosevelt; the Nixon with 1,870 seats and the 3,119 seat Tower, second only to the midtown Mastbaum (4,370). All three houses are under long-term leases negotiated by the Friedman firm to Paramount Pictures Corp., which will continue to operate them.

TNFR Realty has owned the properties since 1935, when they were purchased from the Freihofer and Nirdlinger estates.

Newman-Leckebush-Runge To Handle American Indie Releases for Germany

New distributing outfit has been formed in Germany by a group headed by Henry Newman who previously was with United Artists' foreign department at its homeoffice. Company, to be known as Film Import, G.M.B.H., will specialize in release of independently produced American pictures.

Associated with Newman in the venture are Dr. Walter Leckebush, a German film pioneer, and Guenther Runge, formerly a sales exec with several of the American majors, Leckebush has distribution facilities throughout Germany and Austria as well as a dubbing studio with headquarters in Munich.

Six films are currently set for release. Deals are underway for 12 more pix for 1958 distribution. Already pacted is an exclusive arrangement with Alexander Beck Films under which the latter's product will be handled in Germany by Film Import. Beck will also rep the German distrib in respect to acquisition of fresh pix

Film Import has already established offices in Frankfurt, Berlin, Munich and Hamburg. Newman, whose in charge of all purchasing, recently arrived in New York on a product-buying mission and returns to Germany shortly. Runge has been named sales chief for the company. He'll headquarter in Hamburg.

KRAMER FILM'S MANUAL

160 Pages of Matter Supporting 'Pride & Passion'

A feature manual for Stanley Kramer's "The Pride and the Passion," containing 160 pages of editorial matter plus a set of 11x14 stills, is being distributed by United Artists this week to 2,000 editors and exhibitors.

Promotional piece is packaged with a color cover illustrated with head drawings of the stars—Cary Grant, Frank Sinatra and Sophia Loren. Manual contains a tab index listing 31 categories of stories—by-liners, features, column items, biographies and fillers.

Pre-Releasing, Then Withdrawing From Market, Called Evasion Of Decree in Philly Suit

Federal Court suit instituted by a group of Philadelphia exhibitors against Paramount places under judicial scrutiny a distributor practice that has drawn exhibitor beefs since the antitrust decrees were first entered almost 10 years ago.

There is to be "reasonable" clearance between runs, and the distributor is enjoined from setting admission prices, according to the judgments. Yet, by the method of inviting bids on the big pictures the distrib, where epic-sized product is involved, actually obtains upped admission scales.

And the pre-release system—limited runs and then withdrawing a picture from release—means the second-run theatre owner has what many consider an "unreasonable" wait for the choice pictures.

The case in Philadelphia revolves around "Ten Commandments." It played first run, as per usual, and Par thereupon set up bidding among the second runs, five of which were to be awarded the picture. This was carrying the pre-release idea too far, complained competitor exhibs. They sued.

Intriguing to the trade is the extent to which a film company may call the turns on sale of its own pictures. The first round went to Par, for the apparent reason that a vast amount of production money (about $13,000,000) was at stake and special sales treatment was in order. Move for an injunction against the company was denied.

However, there are some basic principles involved and many in the trade are watching the Philly courtroom contest for some precedents. The ultimate decisions, it's expected, ought to make clear the amount of freedom a film company actually has. If that freedom is too limited, it could discourage elaborately budgeted pictures in the future.

Homefolksy Borgias

Minneapolis, July 2.

The local neighborhood "fine arts" Avalon's newspaper ad for "Lucrezia Borgia," containing the line "coffee and cookies served" under the film's title, caused Minneapolis Morning Tribune columnist George Grim to reminisce.

"Now, as I remember the Borgia family," commented Grim, "they also had a habit of serving refreshments."

FLAUD HITS HANDLING OF CANNES FILM FEST

Paris, June 25.

Jacques Flaud, head of the governmental Centre Du Cinema, is giving the recent Cannes Film Festival (May 2-17) a black mark in his report to the Ministry of Commerce and Industry. He feels that Cannes, although still the top international competitive fest, lost much of its prestige this year because of sloppy organization and lacklustre choice of films.

Flaud maintains that prexy Robert Favre Le Bret's assertions about the need for more money are false. He feels that the fault is in the poor preparation, and lack of more careful screening of newspapermen so as not to overlook the important ones.

Flaud also says that even if the fest is a diplomatic affair the festival has a right to turn down unsuitable entries. This was not exercised this year with too many mediocre films shown. He also feels that personalities should be decided upon well in advance so as to avoid any confusion as happened this year. The commercial side is also an important part of the fest to Flaud, and he feels that on this score it again made a good showing this year.

40,000-Feet Shot to Ad-Pub Order

$250,000 Budget to Make Maximum Use of Ceylon Background of Columbia's 'River Kwai'

Forty thousand feet of special background footage, to be employed for a unique promotion campaign, was shot by producer Sam Spiegel during the production of "The Bridge on the River Kwai," which was completely filmed on location in Ceylon. Columbia, which is releasing the film, has allocated a budget of $250,000 for the preparation and distribution of the special films.

Aim is to convert the raw footage into promotional tools for use in theatres, on video, in schools and colleges, and in clubs and organizations. None of the extra film has been extracted from the actual production.

Columbia and Spiegel called the press to Col's homeoffice projection room Friday (26) to show the special films and to outline the plans for their use. According to Spiegel, who returned to London over the weekend, "this was not just random shooting." The producer said that long before the picture went into production, the shooting script was analyzed by the pub-ad staffers who developed film stories for television and theatrical use. A special unit consisting of a cameraman and a writer covered every phase of the production during "Kwai's" ten months of shooting.

When the editing is completed, Spiegel stated, Col will have special stories on film angled for news, women's, children's and interview shows as well as footage for club and school usage. "In the past, the industry has seldom used motion picture film to full advantage in merchandising important pictures," Spiegel said.

Portion of the special footage shown the press included the building of a bridge, the effect of a Hollywood film unit on the native population, the arrival on location of the stars (William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, Geoffrey Horne, Ann Sears and several Siamese actresses), the stars and unit members at work and play, fashion shows using Sinhalese models and fashions, the preparations for the blowing up of the bridge, and the logistic problems of making a picture in a remote area.

Some of the footage shown to the press has already been edited into three and a half minute newsreel clips which have been spotted on tv and in theatres. Several special stories were produced by the unit for tieups with specific tv shows. For example, a clip, featuring Alec Guinness and showing scenes in Ceylon, was employed as a basis for a question on tv's "Break the Bank."

The raw footage is being edited in London by director David Lean who will convert it into two separate featurettes, a half-hour and 15-minute subject for use in theatres and television. Spiegel, with the assistance of William Holden, who was in New York to confer to Col officials, served as narrators for the raw footage.

As another promotional stunt, a print of the raw footage will be turned over to a university that has a motion picture course. Students will be asked, as a classroom exercise, to edit the material for a documentary film.

TOA Memo Under Federal Study

Theatre Owners of America has been notified by Rep. Abraham Multer, chairman of the subcommittee of the Small Business Administration Committee, that the exhibitor organization's memorandum relating to government loans for theatres has been turned over to the subcommittee's counsel, Irving Mannis, "for proper analysis."

According to TOA, Rep. Multer expressed interest in the memorandum on behalf of the motion picture industry. In all probability, TOA will appear before the committee again to voice its view to obtain strong legislation for easing the loan requirements of the SBA.

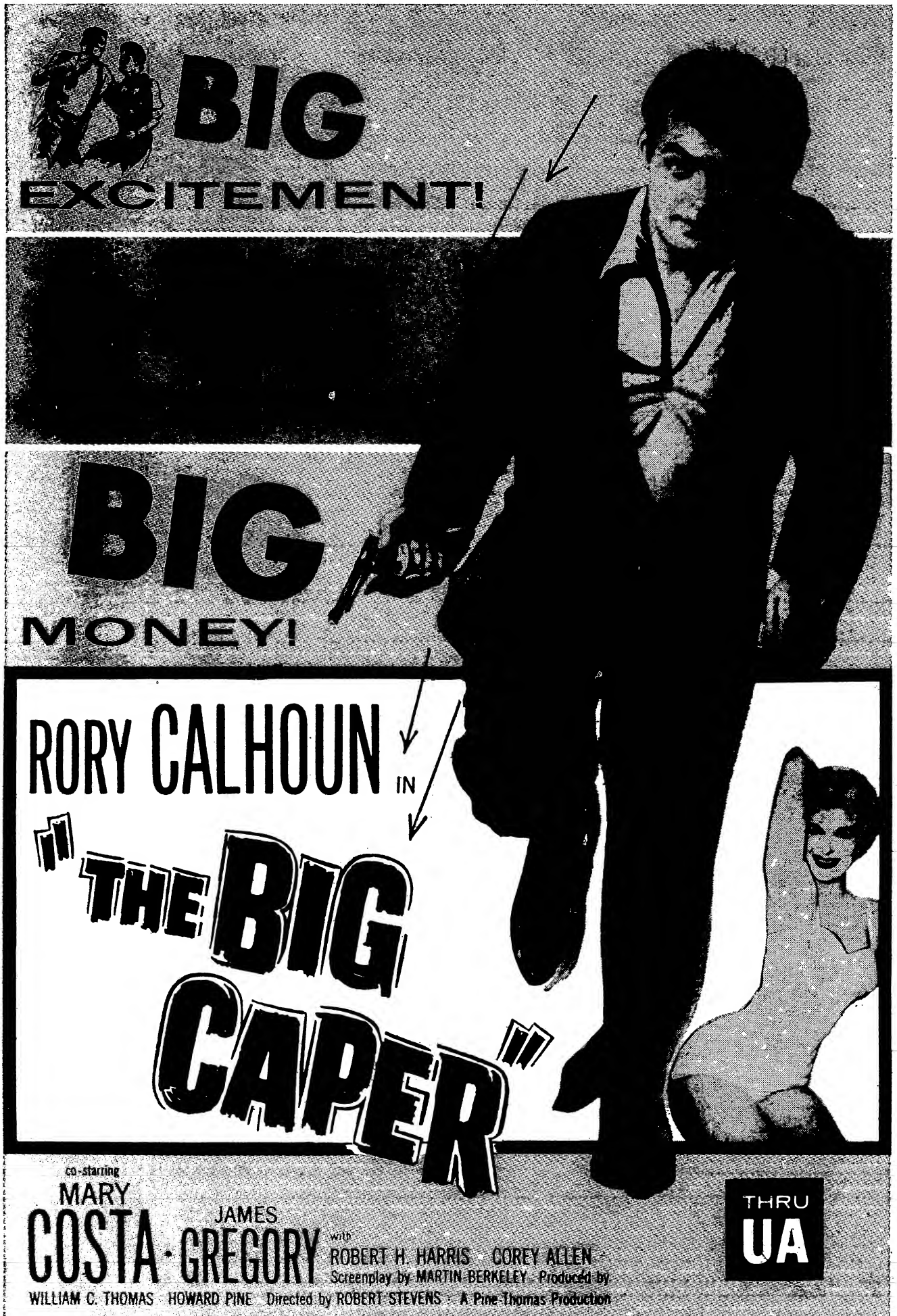
Meanwhile, high praise for the accomplishment of Philip Harling, who prepared the memorandum, in obtaining promises of greater aid for film interests from the Senate Small Business Committee was voiced by Sam Pinanski in a statement issued through the Council of Motion Picture Organizations office.

Connell-Giordino Await Referee's Decision In Fight Against Turndown

Albany, July 2.

Official Referee Christopher J. Heffernan reserved decision in an action by James H. Connell and James Giordino, operators of a Troy gasoline service station, to force the Town of Brunswick to issue them a permit for construction of a $62,000 drive-in theatre in Haynersville, five miles outside Troy.

Through Attorney John F. Lucey, of Albany, the pair told Heffernan Thursday (27) that they purchased a 16 - acre tract on Troy - Hoosick Falls Road, for $16,000. After spending considerable amounts for architectural and engineering fees, the Trojans applied to the Town Board for a permit and were refused.


BIG
EXCITEMENT!
BIG
MONEY!
RORY CALHOUN
IN
"THE BIG CAPER"
co-starring
MARY
COSTA
JAMES
GREGORY
with
ROBERT H. HARRIS COREY ALLEN
Screenplay by MARTIN BERKELEY Produced by
WILLIAM C. THOMAS HOWARD PINE Directed by ROBERT STEVENS A Pine-Thomas Production
THRU
UA

Amusement Stock Quotations

For Week Ending Tuesday (2)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	92	16¾	15½	16⅝	+1
24⅞	20⅜	Am Br-Par Th	323	22¼	20⅝	20¾	—1
36⅛	29¾	CBS "A"	92	31⅞	31	31¼	— ½
35½	29¼	CBS "B"	64	31½	30	31	— ⅞
20½	17	Col Pix	31	19⅛	18¾	18⅞	— ¾
18⅜	13⅜	Decca	66	17⅝	17⅛	17⅜	—¼
115	81¾	Eastman Kdk.	134	111	107⅛	109½	—1½
4⅜	3⅛	EMI	695	4⅜	3⅞	4⅜	+ ½
9⅞	7⅜	List Ind.	362	9⅞	7¾	9¾	+2
22	18⅝	Loew's	211	19¾	19⅛	19⅜	+ ⅛
9⅛	7⅞	Nat. Thea.	88	8½	8	8	— ½
36⅞	28¼	Paramount	104	36¼	35	36	—⅜
18⅜	14⅛	Philco	213	16¾	15⅜	16¾	+1¼
40	31⅝	RCA	275	38½	38⅛	38⅛	+ ½
8¼	5½	Republic	19	6½	6⅜	6⅜	— ¼
13⅛	11⅝	Rep., pfd.	5	12¼	12	12	— ⅜
18½	14¼	Stanley War.	25	17½	17⅛	17¼	—
29¼	25¼	Storer	42	26¾	25⅞	25⅞	— ⅞
30¾	22⅛	20th-Fox	49	28⅛	27⅜	27⅝	— ⅜
73	69	Univ. pfd.	*30	71⅜	71⅛	71⅛	— ⅜
28⅞	22⅝	Warner Bros.	26	23¼	23	23	—
121¼	91¼	Zenith	70	119	115¼	116¼	+ ¾

American Stock Exchange

4½	3⅛	Allied Artists	16	3¾	3⅝	3⅝	— ⅛
10½	8⅝	All'd Art. pfd.	5	8⅞	8⅞	8⅞	—
11¾	9¾	Asso. Artists	114	10⅜	9¾	9¾	—
1¼	⅝	C & C Super.	135	⅞	13/16	13/16	—
6⅛	4⅝	DuMont Lab	50	5	4⅝	4⅝	— ⅜
4⅝	2½	Guild Films	126	3½	3¼	3¼	— ¼
9¾	7	Nat'l Telefilm	123	8⅛	7¾	7¾	— ⅜
7¾	3⅛	Skiatron	253	7⅛	6½	6⅝	— ⅛
8¾	6	Technicolor	110	6¾	6	6⅝	+ ⅝
5⅞	3⅞	Trans-Lux	2	5⅛	5	5	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	49½	53	—
Chesapeake Industries	1⅞	2¼	—
Cinerama Inc.	1¼	1⅝	—
Cinerama Prod.	2¾	3⅛	+ ⅛
DuMont Broadcasting	7¼	7⅞	+ ¾
Magna Theatres	2½	2⅞	—
Official Films	1⅜	1¾	— ⅛
Polaroid	178	186	—11
United Artists Corp.	21	21¾	+ ¼
U. A. Theatres	4½	5⅛	— ⅛
Walt Disney	23¼	25⅛	+ ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Stanton Speaks Up

Continued from page 1

safely trusted to hear everything true and false and to form a correct judgment between them.' If we do not believe this, there is no hope for a free press. Indeed there will be no use for it, because there will be no free society for it to serve.

Exposing People to Ideas

"It seems to me that you either accept Jefferson's proposition or you reject it. It cannot be watered down. You can't say that it's all right for some people to be exposed to ideas or personalities but it's dangerous for others to be so exposed. You can't say the people can be trusted once in a while or almost all the time. Once you start doing that, who is going to make the exceptions and on what grounds?"

Specifically citing the Khrushchev interview, Stanton said that in pushing for it, "we were as much aware of our responsibility as we were of our freedom. We were doing our job as journalists. Khrushchev and his views are of great importance to our world and to the world of our children. The less this man—or any man of his importance—remains a myth or a dark legend or a mystery to the American people, the more certain they are to size him up correctly."

Turning to the right to editorialize, Stanton admitted CBS has moved slowly in on-the-air editorializing but declared that "we know very well that we will have not achieved full stature in journalism until, having found the proper solution, we exercise fully and wisely as possible our right to editorialize." He said the web has moved slowly on the matter because it involves "a whole cluster of problems that call for much wiser solutions than we now have, and not until they are found do we at CBS feel that we can exercise this significant right fully and in the public interest."

He cited as the problems the fact that editorializing is a new function for broadcast media, as compared with newspapers which "historically were organs of opinion primarily and organs of news secondarily"; that newspapers are under control of a single ownership whereas a network comprises independently owned affiliates, and "without resorting to cumbersome procedures of pre-screening, it would be most difficult to take editorial positions acceptable to all our affiliated stations—positions for which they as licensee would be willing to accept responsibility."

Stanton rejected the two other methods of maintaining editorial balance—the socalled "spectrum" method employed by ABC of using commentators of varying political positions, and the use by regular newsmen of editorial comment. He said the spectrum method "provides no assurance of fairness and balance on particular issues." As to the use of newsmen as editorialists, he declared that "reporting and editorializing are separate and quite distinct functions" and that "intermingling the two enervates them both."

Yank Films Still Top Aussie B.O.; 'Anastasia,' 'Peace,' 'Giant' Leaders

Sydney, June 25.

Winter span coast-to-coast sees film biz maintaining a very even tempo as solid fare is preemed from the U.S. and Britain. Major chain executives are reported as highly satisfied with financial results as the year's first half ends.

"You Can't Run Away From It" (Col) is smash on initial week at the State for Greater Union Theatres here. "Anastasia" (20th) is in its fourth month for Hoyts. "Giant" (WB) looks a cinch for longrun, with "War and Peace", (Par) okay on three-a-day. Others marqueed include "Calypso Heatwave" (Col), "Wrong Man" (WB), "Friendly Persuasion" (AA), "Designing Woman" (M-G), "Burning Hills" (WB) and "Three Brave Men" (20th). Foreign pix include "The Fiends" (Kapferer) and "Toto, the Toreador" (Kapferer).

Alabama & Ga. Get A Fill-In on Pay-See; Sindlinger Very Cheerful

Atlanta, July 2.

Alabama and Georgia theatre owners and operators, assembled in convention here, got the pitch on pay-see telvision from Z. H. Garfield, president of Jarrold Electronics Corp., of New York. Not too many of them were too happy over what they heard.

Jarrold pointed out that there is a place in the industry for "cable theatres" in the home as well as television and motion pictures theatres. He said, however, that the new system is not necessarily a threat to any other branch of the industry.

He described the process in a talk to the joint annual convention of the Alabama Theatres Assn. and the Motion Picture Owners and Operators of Georgia held at the Dinkler Plaza Hotel last week.

Garfield said an experiment now being conducted by his company in Bartlesville, Okla., has proved motion pictures can be transmitted via coaxial cable into home and into individual tv theatre screens. The system now is technically feasible, he declared. He told the theatre men that economic conditions and other variable factors would govern the time when the system can be put into widespread use. He indicated that there should be several more experiments similar to the one at Bartlesville before the operation could be perfected.

E. G. Stellings, president of the Theatre Owners of America, gave the keynote address of the convention. He said the association has made it easier for theatre owners to obtain loans through the Small Business Administration. He also revealed plans for a $3,000,000 (sic) advertising and promotion campaign designed primarily to give a lift to theatre owners and/or operators.

Al Sindlinger, the business analyst, hung no crepe in his talk. He predicted a bright future for the motion picture industry. He based his rosy view on the fact that theatres permit audiences to participate in an activity—a feeling which television and other entertainment media in the home do not provide. This means, he elaborated, participating in going to the theatre as well as what is happening there.

"You don't get the same feeling viewing something in your living room that you do in a theatre with other people," he theorized.

Sindlinger pointed out that because more and more people are watching old movies on television proves they are interested in the product. Sindlinger said his company interviewed more than 100,000 people who have had opportunities to have subscription tv, cable theatre and other systems proposed or projected.

"There will be some form of pay-television within the next five or 10 years," he predicted. But, he added that he did not know what form it would take and would not attempt to predict how soon it would be in widespread use.

Then he tossed the salving bit of prophecy when he assured the film showmen that the new medium would not supplant motion picture theatres.

R. B. Wilby, of Atlanta, retired veteran theatre builder and operator and founder of the Wilby-Kincey theatre chain, was honored with a resolution which lauded his "legacy of integrity and accomplishment."

J. H. (Tommy) Thompson, of Hawkinsville, was re-elected to the presidency of the Georgia group for his 12th straight term. He founded the MPTOOG. Others re-elected were executive vice president O. C. Lam, of Rome; E. D. Martin, of Columbus, treasurer; and John Thompson, of Gainesville, secretary. Harold T. Spears, of Atlanta, was elected to a vice presidency.

Alabama association re-elected R. M. Kennedy, president; Mrs. Lester M. Neely Jr., Dan W. Davis, James W. Gaylord Jr., and Rufus Davis Jr. vice presidents; T. E. Watson, secretary-treasurer; and Mack Jackson, TOA representative

Rival Operators File Objections

Fight National's California Bid and Loew's Florida Site—Both Need Judge's Consent

Opposition developed last week in New York Federal Court against two theatre circuits seeking Government permission to acquire additional hardtop theatres. Both circuits—National Theatres and Loew's Theatres—are operating under Government consent decress.

The Broadway Theatre Corp. of Santa Ana, Cal., and the Southern California Amusement Co. opposed the petition of National Theatres to build a conventional house in Garden Grove, Cal., on the ground that National's entry would represent undue competition. Southern California Amusement, for example, reported that its expects to open a theatre, to be called the Grove, in Garden Grove on July 31.

The antitrust division of the Dept. of Justice did not take a pro or con position on National's petition. As a consequence, Judge Edmund L. Palmieri, who has been hearing all cases stemming from the Government's antitrust actions against the motion picture industry, requested the Dept. of Justice to submit a statement relative to the situation. The court, however, stressed that the Justice Dept. should not reach a conclusion. The Government agency promised to deliver the statement in a week.

In another hearing, also before Judge Palmieri, involving Loew's Theatres petition to acquire a 1,200-seat house currently being built in the Sea Isle section of Florida, 10 miles north of Miami Beach, opposition was registered by the Wometco Circuit, headed by Mitchell Wolfson. The same chain also opposed Loew's recent acquisition of the Riviera Theatre in Coral Gables, Fla., but the court gave Loew's the green light after hearing the arguments of both companies. The court reserved decision on the new Loew's petition. Unlike neutral position taken on National's petition, Justice Dept. did not oppose Loew's application, saying it saw no evidence that competition would be unduly restrained.

R. L. BENDICK SUES

Asks $55,166 on Breached Whitney Employment

Los Angeles, July 2.

Producer-director-writer Robert L. Bendick filed a $55,166 breach of contract suit against C. V. Whitney Pictures, charging the indie "wrongfully" violated a pact under which he was to work exclusively for the firm for $1,000 per week. Action alleged his services were terminated at the end of the first year of a two year contract.

Damages sought represent the balance due under the contract terms.

U's Eastern Sales Div Crowing

The eastern sales division is again emerging triumphant in Universal's annual sales drives now that television has completely saturated the rest of the country. In previous years—before television had fully inundated the south and west—the east usually wound up last or next to last in the ratings.

The eastern division finished first in the 1957 sales drive just completed and it also took top spot in 1956. In contrast, the southern division was No. 1 in 1955 and in 1953 while the western division finished first in 1954.

According to the results of U's sales campaign, when all things are equal, that is, when all areas face the competition of television equally, it appears that a film company can really do big business when business in the heavily-populated east is big. Sales drive statistics also reveal that a company can do better in the east with class product as opposed to action product.

Top branch in the U.S. in most recent drive was New York. Boston, New Haven, Jacksonville and Philadelphia finished in that order. Winning district was Boston which comprises in addition to the Hub City—Albany, Buffalo, New Haven and Washington. District made up of Cleveland, Detroit, Philadelphia and Pittsburgh finished second, with third place honors going to the Atlanta, Charlotte, Cincinnati, Jacksonville and Memphis district. The winning division, as noted previously, was the east.

U will distribute $50,000 in prize money to the winning division, district, branch and office managers, salesmen and bookers.

Jerry Lewis

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he'll put on special shows three times a day in each city at theatres where "The Delicate Delinquent" is booked.

Unique aspect, of course, of Lewis' p.a. tour is the three-time-a-day shows he'll put on gratis at each theatre. He's carrying with him a four-piece combo as well as terper Dick Humphreys. He'll have an entourage of 10 people traveling with him, including his personal secretary, valet, pressagent, and road manager. Herb Steinberg, Par's exploitation chief, is also going along to look after Par's interest. Also tied in with the trip are Decca Records, for whom the comedian records; Oldsmobile, his tv sponsor which will provide all local transportation, and NBC-TV, over which Lewis is seen. NBC will film and tape aspects of the trip for showing on the network.

To meet the demands of the heavy schedule, which will find Lewis in a different city almost every day (ranging from Toronto to Dallas), a United Airlines plane has been chartered for the entire trip. Before starting out on his key city tour, Lewis made a whirlwind visit in and out seven northern New Jersey cities. This represented a homecoming celebration for the Newark-born comedian. The visit was recorded on film for showing on the NBC "Today" and "Home" shows.

O'Shea Estimate

Continued from page 3

off around 8,000 C'Scope dates. O'Shea estimated that the picture eventually will rack up 14,000 U.S. and 1,650 Canadian bookings in the C'Scope version. Abroad, it's handled by RKO. Domestically, the C'Scope version is released by 20th-Fox.

O'Shea said Magna's next, "South Pacific," currently in production with Mitzi Gaynor and Rossano Brazzi starring, will be ready for opening Christmas or New Year's 1957, or for Washington's Birthday, 1958. It'll again be roadshown, with 20th releasing the C'Scope version.

O'Shea believes the future of roadshows is a great one. "Give people a good, big show, and they don't mind paying higher admissions," he holds. But only 50 towns in the U.S. are of a size sufficient to sustain a long roadshow run.

Magna is peddling all-purpose projection machines that can be adjusted to any size film. At the moment, 43 theatres are equipped with such machines, he disclosed. Units are made by Phillips in Holland. Installation and equipment once cost $74,000. It's now down to where an exhibitor can pay off at $13,500, amortizing his cost on a per-picture basis.

Danny Thomas Show

Continued from page 1

headed their services. Ditto the ball club ushers.

Celebs on hand included Jane Russell, Susan Hayward, Roberta Sherwood, Lou Costello and harmonic player Freddie David. Elvis Presley, a local boy, took a bow. Arthur Godfrey was billed but didn't show.

Abe Lastfogel, of the William Morris Agency and prexy of the Danny Thomas St. Jude Hospital Foundation, was also present and helped produce the show.

Picture Grosses

'SUN' BRIGHT 10G, OMAHA; 'PIGEON' 5G

Omaha, July 2.

Biz is slightly above average at the downtown first-runs this week despite big crowds at the Ak-Sar-Ben races and burlesque at the Town Theatre. It's the first burley here for three years. "Island in Sun" is high at the Orpheum, and may hold over. "Public Pigeon No. 1" looks big at Brandeis. "Kettles on McDonald Farm" shapes modest at the Omaha. "Johnny Tremain," panned by local critic, is fairish at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Public Pigeon No. 1" (U) and "Young Stranger" (RKO). Hep $5,000 or near. Last week, "Wayward Bus" (20th) and "Love Lottery" (Indie), $3,300.

Omaha (Tristates) (2,066; 75-90)—"Kettles on McDonald's Farm" (U) and "Men Afraid" (U). Mild $4,500. Last week, "Giant Claw" (Col) and "Night World Exploded" (Col), $5,000.

Orpheum (Tristates) (2,980; 75-90)—"Island in Sun" (20th). Sock $10,000. Last week, "Joe Butterfly" (U), $7,000.

State (Goldberg) (850; 75-90)—"Johnny Tremain" (BV). Fairish $3,500. Last week, "Seventh Sin" (M-G), $3,500.

'Success' Sweet 13G, Denver; 'Sun' 11G, 3d

Denver, July 2.

"Sweet Smell of Success" at Paramount is best entry of week and is holding over. It's rated nice. "Island in Sun" looms big in third stanza at Centre, and will stay a fourth week. "Around World in 80 Days" still is hosty in seventh session at Tabor, and will stay an eighth at least. "Bernardine" is rated fair in second week at the Denver.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Johnny Tremaine" (BV) (2d wk) Good $3,000. Last week, $5,000.

Centre (Fox) (1,247; 70-$1.25)—"Island in Sun" (20th) (3d wk). Big $11,000 or close; holding. Last week, $13,000.

Denham (Cockrill) (1,428; 70-90)—"Lonely Man" (Par). Fair $5,500. Last week, "Gunfight at O.K. Corral" (Par) (4th wk).

Denver (Fox) (2,525; 70-90)—"Bernardine" (20th) and "Lure of Swamp" (20th) (2d wk). Fair $9,500. Last week, $13,000 for regular week. Local House of Hope realized $11,000 from world preem night at $12.50 top.

Esquire (Fox) (742; 70-90)—"Albert Schweitzer" (Indie). Good $2,500. Stays. Last week, on reissues.

Lakeshore Drive-in (Monarch) (1,000 cars; 75)—"Delinquents" (UA) and "Bailout at 43,000 Feet" (UA). Neat 8,000 or near. Last week, "Hot Rod Rumble" (AA) and "Calypso Joe" (AA), $6,500.

Orpheum (RKO) (2,600; 70-90)—"Something of Value" (M-G) and "Last Man to Hang" (Col) (2d wk). Poor $5,000. Last week, $10,000.

Paramount (Wolfberg) (2,200; 70-90)—"Sweet Smell of Success" (UA) and "Ride Back" (UA). Nice $13,000. Holds on. Last week, "D.I." (WB) and "Counterfeit Plan" (WB) (2d wk), $10,500.

Tabor (Fox) (930; $1.25-$2.50)—"Around World in 80 Days" (UA) (7th wk). Hep $9,000. Stays over. Last week, $9,000.

TORONTO

(Continued from page 10)

Last week, "March Hare" (IFD), Eglinton and Towne only, $8,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75)—"Face in Crowd" (WB) (2d wk). Sock $12,000. Last week, $13,500.

Imperial (FP) (3,344; 60-$1.10)—"D. I." (WB). Fair $11,000. Last week, "Wayward Bus" (20th) (2d wk), $12,500 for eight days.

Loew's (Loew) (2,096; 75-$1.25)—"Something of Value" (M-G). Lofty $19,000. Last week, "Little Hut" (M-G) (3d wk), $9,500 at $1 top.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (63d wk). Perked to nice $7,000. Last week, $6,000.

University (FP) (1,536; 60-$1)—"War and Peace" (Par). First time at pop scale, fine $9,000 or near. Last week, "For Whom Bell Tolls" (Par) (reissue) (5th wk), $6,000.

Uptown (Loew) (2,098; 60-$1)—"Tammy and Bachelor" (U). Hefty $12,000. Last week, "Kettles on Old MacDonald's Farm" (U), $5,500.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (32d wk). Oke $4,500. Last week, $4,000.

BROADWAY

(Continued from page 11)

First holdover stanza ended Sunday (30) was socko $14,700. First three days hit $9,000, business week of house ending on Sundays. Continues.

Roxy (Nat'l. The.) (5,717; $1.25-$2.50)—"Island in Sun" (20th) with stageshow (3d wk). This round winding today (Wed.) looks to hold with great $88,000 or near. Second was $98,500. Continues, with "Affair To Remember" (20th) due in next.

State (Loew) (3,450; 78-$1.75)—"Sweet Smell of Success" (UA). Initial week finishing today (Wed.) looks to hit great $40,000, best figure for any United Artist pic to play this house and tops here in months. Holds, natch!

Sutton (R&B) (561; 95-$1.75)—"Third Key" (Rank) (5th wk). Fourth session finished Saturday (29) was good $10,000. Third was $11,500.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (51st wk). The 50th round finished Sunday (30) was okay $4,300. The 49th week was $4,500. Stays on, with new pic due about the first of August.

Victoria (City Inv.) (1,060; 50-$2)—"St. Joan" (UA) (2d wk). First stanza ended last night (Tues.) was fair $12,000 or close. In ahead, "Wayward Bus" (20th) (3d wk), $7,500.

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (65th wk). The 64th round completed Saturday (29) was big $34,900 in 15 shows. The 63d week was $35,000 for 15 performances. Stays on indef.

World (Times) (501; 95-$1.50)—"Stella" (Burstyn) (4th wk). Third frame ended Sunday (30) was sock $9,100. Second was $8,800.

CHICAGO

(Continued from page 11)

$3.30)—"10 Commandments" (Par) (32d wk). Neat $17,000. Last week, $16,500.

Monroe (Indie) (1,000; 67-87)—"Great American Pastime" (M-G) and "Passport to Danger" (Indie). Passive $4,500. Last week, "Two Grooms for Bride". (20th) and "Badlands Montana" (20th), $4,500.

Oriental (Indie) (3,400; 90-$1.50)—"Island in Sun" (20th) (3d wk). Hotsy $22,000. Last week, $24,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (28th wk). Wonderful $31,000. Last week, same.

Roosevelt (B&K) (1,400; 65-90)—"Beginning of End" (Rep) and "Unearthly" (Rep) (2d wk). Down to earth but still solid $10,000. Last week, $20,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA). Mighty $70,000. Last week, "Dino" (AA) and "Untamed Youth" (WB) (2d wk), $12,000.

Surf (H&E Balaban) (685; $1.25)—"Green Man" (DCA) (2d wk). Heavy duty for greenbacks at $7,000. Last week, $7,800.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (13th wk). Capacity $24,800. Last week, $25,500.

United Artists (B&K) (1,700; 90-$1.50)—"Gunfight at O.K. Corral" (Par) (5th wk). Fair $9,000. Last week, $11,000.

Woods (Essaness) (1,200; 90-$1.50)—"Little Hut" (M-G) (4th wk). Trim $15,000. Last week, $16,000.

World (Indie) (606; 90)—"Magnificent Seven" (Indie) (2d wk). Meagre $2,400. Last week, $3,000.

Ziegfeld (Davis) (430; $1.25-$1.50)—"Sorceress" (Davis) (2d wk). Bleak $2,400 in 6 days. Last week, $4,000.

SEATTLE

(Continued from page 11)

World" (UA) and "Vampire" (UA). Great $10,000. Last week, "Garment Jungle" (Col) and "Wicked as Come" (Col), $6,600.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Island in Sun" (20th) and "Two Grooms" (20th) (3d wk). Huge $9,000 or near. Last week, $11,700.

Music Box (Hamrick) (850; 90-$1.25)—"Johnny Tremain" (BV). Good $4,500. Last week "Tammy and Bachelor" (U) (2d wk), $3,800.

Music Hall (Hamrick) (2,200; 90-$1.25)—"D.I." (WB) and "Duel at Apache Well" (Rep) (2d wk). Hep $8,000. Last week, $11,800.

Paramount (SW) (1,282; $1.20-$2.65)—"Cinerama Holiday" (Indie) (12th wk). Swell $9,200. Last week, $8,900.

'Bernardine' Brisk 13G, Prov.; 'Earth' Solid 8G

Providence, July 2.

"Bernardine" at Majestic seems slated for most of coin this week, as a month-long drought broken only by a brief shower Sunday, has most of Rhode Island crowding the beaches. Strand is also on the happy side with "20 Million Miles To Earth." State's with "12 Angry Men" and RKO Albee with "China Gate" are mild and slow respectively.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"China Gate" (20th) and "Shadow of Fear" (UA). Slow $4,000. Last week, "I Was A Teenage Werewolf" (Indie) and "Invasion of Saucer Men" (Indie), $4,500.

Majestic (S-W) (2,200; 65-80)—"Bernardine" (20th) and "3 Outlaws" (20th). Packing them in for solid $13,000. Last week, "Wayward Bus" (20th) and "Smiley" (E), $4,500.

State (Loew) (3,200; 65-80)—"12 Angry Men" (UA) and "Seventh Sin" (M-G). Mild $7,500. Last week, "Bachelor Party" (UA) and "5 Steps to Danger" (UA), $9,000.

Strand (Silverman) (2,200; 65-80)—"20 Million Miles to Earth" (Col) and "27th Day" (Col). Neat $8,000. Last week, "Buster Keaton Story" (Par) and "Lonely Man" (Par), $5,000.

LOS ANGELES

(Continued from page 10)

week, Orpheum, Hawaii, with Fox Beverly, "Lonely Man" (Par) and "Buster Keaton Story" (Par), $15,800.

Four Star (UATC) (865; $1-$1.75)—"St. Joan" (UA). Small $4,200. Last week, "Loser Take All" (DCA) and "Widow" (DCA) (2d wk), $1,700.

El Rey (FWC) (861; 90-$1.25)—"20 Million Miles to Earth" (Col) and "27th Day" (Col) (moveover). Poor $2,000. Last week, "Albert Schweitzer" (Indie) (5th wk), $1,800 (6 days).

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 885; 80-$1.80)—"D. I." (WB) and "Counterfeit Plan" (WB) (2d wk). Light $17,000 or over. Last week, $28,700.

Egyptian, Hillstreet (UATC-RKO) (1,503; 2,752; 80-$1.80) — "Love in Afternoon" (AA) (2d wk). Fair $22,500. Last week, $21,600.

Los Angeles, Hollywood, Ritz, Loyola (FWC) (2,097; 756; 1,330; 1,248; 90-$1.50) — "Bernardine" (20th) and "Lure of Swamp" (20th) (2d wk). NSG $12,500 in 5 days. Last week, $21,300.

Chinese (FWC) (1,908; $2-$2.40)—"Island in Sun" (20th) (3d wk). Strong $24,000. Last week, $24,600.

Pantages (RKO) (2,812; $1.10-$1.75) — "Something of Value" (M-G) (3d wk). Okay $9,000 or near. Last week, $9,500.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Gunfight O. K. Corral" (Par) (5th wk-6 days). Big $10,000 or close in final week.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started fourth week Sunday (30) after wow $40,500 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (30th wk). Big $30,000. Last week, $27,100.

Warner Beverly (SW) (1,612; $1.50-$3.30)—"10 Commandments" (Par) (33d wk). Steady $17,000, and up from last week's $15,700.

Vagabond (Rosener) (390; $1.50)—"Fernandel Dressmaker" (Indie) (3d wk). Okay $2,800 after $3,100 last week.

Canon (Rosener) (533; $1.50)—"Magnificent Seven" (Indie) (2d wk). Good $3,800 after $3,900 last week.

Crest, Sunset (Lippert) (800; 540; $1.25-$1.50)—"Miller's Beautiful Wife" (Indie). Fast $6,500.

KANSAS CITY

(Continued from page 11)

wk). Handsome $6,000; stays. Last week, ditto.

Tower (Fox Midwest) (1,145; $1.25-$2)—"Around World" (UA) (5th wk). Smash $12,000; holds. Last week, same.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Desk Set" (20th) and "Way To the Gold" (20th). Oke $12,000. Last week, Island in Sun" (20th) plus "Two Grooms for Bride" (20th) (2d wk) at Esquire and Granada, $10,000.

Plaza (Fox Midwest) (1,900; 90) — "Let's Be Happy" (AA) with stageshow of Paul Pagano studio dancers. Moved from usual subsequent-run policy to first-run for a Rhoden Week drive entry. Nice $6,500. Last week, subsequent-run.

Re: Chicago Booking Situation

Chicago, July 2

Latest upshot on nabe breaks for first runs here indicates likelihood of increased action. Universal's next package is not being booked by the Stanley Warner houses, Highland and Rhodes on the southside, but will be booked by the Coston chain's Hamilton Theatre in that neighborhood.

Paramount will pair "Buster Keaton Story" with the earlier announced nabe release of Elvis Presley's "Loving You," making what it considers a family-style package. Meanwhile the success of the Universal package was confirmed chiefly in the drive-ins.

Several distribs indicate that the chief objection to releasing their backlog product to outlying theatres for first run is the already tight situation for play dates during the summer. Most feel their grosses could be seriously compromised by subsequent runs from the potent product now in the Loop. Therefore, further moves into nabe breaks are not expected until fall.

Madrid: 'We Were Fair'

By HANK WERBA

Madrid, July 20.

To dispel intimations in VARIETY that Spanish distributors were the heavies in film parley breakdown between the Motion Picture Export Assn. and Spain, official minutes of the recent distrib exec council assembly were made available to this correspondent. As reported in VARIETY (June 12), this meeting voted down a film peace formula elaborated by MPEA Mediterranean rep Charles Baldwin (seconded by Continental toppers from Metro and Universal) and Spain negotiator Joaquin Agusti.

Augsti, distrib chief appointed by the Government to represent Spain in parleys, chaired the session. He situated the proposed agreement textually among the contiguous limitations previously announced by government film authorities. Major limitation was the reduced annual import quota of 80 U. S. films (100 in '54). Hope was voiced that industry-to-industry agreement to end the 22-month conflict would wring a good will concession from the Government, increasing the annual U. S. quota from 80 to 90. Within this framework, the specific peace proposals were:

(1) MPEA agencies in Spain to be granted a basic minimum of 70 U. S. pix (78 in '54) to cover Spain overhead and come up with a modest profit balance.

(2) Local distribs to get 42 import licenses, with MPEA furnishing 21 films on a percentage distribution basis. Of the 42, MPEA assumed the obligation to provide Spain distribs with 10 or 20 U. S. films (depending on annual Spain import quota of 80 or 90) and underwrite the remainder with films produced by the U. S. in co-ventures with other countries. Eight additional coproductions would go to MPEA to bolster smaller member allotments and restore overall 78 films imported by MPEA in '54.

(3) MPEA would distribute only 18 U. S. pix in Spain during first three months of the agreement (effective Sept. 15) in order to reduce Hollywood competition and give local distribs a headstart in unloading fall flickers (mostly European) already programmed for '57-'58.

Local distribs first pointed out that the coproduction gimmick, main support of the peace plan, involved tampering with film agreement signed by the Spanish Government with the governments of Italy, Germany, and others. Importing Italo-American coproduct as Italian entries would undermine the Italian quota and hurt friendly nation producers. Agusti assured that MPEA would work out the adjustments with other countries and make the necessary compensations. However, distrib execs, in the majority, remained skeptical that U. S. coproduction would feasibly compensate Spanish distribs for taking the short of the annual allotment.

Main distrib argument against acceptance was that MPEA agencies were disproportionately well provided for, clinching 70 of the 80 (maybe 90) U. S. films allowed into Spain annually. This breakdown of the basic quota proved that MPEA was primarily interested in feeding its own and continued to ignore the fact that infant Spanish distribs in Aug. '55 (MPEA embargo date) were now healthy, hungry distrib adults—some of whom were doing more business now than some MPEA members had done in '54.

Insistence on equal treatment was followed by the observation that local distribs would be happy to see the Government raise the annual quota to 120 U. S. films—thus permitting an MPEA allotment of 78 and an indie distrib allotment of 42 (5:2 ratio). But if dwindled hard currency reserves make this impossible, MPEA should in all fairness apply the 5:2 measuring stick all along the line. Present formula, according to majority voice, penalized local distribs for the inadequate import quota set by the Government and this they could not accept.

As the meeting uncovered no new formula, the one proposed to the assembly was put to a vote and defeated by five to four with two abstentions, 20th-Fox, Universal and United Artists' Iberian outlet, C. B. Films, voted to accept as did Mercurio, a major independent distrib. Two abstentions came from CEA and As Films, important film industry corporations. Agusti, head of CEA Distribution, abstained on the grounds he negotiated and proposed the peace formula.

MPEA's Enrique Aguilar (U) proposed a unanimous vote of thanks and confidence to negotiator and meeting chairman Agusti which the council accorded. Agusti, during the course of the meeting, paid tribute to the MPEA negotiating team for having made giant strides toward a settlement. Minutes of the three-hour meeting did not reflect any of the acrimony usually present whenever the prolonged film impasse is debated.

BOSTON

(Continued from page 10)

5 days). Nice $4,000. "Monte Carlo Story" (UA) opens tomorrow (Wed.).

Memorial (RKO) (3,000; 60-90)—"Bernardine" (20th) and "Lure of Swamp" (20th) (2d wk). Solid $10,000. Last week, $16,500. "Island in Sun" (20th) opens tomorrow (Wed.).

Mayflower (ATC) (689; 65-95)—"Johnny Tremain" (BV). Fat $7,000. Returned to first-run from reissues, with Mayflower flagship for day-date in 17 Greater Hub houses.

Metropolitan (NET) (4,357; 90-$1.25)—"Price and Showgirl" (WB) and "Deep Adventure" (Indie). Fancy $22,000 or near. Last week, "Wayward Bus" (20th) and "Badlands of Montana" (20th) (2d wk), $4,000.

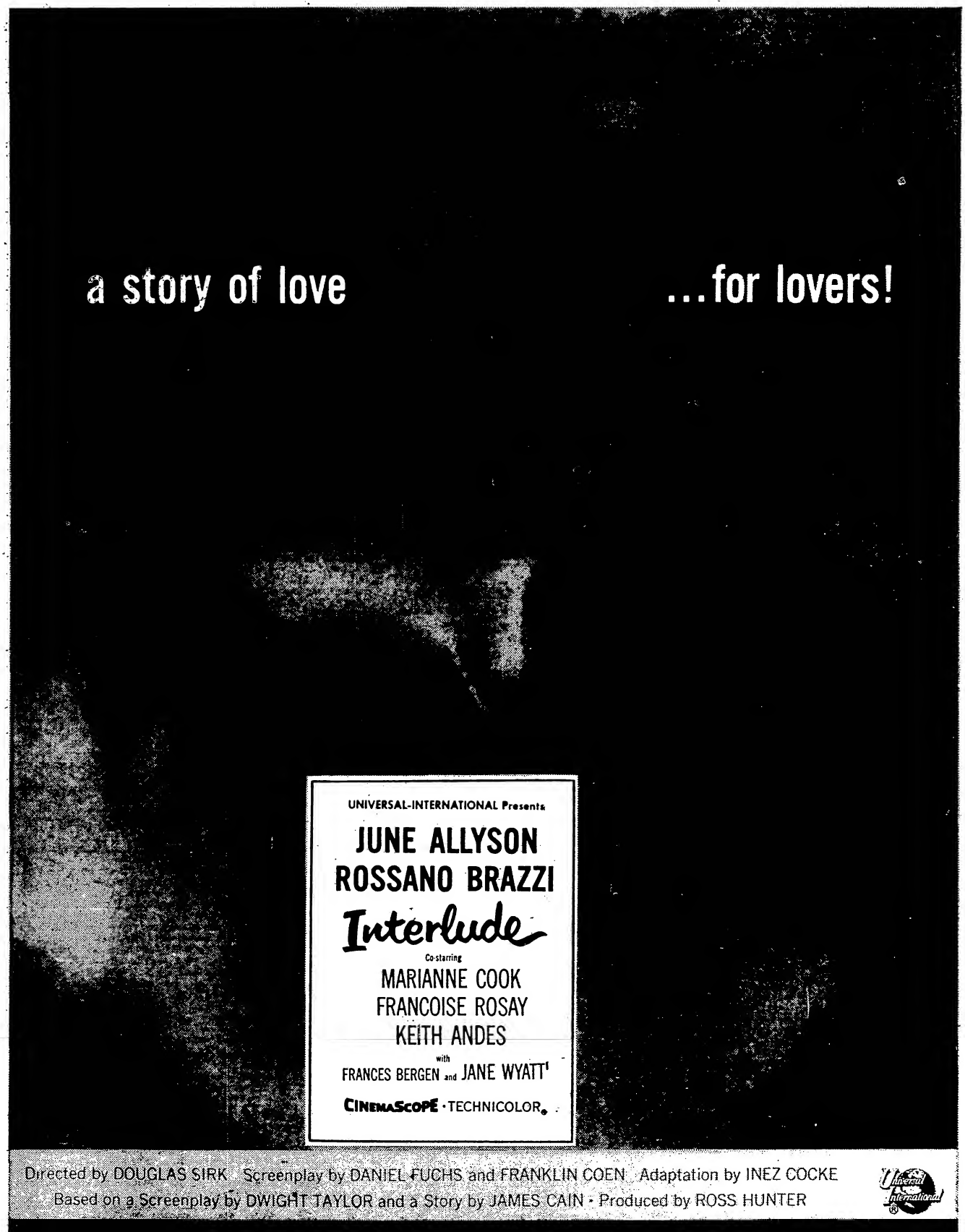
Paramount (NET) (1,700; 60-$1.10)—"I Was Teenage Werewolf" (AI) and "Invasion of Saucer-Men" (AI). Hot $16,000. Last week, "D.I." (WB) and "Naked Gun" (Asso) (2d wk), $11,000.

Pilgrim (NET) (1,000; 65-95)—"20 Million Miles to Earth" (Col) and "27th Day" (Col). Mild $5,500. Last week, "Whispering Smith" and "Streets of Laredo" (reissues), $4,000.

Saxon (Saxon). (1,100; $1.50-$3.30) — "Around World" (UA) (12th wk). Eleventh week ended Friday (28) was stout $24,000 for 11 shows. Last week, $25,500.

Trans-Lux (Trans-Lux) (500; 75-$1.10)—"Bed of Grass" (T-L) and "Love Lottery" (Cont) (2d run). "Grass" puts house in first-runs with neat $4,000.

Orpheum (Loew) (2,900; 90-$1.25) — "Something of Value" (M-G) and "Spring Reunion" (UA) (2d wk-5 days). Second week opened Saturday (29). Last tweek, fine $9,000.



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Chamber of Commerce's 'Or Else' To Alderman on Costly Fast Time

Minot, N. D., July 2.

After the city council for a second time rejected a move to rescind daylight saving time in this city of 30,000, the Chamber of Commerce comprising the leading business men, took the matter in hand at an indignation meeting and decided to "lay down the law" to the aldermen.

Following its vote of 25 to 2 in favor of return to standard time the Chamber called upon the mayor to summon the aldermen for a special meeting to act upon the matter immediately. If this is not done the membership will attend the next regular meeting in a body and make its wishes felt, it was announced.

It develops that at the last council meeting, when the aldermen reaffirmed continuance of fast time until Labor Day, the mayor had misinformed the body that petitions presented asking for a return to normal time contained only about 500 names. As a matter of fact there were over 2,500 signers.

During the week the local daily newspaper's columnist reported that the town is in danger of losing its baseball club because DST has hurt attendance so greatly.

The council originally adopted DST by only a one vote margin. Since then all surrounding towns as well as about 20 more throughout the state either have rescinded or rejected it.

Among those appearing at the last council meeting asking for a return to standard time was the owner of one of the town's two movie theatres. The local outdoor theatre and Earl Beck, its manager, have a court suit pending to knock it out on the grounds the council's action in establishing it was in violation of the state constitution.

Church Goycott

Continued from page 1

to local merchants not to exhibit LST posters, although it isn't clear whether he meant to apply the order to "objectionable" plays or for all the barn's productions. Merchant members of the St. Anthony's parish are expected to comply, but non-Catholic storekeepers have indicated that they won't go along. As it happens, a showdown on that phase of the situation hasn't occurred, as posters for last week's "Tattoo" were not delivered here, having been delayed in New York by the American Railway Express strike.

Attendance at the strawhat decreased last week, but how much that was due to the church boycott, the basic draw of the play or the fact that it has already been seen here in a film version, wasn't apparent. It's figured that loss of Catholic patronage may be partly offset by increased attendance by non-Catholics. However, the large Catholic population in nearby Waterbury and Torrington may be a factor.

Two critics who regularly cover the Litchfield theatre are caught in the controversy. They are George Dillon, of the Waterbury Republican and Marie Casseidie, Litchfield stringer for the Torrington Register. Both praised "Tattoo" when it previously played the strawhat four years ago, but after Skelly's denunciation of the Tennessee Williams drama last Sunday, they found it "horrid" and "objectionable."

Leonard Altobell, who has operated the barn for the last 12 years, defends his record with the spot and the quality of his shows. "I feel that people should have the right to attend a play if they so desire," he says. "This is a free and democratic country, and people should be able to decide for themselves whether they wish to attend.

"The people who come to this theatre are of normal intelligence and are able to form their own opinions and judgments without dogmatic laws. Any group that sets itself up to order what people are to see and where they are to go is against democratic principles."

The producer says he has received mail from both patrons and non-patrons, all criticizing the action of Skelly.

'Gunfight' Tops

Continued from page 5

smaller cities, has astonished even the boosters.

"Island in Sun" (20th) landed third place on advance word-of-mouth plus exploitation, advertising and publicity job of the 20th-Fox staff. Film still was in first place in weekly ratings as the month ended, indicating it may continue its high standing in July.

"Seven Wonders of World" (Cinerama) rested fourth, same position it held in May, also an indication of staying powers. "10 Commandments" (Par), June's fifth spotter, had been number two in May, and previously No. 1 for three months in succession. "The D. I." (WB), a newcomer, finished sixth, good considering that some exhibitors see lack of femme appeal.

"Little Hut" (M-G), a slow starter in some locations, grabbed off seventh money. "Desk Set" (20th) wound up eighth, never managing to rise higher than fifth in weekly tabulations by VARIETY. It was ninth in May.

"Wayward Bus," also 20th-Fox, finished ninth. "Face in Crowd" (WB) was 10th-place winner, the fact that the film lacked stars known to film patrons apparently hurting its chances.

"Bachelor Party" (UA), which was seventh in May; "20 Million Miles to Earth" (Col) and "Joe Butterfly" (U) were the three runner-up pix for the month.

Several new pix were just being launched as the month wound up. "Bernardine" (20th) shapes as a potentially strong grosser, judging from what it did in some five or six keys the final week in June. "Johnny Tremain" (BV) was in much the same category.

"Something of Value" (M-G), another newie, displayed enough to finish sixth the final June stanza, and likely will be heard from in the future. "Love in Afternoon" (AA) did nice on its initial playdate. "Prince and Showgirl" (WB) opened big at N.Y. Music Hall.

"Tommy and Bachelor" (U), a runner-up the final week last month, also was given a chance of catching on. "Garment Jungle" (Col) wound up ninth one week last month.

"Monkey on Back" (UA) finished 10th in another stanza in June but obviously was not up to hopes in many key cities. "Could Be the Night" (M-G), which was 10th in May, managed to finish as a runner-up pic another week.

"Beginning of End" (Rep), initial AB-PT production, opened smash in Chi. "Public Pigeon No. 1" (U) landed several fine playdates. "Lonely Man" (Par), although a bit spotty, cashed in on a couple of strong engagements.

"Dino" (AA), which did okay for type of pic it is in Chi, was rated nice in N.Y. "I Was Teen-Age Werewolf" (AIP) scored a couple of smart playdates the first week out.

EXHIBS AWARD PRIZES FOR FILM REPORTING

Atlanta, July 2.

C. M. McIntosh of the daily Augusta Chronicle-Herald and Shirley Barker of the weekly Clayton Tribune were named winners in a contest for the best film-reporting published by Georgia newspapers between Jan. 1 and May 1. The contset, sponsored by the Motion Picture Theatre Owners and Operators of Georgia, resulted in 27 entries from both daily and weekly newspapers throughout the state.

The two first prize winners will receive all-expense paid trips to Hollywood for two. As a result of a tie for second place in the daily category, duplicate awards of $250 savings bonds were presented to George Doss of the Macon Evening News and Dorothy Smith of the Waycross Journal Herald. Second place winner in the weekly newspaper category was Alva L. Hayward of the Warrenton Clipper.

The awards were presented at the joint annual convention of the Georgia exhibitors' group and Alabama Theatres Assn. A special booth at the convention displayed the scrapbooks submitted in the contest and samples of the thousands of inches of publicity received by the motion picture industry.

According to J. H. Thompson, president of the Georgia theatre unit, the event was one of the most rewarding ever undertaken by the organization. He added that the presence of many Georgia newspaper editors and writers at the opening luncheon of the convention "will bring additional goodwill and cooperation from the newspaper people in the future."

WB Outlook

Continued from page 5

selling books and successful stage plays that have proven theselves audience-wise. It is our firm conviction that stories are more important than names. When you can effect a combination of both, the result is bound to be profitable motion picture entertainment."

Exec said the studio's talent development program had been intensified and would result in more important stars.

At the meeting, WB v. p. in charge of advertising and public relations, Robert S. Taplinger; Gil Golden, national advertising manager; Meyer M. Hutner, national publicity manager, and W. W. Brumberg, who heads the field exploitation staff, presented merchandising plans for the summer and fall releases.

Rank to Open in Trinidad

London, July 2.

Continuing its expansion plans, J. Arthur Rank Overseas Film Distributors, shortly will open offices in Trinidad. The Trinidad offices will be directly responsible to London and will not be part of Latin American setup.

T. M. Lindner, who's been appointed special rep of JAROFD, will leave London within the next few days to set up offices in Port of Spain.

Loew Know-How, Valerio's License Behind Europe's First Class Drive-In

Rome, July 2.

Europe's first modern drive-in (according to local claims) is expected to open just outside Rome early in August, with Loew involved both financially as well as in the technical know-how that goes behind designing the locally still-unknown type of al fresco showcase.

Unusual feature of the up-to-date setup will be that customers at the drive-in, which will be located out on the Cristopher Columbus highway south of the Eternal City, will be able to listen to the soundtrack either in English or in Italian. Loew is adding a second synchronized (English language) magnetic soundtrack to that already on the Italo-dubbed film, and spectators will be able to switch from one to the other via a button on all the speakers.

Loew is partnered in the project with an Italian exhib, Vasco Valerio, who runs 27 other showcases. Split is 50-50, but it's believed that Metro is the prime mover via its know-how in the field, the local partner perforce having no working knowledge in the drive-in sector. In exchange, Valerio came up with the hard-to-come-by license for the drive-in, only one each being currently allowed in major Italian centers under stringent laws governing theatre openings.

Drive-in is licensed for some 750 cars of unspecified size. As an experiment, temporary bleachers will be built this year to accommodate the motor-scooter trade. If this proves a financial success, a permanent amphitheatre will be built for the two-wheel trade, which in addition offers noise-baffle problems in the question of approach to the viewing area.

Inside Stuff—Pictures

Considering the off-voiced concern over what would happen should the Hollywood Production Code lift its restriction on dope themes, the anticipated "flood" of such pictures hasn't developed. There have been several films dealing with dope peddling and addition, but few major ones.

Latest to treat the subject of addiction is 20th-Fox's "A Hatful of Rain," which last week saw the cycle complete—U. S. Narcotics Commissioner Harry J. Anslinger, formerly a stout foe of having the screen say anything at all about narcotics, formally endorsed "Hatful" and said it would help the treatment of addicts.

It was in good part the position of the Commissioner which, in years past, kept the Motion Picture Assn. of America from revising the Code in re the narcotics ban. It was finally lifted last December. Prior to this, "The Man With the Golden Arm" was released without a Code seal.

One current film out and revolving around the dope habit is "Monkey on My Back," the Barney Ross story, which originally ran into difficulties with the Code over the scene showing the plunging of the needle into the arm. Another film is "Pickup Alley" and yet another is "Dope Ship," the title of which now has been changed to "Cargo X."

What appeared to please Commissioner Anslinger in "Hatful" was that it was pointed towards seeking the help from proper authorities. He warned relatives who give loved ones money for narcotics, likening it to "putting more poison in their veins." Anslinger's position originally had been that virtually any dramatization of the dope habit on the screen was apt to rouse the kind of interest that would create new addicts.

General reluctance of exhibitors, particularly small operators, to invest in new equipment is pointed up by the unused gear presently lying around in theatres. These are holdovers from the period when efforts were being made to revitalize the industry with new processes and new gimmicks. It was a period of uncertainty and no one was quite sure what system, what sound method or what innovation would help lure customers into the theatres.

Presently collecting dust in numerous theatres throughout the country are units designed for the dual snychronization of projectors for the showing of the short-lived 3-D pictures. About 100 of the larger cinemas are equipped with large-screen, closed-circuit television units which haven't been used in a long time. The theatres were the prime outlets for the championship fights promoted by the International Boxing Club. However, with the IBC shut out of the upcoming heavyweight championship fight, the event is returning to conventional home video and the theatre tv units will remain idle. The closed-circuit entrepreneurs who had envisioned important b.o. events via closed-circuit have long since shifted their attention to business meetings using hotels as outlets and have forgotten the theatres.

An unknown number of theatres which installed magnetic sound systems find them useless as the film companies have shifted mainly to optical tracks. Many of the early screens for CinemaScope have been scrapped and replaced with better ones.

Although exact figures are unavailable, it's roughly estimated that as much as $3,000,000 in unused equipment can be found in theatres throughout the U.S.

Current industry attempt to influence more newspaper coverage of pictures and players has a special twist. Throughout the years imaginative gimmicks designed to draw fourth estators' interest have paid off And this brings up the question of whether the press is indifferent to the picture business per se or simply finds the usual publicity approaches too commonplace to rate newsprint attention.

Example of the way reporters and editors give a play to the special angled pitch is shown in the way Allied Artists' "Love in the Afternoon" has been spotlighted. AA sent seven French femmes with show business backgrounds on the road. They called at the city desks and simply talked about the picture and French amour. This was no great enterprise on the part of AA, but it at least was somewhat different. The press went for it, with stories and cuts prominent in many of the big dailies (some on Page 1) throughout the country.

Kristina Soederbaum, Swedish-born actress-wife of German picture director Veit Harlan, revealed in Berlin that attacks, stemming from the fact that she is the wife of Harlan, are still continuing against her. Quite recently, it was called an "open scandal" in the German press that she attended a theatrical performance of "Diary of Anne Frank" in Munich. On one occasion, some spit in her face. Once she and her husband were invited for the opening of a picture, but this invitation turned out to be a trap and they were whistled out of the cinema. She still gets letters full of hate.

Miss Soederbaum said that she would understand if these attacks came from Jewish people or other victims of the Nazi regime. "It may sound strange," she told VARIETY, "but our biggest opponents today are Germans who actually liked it quite well under Hitler."

August or September starting date will be firmed shortly on "The Naked and the Dead" which producer Paul Gregory will make on location in Hawaii for RKO. Gregory reported that U.S. Army approval has been obtained and final phases of the script now are being discussed with Gen. Higgins.

Gregory is currently in New York to discuss with CBS-TV execs the details of his 90-minute spectacular "Cresendo," set for Sept. 29, plans to launch his platform play "The Rivalry," in Vancouver Sept. 20. Based on the Lincoln-Douglas debates, the Norman Corwin script will star Raymond Massey, Agnes Moorehead and Brian Donlevy.

National Screen Service trailer for Russ-Field's "The Fuzzy Pink Nightgown" will carry a new animated paper sculpture that gives a three-dimensional effect sans use of glasses. Device, first time ever used, was developed by Robert Winquist, Chouinard Art School instructor who never has worked in films before.

Sculptured paper cutouts will be a feature of the trailer and United Artists has ordered 800 private for nationwide saturation campaign prior to August release of comedy.

Employment contracts for Robert W. Coyne, special counsel, and Charles E. McCarthy, information director, of the Council of Motion Picture Organizations, are up for negotiation. The two execs have been working without pacts right along. Given the job of working out employment agreements with them is a committee comprising Abe Montague, Columbia's v.p. in charge of domestic distribution, and circuit operators Robert J. O'Donnell, Leo Brecher and Max Cohen.

Still another market survey is on the horizon. It's been proposed by Walter Reade as a COMPO project and endorsed by the COMPO exec committee . . . Also re COMPO, 8,242 theatres paid membership dues to this organization last year. And a new member this year is the Theatre Equipment & Supply Manufacturers Assn.

Sound department at RKO studio on Coast will be skeletonized in a few weeks when the studio winds dubbing and scoring of "Stage Struck." Four permanent members of the department as well as several temporary employees have been handed their notices. Department head John Aalberg will remain but henceforth studio will call in technicians on special assignment whenever soundmen are required.

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Capitol RECORDS

Belgian, Swiss Terms to U.S. Better So Europeans Veto 'Festivals'

Berlin, July 2.

The General Assembly of the International Federation of Film Producers, meeting here during the run of the seventh annual film festival, has so far refused to give official recognition to next year's Brussels film festival, scheduled to run in conjunction with the Belgian capital's World Fair. Federation adopted this stand because of the country's continuing discriminatory attitude to the European producing nations.

The Belgians allow the American distribs to remit 65% of their earnings, but European producers have considerably less advantageous terms. That puts Belgium in conflict with the Federation rules, which stipulate that festivals can only be supported if all membernations are given equal treatment.

The Brussels fest is skedded to run in two parts. The first, limited to shorts, will start on May 20, 1958, and run for a week. The feature festival will tee off May 30 and continue through June 13.

The General Assembly also gave the thumbs-down to the Locarno Festival for the second year running, also because the Swiss authorities have conceded better terms to the American industry than to the European producers. In both cases, the Motion Picture Assn., while rowing in with majority opinion, has adopted a conciliatory line towards achieving official blessing for both junkets.

In the event that the Federation gives official support to the Belgian fest, next year's General Assembly meet will take place in Brussels. Otherwise, the venue will be switched to Vienna.

'KEEP US INFORMED ON ARBITER TALKS'

Austin, July 2.

Texas Drive-In Theatre Owners Assn. has asked that it be given representation at the conferences now being held to establish an industrywide arbitration system.

Eddie Joseph, local theatre owner and operator, and prez of the organization, has dispatched a letter to Ralph D. Hetzel of the Motion Picture Assn. of America in N. Y. advising him that the MPAA "should in all fairness, see that our organization is represented at the conference. Since we are directly affected by whatever decisions are made at these meetings, we feel that if good relationship and better understanding of the problems that affect us are to be achieved, we must be represented."

Ernest Stellings, prez of Theatre Owners of America, said his association would not be adverse to inviting the Texas drive in group to participate in the deliberations, according to Joseph.

Nein Glamour

Continued from page 3

Space" (a short subject) are this country's entries. With the exception of the Disney items (all U. S. pictures have still to be shown as this report is filed with New York.

On the evening of June 28 U. S. film biz holds its reception at Harnack House with Fred Gronich fronting for the Motion Picture Export Assn.

Turner B. Shelton, Film Division chief of U. S. Information Agency at Washington, is due in. Ditto Nathan D. Golden of the Dept. of Commerce. Others from States include Albert E. Petersen, chief information officer U. S. Mission in Berlin; Donald D. Duke, chief of film division, U.S. is at Bonn and Jay Carmody, of Washington Star who is a member of the feature film jury.

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HARRY BRANDT CARRIES ON

Independent Theatre Operators Put Up Annual Slate

Harry Brandt was nominated last week to again head the Independent Theatres Owners Assn. for the new fiscal year. Nominated for v.p. posts were Max A. Cohen, William Namenson, Julius Sanders, Norman Leff while up for treasurer and secretary are Leon Rosenblatt and Edith Marshall, respectively.

Nominated for the board were Samuel Einhorn, Norman Elson, Sam Freedman, Bob Goldblatt, Al Greene, Jack Hattem, Jack Heyman Ben Knobel, Sam Keonig, Larry Kurtis, Murray LeBoss, Martin Levine, Al Margolies, Melvin Miller, Irving Renner, Ray Rhone, Jack Rochelle, Tom Rodgers and Murray Schoen.

San Sebastian Fest Shapes Bigger This Yr. With FIAPF Approval

Madrid, June 25.

Spurred by major festival status granted at the recent Cannes meeting of the International Federation of Producers Associations (FIAPF), the San Sebastian Film Festival committee is trying for the glitter and world ballyhoo that make Cannes and Venice standout gatherings. Calendared for July 21-28, fest will be a composite of the Cannes and Venice festival patterns. All countries present at Cannes have received invitations to San Sebastian. Communist countries will get invites too, despite lack of diplomatic ties with Spain, via the FIAPF offices.

Two golden seashells (Concha d'Oro) will be awarded to the best feature and top short. The International Catholic Cinema Office will offer its own award for the best picture shown. In addition, the city of San Sebastian and local personalities will give prizes for best performances and direction.

An international jury, headed by Festival President Juan Pergola (mayor of San Sebastian), will consist of four Spaniards and a nom d'eminence from England, France, Italy and Germany.

U.S. participation at San Sebastian is a big question mark at the moment. At the FIAPF meeting in Cannes, upgrading of San Sebastian Festival was voted unanimously with Motion Picture Export Assn. delegate F. W. Allport abstaining on the grounds his organization does not have a pact with Spain. MPEA nevertheless has received an invite from Mayor Pergola.

UA 'Viking' Handout Kids Hollywood Censors

Under the heading "What a Choice!" a publicity handout from United Artists last week poked subtle fun at the Code Administration.

It also referred to the Code as "the official Hollywood censors," a nomenclature which the Shurlock office has tried hard to avoid, its argument being that the the Code represents "self-regulation" distinct from censorship.

Asking "Want to be a movie censor?" the release related the case of Kirk Douglas' "The Vikings," now filming in Norway. It contains a scene in which Tony Curtis, as a Viking warrior, is captured by the English. The punishment. They cut off his right hand. In the same picture, a falcon attacks Douglas and rips his face. The owner breaks the bird's wing so he'll never be able to fly again.

Faced with these two scenes, the UA handout related, the Code ruled that the hand-cutting business was okay, but the breaking of the bird's wing represented "excessive brutality." Story didn't detail how each scene was presented, which is a strong consideration re Code approval.

Word From Berlin Is: Bring Own Bedstead

Berlin, July 2.

Again the ceremonies opening Berlin's Film Festival seemed endless, and often silly. Tedium was increased by translating each talk into English and French. This slowed things down, but even so the Italians complained, "What about us?"

The grand parade of stars opening day was less than memorable since half of the 37 introduced were uncharted in cinematic heavens. Human touch came when Henny Porten, who was big in silents, drew a sentimental ovation which nearly reduced her to tears. She dreams of resuming her film career.

Second loudest "ovation," went to Errol Flynn and his wife Patricia Wymore. Errol carried a cane (a novelty around here) with his tux and excused himself: "Mein Deutsch is lousy . . ." England's Trevor Howard, already a regular participant in the local pic fetes, was also warmly hailed.

German fans eagerly await promised appearances in town of Gary Cooper, Henry Fonda and Debbie Reynolds.

Con-current with the Festival's own schedule it is odd to note the Atelier am Zoo, an art cinema under the Zoo-Palast, showing America's "Big House" (1930) and Great Britain's "Atlantic".

Leo J. Horster, Walt Disney rep in Germany points up fact that there hasn't been a Berlin Film Festival which didn't showcase a Disney production. (This year, it's "Secret of Life" and "Man in Space") . . . And Disney has already revealed entry for 1958 Festival: It's "Perry." Herzog-Film, incidentally sent out two invitations to its reception. Repeat to make sure nobody forgot, Herzog distribs Disney pix in Germany . . .

Punsters dubbed this year's festival "Hassival." Because of actor O. E. Hasse being in three festival contenders "Arsene Lupin" (as Emperor Wilhelm II) and "Saiton jamais," both French items, and Germany's "Last Ones Shall Be First" . . .

"Manuela," Lion International production world-preemed here has quickly found a distributor for Germany. Paramount took on this British entry . . . Ivan Foxwell, producer of "Manuela," and a handsome guy mistaken by some fans to be film star.

Noted are many festival pix in which children play leading role, per England's "Spanish Gardner," Denmark's "Be Dear to Me," Japan's "Horse Boy" and "Father Love" and Italy's "The Window to the Luna Park" and "Fathers and Sons."

Miss Elli Silman perhaps the Number One agent in Berlin telegraphed bids to her private party. She has 156 names on her talent roster.

Oscar Martay, the man who started the Berlin film fetes in 1951, strolling about the Ku-damm. Few seem to remember him. Some ask what he's doing now. Martay is married to Renate Barken, German actress. Marriage produced a bambino last year.

Errol Flynn staying at Hotel Gehrhus. He didn't like his rooms in the Kempinski. However, bulk of the Americans are at the Kempinski . . . Hotel situation is again frightful this year. Many guests had to lodge in private quarters. The new Hilton operation hotel, still building an desperately needed.

Club of Berlin Film Journalists will hand a prize to the festival's "most amusing guest" and Henry Fonda gets prize of German film critics (as best foreign male star for "War & Peace").

Hardiest festival guest will probably be Japan's Izumi Yukimura. She arrived June 19 and stays over the whole period (last year's longest-stayer was Egypt's Magda).

Sweden's star contingent is particularly big this year: Ulla Jacobsson, Folke Sundquist, Bjoern Bjelvenstam, Gunvor Ponten.

Photos showing Marlon Brando wearing German officer's uniform (from his pic, "The Young Lions") currently making the local press rounds, B.Z. had it even on front page.

John Harris, head of Television-Film Productions here, to sell 25 independent pix ("C" product) from America. He has set up an office in Munich.

Up to His Clavicle in Plaudits

Herman Wobber's Retirement Highlighted By Offer of Another Job

San Francisco, July 2.

Herman Wobber, hale and 77, is taking on a new job.

It was offered him by 20th-Fox President Spyros Skouras in a wire to Wobber's Golden Anniversary luncheon at the Sheraton-Palace last week. Skouras wants to make 20th's longtime Western Division manager his "personal representative in the U. S. and overseas."

Wobber, celebrating 50 years in the film business, called the job "a very flattering offer" and added:

"I've always been a good soldier. Chances are I'll get the passports out."

So what was billed as Wobber's retirement luncheon was, in reality, what one of a dozen speakers called "an interlude between services to the motion picture business."

The luncheon was sponsored by the San Francisco Variety Club and attended by almost 500 production and distribution execs, all chums of Wobber. Chief Barker Irving (Bud) Levin spoke briefly then turned matters over to emcee Paul Speegle.

A number of Wobber's friends then spoke. Among them:

Jesse Lasky Sr.: "I have been Herman's friend for 48 years . . . I wouldn't have missed this luncheon if I'd been in Paris, London or Israel. He has been a wonderful influence . . . of all the men in the industry, the most honest, most truthful, the finest character the motion picture industry ever bred is Herman Wobber."

Alex Harrison: "It's very difficult, as Herman's protege, to speak objectively, but I'll try. This is a great mind, a man whose career has spanned the entire life of the motion picture industry . . . we should use his career as an inspiration to all of us. He has fought for the industry over the years second to nobody. And it is more than an industry. It is the greatest means of selling the American way of life ever devised: should the industry be dissolved, the job of the State Department would be increased a thousandfold."

Assemblyman Caspar W. Weinberger, representing Gov. Goodwin J. Knight and the State Legislature, presented Wobber with a scroll and Wobber finally spoke, briefly.

"This wasn't a job to me, this was a devotion. I practically ran to work every day for 50 years. I'm going to be lost—I feel like a capon when he first realizes what's happened to him."

USUAL SECRECY PREVAILS

Albert Vs. Columbia and Kalamazoo Cases Settled

Chicago, July 2.

Two settlements of antitrust suits against theatre chains and film distribs were made out of court here through the legal offices of Seymour Simon and Sheldon Collen.

Charles Albert, et al. versus Columbia Pictures Corp., et al., was filed in Northern Ohio District Court in 1952. Albert, operator of State Theatre in Urichsville, Ohio, suits against theatre clans and cuit for $396,000 in seeking competitive bidding for first run product there. Seymour Simon and Horace Adams (Cleveland) represented plaintiffs.

Kalamazoo Drive-In Theatre Co. also won a settlement versus major distribs and Butterfield Theatre Circuit having filed suit on similar charges in U.S. District Court for Western District of Michigan at Grand Rapids. The plaintiff operates theatre in Kalamazoo, Michigan. Working with Simon and Collen was attorney Elden W. Butzbaugh of Benton Harbor. Suit was filed in May, 1956.

In neither case was amount of settlement made public.

Britons Divided

Continued from page 3

tival, which winds tonight (Tues.) with the screening of Metro's "Teahouse of the August Moon," has become a trading centre for motion picture distribs and exporters. Because of this, it has almost been completely stripped of what little glamor it possessed.

At the same time, however, the festival has a major political role, recognized by Washington.

No Berlin Straw Vote

For the first time since its inception, the festival has dropped its poll of the Berlin public due largely to the criticisms published last year when, for the second time running, a mediocre German entry had walked off with the first prize. This year the prizes are being awarded solely on jury verdict.

Some German journalists are reportedly angry with VARIETY for its role in ending the public vote, but it's no secret that the MPEA member companies would have declined to participate if the poll had it been retained. In any event, the International Federation of Film Producers made its attitude clear earlier in the year and urged that the local public vote be dropped.

This year the jury, as well as the hundreds of visiting newsmen, have had a tough assignment, covering a minimum of four screenings a day to cope with the unspooling of 31 features, nine full length documentaries and 60 shorts, making a round total of 100 subjects. There's a growing feeling here that the volume of product is getting out of hand and that authorities will have to introduce some form of limitation, as is now being done in Cannes and Venice.

If limitation were imposed, it would automatically take care of a continuous grouse about the poor quality of much of the product.

Frederick S. Gronich, who heads the MPEA office in Frankfurt, was responsible for the organization of the American reception, which was one of the social highlights of the fest. So great was the clamor for invites that they assumed a black market value and were being offered along the Kurfurstendamm for 22 marks ($5.50). Marc Spiegel, MPEA topper in Europe, came in specially from Paris for the occasion; while Fayette W. Allport, chief of the Association's London office, who was around for the meetings of the International Federation of Film Producers, delayed his return to London to be on hand.

Russo Adds Oceanside 2

San Diego, July 2.

Sam Russo, local exhib, closed a deal with Irwin Sklar and will take over the Crest and Town Theatres in nearby Oceanside.

He will operate the houses on a long-term lease.

IA VOTES DISAPPEAR; WHOLE NEW ELECTION

Hollywood, July 2.

Chapter Two—The Case of the Missing Ballots.

Exec board of IATSE Local 728, Studio Electricians, over the weekend recommended to Local's membership that they start all over again with their annual elections. Matter will be decided at membership meeting, July 8.

To recapitulate, at recent election Al Franklin beat out incumbent R. A. (Nick) Nichols for biz agent. Election results were later challenged, but when appointed committee attempted recount, ballots, stored in union office, turned up missing. They still haven't been found, nor has any clue to what happened to them.

Seek Palance for 'Snorkel'

Hollywood, July 2.

Jack Palance is being paged by Associated Artists Productions to star in "The Snorkel," slated for production in England in late August. By that date, Palance will have completed his toplining role in "Flower of May," filmization of the Blasco Vincente Ibanez tome now being produced in Mexico by Olallo Rubio Jr. with Roberto Gabaldon directing.

"Snorkel" screenplay is by Jimmy Sangster and Peter Meyers and is based on yarn by Anthony Dawson.

NBC'S OUTSIDE VS. CBS' INSIDE

Closed-TV's Strange Bedfellows

Rapidly growing field of closed-circuit television equipment is finding new clients, some of them for the strangest purposes, every day. Already used in such widely diversified fields as atomic energy, railroad freightyard traffic, railroad ticket sales and shoplifting detection, the closed-circuit setups, which range anywhere from a single camera and one monitor to more than 100 in each installation, are getting some new goings-over.

Dage Television division of Thompson Products Corp., the leading manufacturer of the closed-circuit equipment (cameras, monitors, amplifying units and self-contained stations), has had some eyebrow-lifters in the form of recent sales. Over and above the orthodox setups like the nine department stores using units to detect shoplifters; the two military installations (one already built in West Germany, the other scheduled to go up in September in the Azores); the "weathervision" units enabling a centrally located meteorologist to brief widely scattered groups of pilots (just installed at McGuire Air Force Base, N.J.), a medical education unit at St. Luke's Hospital, Chicago, Dage has completed or contracted for the following installations:

A "visit-vision" setup enabling hospital patients to "visit by closed-circuit from the lobby with people normally refused entry to a hospital, children for example.

A "sidewalk superintendent" setup for a new Lexington Ave. skyscraper currently under construction in N.Y. The building, a 40-story unit under construction by the Minskoff realty interests, will have a front facade during construction which will house three monitors carrying pictures from strategically located cameras covering the entire construction operation.

A "counter unit" at Nathan's in Coney Island, which will cover the entire length of the hot-dog dispenser's counter, enabling a "spotter" stationed at a monitor to order clerks to various locations along the counter where the traffic's particularly congested with hot-dog-hungry patrons.

You Can't Kid TV on KNXT

Shavelson, Rose's Ad Copy Plugging 'Beau James' Rejected as Detrimental to Medium

Hollywood, July 2.

Turnabout obviously is not fair play as far as television is concerned.

For years, the medium has had a good time needling Hollywood, its product and the industry in general. But KNXT has flatly refused to accept spot announcements plugging "Beau James," because the spots poke fun at tv.

Time for the spots was purchased by the Weiser Advertising Agency for producers Mel Shavelson and Jack Rose, but the copy was nixed on the grounds that it was "detrimental to the best interests of tv."

Disputed copy reads "Hey you. You look terrible. I mean it. You are suffering from T.T., which means Television Tension. Now why don't you stop looking at this silly little box; stop straining your eyes on this bleak, foggy picture. Tear yourself away from these nauseating wavy lines and break away right now from this tele-

(Continued on page 40)

Encore

Toronto, July 2.

Day after Reg Stevens, chief technician at CFRB, Toronto, returned to work on crutches after breaking his left leg in two places, he tripped in studio and broke the same leg.

He's now back in hospital.

Built-In Educ'l TV for Public Housing in N.Y.

A cooperative educational television project—believed to be the first of its kind in the U.S.—will bring varied educational training via closed-circuit into the houses of 608 families living in a public housing area in Manhattan's Chelsea district.

The project, linking the John Lovejoy Elliot Houses with Public School 33, the Hudson Guild Neighborhood House, and the Lower West Side Health Centre, will be financed by a $200,000 grant from

(Continued on page 40)

Libby-Owens Coin For NCAA Grid

In its network bow, the Libby-Owens-Ford glass outfit has enabled NBC-TV to post the SRO sign on its nine NCAA national football games via purchase of one-quarter sponsorship.

In the football deal, Libby-Owens is taking one-quarter of all nine nationally-televised games, with the others lined up for the football being Sunbeam, Zenith and Bristol-Myers on the national front.

In addition, NBC signed Kemper Insurance, a branch of All-State Insurance, to sponsor the 15-minute "scoreboard" segment following all of the national games. Sportscaster for the wrapup isn't set yet.

NBC-Bankrolled Carson Pilot Peddled by ABC

NBC paid for the pilot on a Jack Carson telefilm, didn't sell it once it was made, and now ABC-TV is out to peddle the show. The Carson half-hour is called "Johnny Come Lately."

NBC let it go when the sales option lapsed, but it's reported that if the show is sold on ABC the NBC contract with Carson allows it to recapture initial production costs. ABC hasn't picked a time slot for the show.

SHARP CONTRAST IN IDEOLOGIES

By GEORGE ROSEN

One of the more intriguing aspects of the upcoming television season—and one which obviously will be watched closely by everybody in the business — is the virtual extreme in programming ideologies attending the NBC vs CBS program semesters next fall, for never before has there been such a wide variance in network philosophy. Who is right and which network will reap the major benefits (in profits and ratings) from the both-ends-of-the-pole concepts will not be known for months to come, but it's readily apparent even now that very much, including a whole way of leadership, is at stake.

Two events at NBC within the past fortnight (coupled with a brace of incidents at CBS within the same time span) perhaps best reflect the divergent approaches of the two major networks. The disclosure last week that Ted Mills and Ben Park, two of the top creative craftsmen within the public affairs-documentary orbit at NBC-TV, were leaving the company to form their own independent production outfit, and the previous week's revelation that Nat Wolff was exiting his key NBC berth in program development, are perhaps typical offshoots of the policies being pursued at NBC under the programming regime of exec veepee Bob Kintner.

In an extension of the thinking that prevailed at ABC when Kintner prexied that network prior to his moveover as Bob Sarnoff's No. I aide, NBC has virtually abdicated any pretense of creating shows from within. Of the score or so of new programs that will preem on the network in the fall, every one without exception has been an out-and-out buy from the outside (most of them coming out of the MCA shop) but on the whole involving, along with MCA, such "external giants" in the talent-packaging orbit as William Morris, General Artists Corp., Ted Ashley, Henry Jaffe, etc. (All of which is a far cry from the Pat Weaver days at NBC with the network's "building from within" and its credo of joint development, which gave it part ownership in such entries as "Dragnet," "This Is Your Life," etc.)

In recent weeks, however, there's been a gradual liquidation of NBC's creative program forces, both in the areas of entertainment and public affairs (as witness the recent manpower defections.) Out on the Coast the NBC creative team of Elliott Lewis-Milt Josefsberg- Carroll Carroll was recently lopped off and creative activity there has slowed down to a walk.

(Continued on page 40)

Jaffe-Phillipson's Coronet Prod. Sets $20,000,000 Budget for TV Entries; Three Las Vegas Specs

Hollywood, July 2.

Biggest production splurge by one producing outfit for the next television season, which may reach $20,000,000, has been blueprinted by Coronet Productions, formed last February by Henry Jaffe and William Phillipson. More than half of the firm's output has already been firmed for sponsorship and slotted in peak network time.

Among the new Coast projects will be three full hour specs remoted from Las Vegas, the first major network attraction from the desert spa. Exquisite Form (bras) will bankroll, with the first one in the fall and the other two in the spring. Phillipson will be executive producer and is now screening top femme names as emcee and production and writing talent for the three extravaganzas. Show will have variety-musical format and Vegas headliners will be supplemented by other star talent to be flown in.

Previously set and sealed by Coronet were the Chevy series of 49 hour shows, and the Shirley Temple series of 16 hour-long fairy tales. Deal with Screen Gems for the Temple series is only for use of the Columbia studio facilities, with Coronet paying below-the-line costs and retaining full control of all other elements. Phillipson will be executive producer on the filmed fantasies.

In the Chevy group of 49 will be 20 to 24 from Dinah Shore; 10 others of equal major calibre, some to be remoted beyond the NBC color studios in Burbank, and remainder of lesser budgeted shows for the summer months. Jaffe will act as executive producer only on the Chevy shows.

Others being readied for production are:

Series of 39 half hour programs based on "The 10 Commandments" and to be filmed by Screen Gems.

"Half Way House," series of half-hour comedies by Howard Lindsay and Russel Crouse, with Norman Lessing adapting, to be filmed by Screen Gems.

Series of half hour childrens stories to be filmed here.

Series of half-hour suspense mysteries for filming here.

Of Coronet's entire seasonal out-

(Continued on page 36)

Nielsen's Trendex

Last Friday's (28) "Person to Person" on CBS-TV, which bracketed A. C. Nielsen, the rating man, with humorist H. Allen Smith, smothered the competition on the Trendex tallies, copping a 15.9 for the 10:30 to 11 p.m. segment as against a 9.1 for the Gillette bouts on NBC-TV.

P to P's audience share was equally as impressive: 34.8 against 19.9

ABC Bags Kaiser With $7,000,000 Sun. TV Billings

Kaiser Aluminum gave ABC-TV its biggest single chunk of new business in years and the network its first major Sunday night entertainment package. Bankroller signed a weekly commitment for the entire hour of "The Maverick," a cowboy series produced by Warner Bros., to be shown between 7:30 and 8:30 p.m.

Over the period of a year Kaiser will be forking out $7,000,000 net in time and talent, the network said. Gross time charges will be in the vicinity of $3,300,000 on the year, the rest in production costs. It gives the network a programming foothold in five nights instead of four, Saturday and Monday still being relatively weak nights.

James Garner, a thesp under contract to Warners, will play the lead. However, there is under consideration a plan to give Garner, who

(Continued on page 36)

Soph & Mike Todd In BBC-TV's 'A-Z' Show

London, July 2.

Sophie Tucker and Mike Todd will be featured in Friday's (5) airing of BBC-TV's show "A-Z." Both will appear on film. Miss Tucker's spot was specially lensed several weeks ago when she was appearing at the Cafe de Paris in London.

Mezzo-soprano Blanche Thebom, who's over here to appear in the Covent Garden production of "The Trojans," will also be in the show.

Tom Loeb's New Status on Specials

Tom Loeb has been upped to director of special programs at NBC-TV, taking charge of programming of all spectaculars for the network for next season. Loeb, whose last assignment had been producer on "Tonight" for the past few weeks, takes over a post which has been vacant until now, with nighttime programming veep Bob Lewine having handled it on a temporary basis.

Dave Tebet continues under Loeb as manager of special programs, maintaining the continuity of the operation. The spec programming had been handled by the trio of Lewine, Tebet and Nat Wolff (with a programming assist from program sales veep Mike Dann), but Wolff's resignation as v.p. over program development cued Loeb's appointment.

'PLAYHOUSE 90' MULLS DARROW BIO

Hollywood, July 2.

A television bio of famed criminal attorney Clarence Darrow is being mapped by CBS-TV's "Playhouse 90" for next season.

Writer hasn't yet been assigned to the teleplay, but producer Martin Manulis has the Darrow project on his agenda, and will make the scripting assignment shortly.

NEXT WEEK!

VARIETY

12th Annual Radio and Television Review and Preview

SEE PAGES 28-29

Belgian, Swiss Terms to U.S. Better So Europeans Veto 'Festivals'

Berlin, July 2.

The General Assembly of the International Federation of Film Producers, meeting here during the run of the seventh annual film festival, has so far refused to give official recognition to next year's Brussels film festival, scheduled to run in conjunction with the Belgian capital's World Fair. Federation adopted this stand because of the country's continuing discriminatory attitude to the European producing nations.

The Belgians allow the American distribs to remit 65% of their earnings, but European producers have considerably less advantageous terms. That puts Belgium in conflict with the Federation rules, which stipulate that festivals can only be supported if all membernations are given equal treatment.

The Brussels fest is skedded to run in two parts. The first, limited to shorts, will start on May 20, 1958, and run for a week. The feature festival will tee off May 30 and continue through June 13.

The General Assembly also gave the thumbs-down to the Locarno Festival for the second year running, also because the Swiss authorities have conceded better terms to the American industry than to the European producers. In both cases, the Motion Picture Assn., while rowing in with majority opinion, has adopted a conciliatory line towards achieving official blessing for both junkets.

In the event that the Federation gives official support to the Belgian fest, next year's General Assembly meet will take place in Brussels. Otherwise, the venue will be switched to Vienna.

'KEEP US INFORMED ON ARBITER TALKS'

Austin, July 2.

Texas Drive-In Theatre Owners Assn. has asked that it be given representation at the conferences now being held to establish an industrywide arbitration system.

Eddie Joseph, local theatre owner and operator, and prez of the organization, has dispatched a letter to Ralph D. Hetzel of the Motion Picture Assn. of America in N. Y. advising him that the MPAA "should in all fairness, see that our organization is represented at the conference. Since we are directly affected by whatever decisions are made at these meetings, we feel that if good relationship and better understanding of the problems that affect us are to be achieved, we must be represented."

Ernest Stellings, prez of Theatre Owners of America, said his association would not be adverse to inviting the Texas drive in group to participate in the deliberations, according to Joseph.

Nein Glamour

Continued from page 3

Space" (a short subject) are this country's entries. With the exception of the Disney items (all U. S. pictures have still to be shown as this report is filed with New York.

On the evening of June 28 U. S. film biz holds its reception at Harnack House with Fred Gronich fronting for the Motion Picture Export Assn.

Turner B. Shelton, Film Division chief of U. S. Information Agency at Washington, is due in. Ditto Nathan D. Golden of the Dept. of Commerce. Others from States include Albert E. Petersen, chief information officer U. S. Mission in Berlin; Donald D. Duke, chief of film division, U.S. is at Bonn and Jay Carmody, of Washington Star who is a member of the feature film jury.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
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Con-current with the Festival's own schedule it is odd to note the Atelier am Zoo, an art cinema under the Zoo-Palast, showing America's "Big House" (1930) and Great Britain's "Atlantic".

Leo J. Horster, Walt Disney rep in Germany points up fact that there hasn't been a Berlin Film Festival which didn't showcase a Disney production. (This year, it's "Secret of Life" and "Man in Space") . . . And Disney has already revealed entry for 1958 Festival: It's "Perry." Herzog-Film, incidentally sent out two invitations to its reception. Repeat to make sure nobody forgot. Herzog distribs Disney pix in Germany . . .

Punsters dubbed this year's festival "Hassival." Because of actor O. E. Hasse being in three festival contenders "Arsene Lupin" (as Emperor Wilhelm II) and "Sait-on jamais," both French items, and Germany's "Last Ones Shall Be First" . . .

"Manuela," Lion International production world-preemed here has quickly found a distributor for Germany. Paramount took on this British entry . . . Ivan Foxwell, producer of "Manuela," and a handsome guy mistaken by some fans to be film star.

Noted are many festival pix in which children play leading role, per England's "Spanish Gardner," Denmark's "Be Dear to Me," Japan's "Horse Boy" and "Father Love" and Italy's "The Window to the Luna Park" and "Fathers and Sons."

Miss Elli Silman perhaps the Number One agent in Berlin telegraphed bids to her private party. She has 156 names on her talent roster.

Oscar Martay, the man who started the Berlin film fetes in 1951, strolling about the Ku-damm. Few seem to remember him. Some ask what he's doing now. Martay is married to Renate Barken, German actress. Marriage produced a bambino last year.

Errol Flynn staying at Hotel Gehrhus. He didn't like his rooms in the Kempinski. However, bulk of the Americans are at the Kempinski . . . Hotel situation is again frightful this year. Many guests had to lodge in private quarters. The new Hilton-operation hotel, still building an desperately needed.

Club of Berlin Film Journalists will hand a prize to the festival's "most amusing guest" and Henry Fonda gets prize of German film critics (as best foreign male star for "War & Peace").

Hardiest festival guest will probably be Japan's Izumi Yukimura. She arrived June 19 and stays over the whole period (last year's longest-stayer was Egypt's Magda).

Sweden's star contingent is particularly big this year: Ulla Jacobsson, Folke Sundquist, Bjoern Bjelvenstam, Gunvor Ponten.

Photos showing Marlon Brando wearing German officer's uniform (from his pic, "The Young Lions") currently making the local press rounds, B.Z. had it even on front page.

John Harris, head of Television-Film Productions here, to sell 25 independent pix ("C" product) from America. He has set up an office in Munich.

Up to His Clavicle in Plaudits

Herman Wobber's Retirement Highlighted By Offer of Another Job

San Francisco, July 2.

Herman Wobber, hale and 77, is taking on a new job.

It was offered him by 20th-Fox President Spyros Skouras in a wire to Wobber's Golden Anniversary luncheon at the Sheraton-Palace last week. Skouras wants to make 20th's longtime Western Division manager his "personal representative in the U. S. and overseas."

Wobber, celebrating 50 years in the film business, called the job "a very flattering offer" and added:

"I've always been a good soldier. Chances are I'll get the passports out."

So what was billed as Wobber's retirement luncheon was, in reality, what one of a dozen speakers called "an interlude between services to the motion picture business."

The luncheon was sponsored by the San Francisco Variety Club and attended by almost 500 production and distribution execs, all chums of Wobber. Chief Barker Irving (Bud) Levin spoke briefly then turned matters over to emcee Paul Speegle.

A number of Wobber's friends then spoke. Among them:

Jesse Lasky Sr.: "I have been Herman's friend for 48 years . . . I wouldn't have missed this luncheon if I'd been in Paris, London or Israel. He has been a wonderful influence . . . of all the men in the industry, the most honest, most truthful, the finest character the motion picture industry ever bred is Herman Wobber."

Alex Harrison: "It's very difficult, as Herman's protege, to speak objectively, but I'll try. This is a great mind, a man whose career has spanned the entire life of the motion picture industry . . . we should use his career as an inspiration to all of us. He has fought for the industry over the years second to nobody. And it is more than an industry. It is the greatest means of selling the American way of life ever devised: should the industry be dissolved, the job of the State Department would be increased a thousandfold."

Assemblyman Caspar W. Weinberger, representing Gov. Goodwin J. Knight and the State Legislature, presented Wobber with a scroll and Wobber finally spoke, briefly.

"This wasn't a job to me, this was a devotion. I practically ran to work every day for 50 years. I'm going to be lost—I feel like a capon when he first realizes what's happened to him."

USUAL SECRECY PREVAILS

Albert Vs. Columbia and Kalamazoo Cases Settled

Chicago, July 2.

Two settlements of antitrust suits against theatre chains and film distribs were made out of court here through the legal offices of Seymour Simon and Sheldon Collen.

Charles Albert, et al. versus Columbia Pictures Corp., et al., was filed in Northern Ohio District Court in 1952. Albert, operator of State Theatre in Urichsville, Ohio, suits against theatre clans and cuit for $396,000 in seeking competitive bidding for first run product there. Seymour Simon and Horace Adams (Cleveland) represented plaintiffs.

Kalamazoo Drive-In Theatre Co. also won a settlement versus major distribs and Butterfield Theatre Circuit having filed suit on similar charges in U.S. District Court for Western District of Michigan at Grand Rapids. The plaintiff operates theatre in Kalamazoo, Michigan. Working with Simon and Collen was attorney Elden W. Butzbaugh of Benton Harbor. Suit was filed in May, 1956.

In neither case was amount of settlement made public.

Britons Divided

Continued from page 3

tival, which winds tonight (Tues.) with the screening of Metro's "Teahouse of the August Moon," has become a trading centre for motion picture distribs and exporters. Because of this, it has almost been completely stripped of what little glamor it possessed.

At the same time, however, the festival has a major political role, recognized by Washington.

No Berlin Straw Vote

For the first time since its inception, the festival has dropped its poll of the Berlin public due largely to the criticisms published last year when, for the second time running, a mediocre German entry had walked off with the first prize. This year the prizes are being awarded solely on jury verdict.

Some German journalists are reportedly angry with VARIETY for its role in ending the public vote, but it's no secret that the MPEA member companies would have declined to participate if the poll had it been retained. In any event, the International Federation of Film Producers made its attitude clear earlier in the year and urged that the local public vote be dropped.

This year the jury, as well as the hundreds of visiting newsmen, have had a tough assignment, covering a minimum of four screenings a day to cope with the unspooling of 31 features, nine full length documentaries and 60 shorts, making a round total of 100 subjects. There's a growing feeling here that the volume of product is getting out of hand and that authorities will have to introduce some form of limitation, as is now being done in Cannes and Venice.

If limitation were imposed, it would automatically take care of a continuous grouse about the poor quality of much of the product.

Frederick S. Gronich, who heads the MPEA office in Frankfurt, was responsible for the organization of the American reception, which was one of the social highlights of the fest. So great was the clamor for invites that they assumed a black market value and were being offered along the Kurfurstendamm for 22 marks ($5.50). Marc Spiegel, MPEA topper in Europe, came in specially from Paris for the occasion; while Fayette W. Allport, chief of the Association's London office, who was around for the meetings of the International Federation of Film Producers, delayed his return to London to be on hand.

Russo Adds Oceanside 2

San Diego, July 2.

Sam Russo, local exhib, closed a deal with Irwin Sklar and will take over the Crest and Town Theatres in nearby Oceanside.

He will operate the houses on a long-term lease.

IA VOTES DISAPPEAR; WHOLE NEW ELECTION

Hollywood, July 2.

Chapter Two—The Case of the Missing Ballots.

Exec board of IATSE Local 728, Studio Electricians, over the weekend recommended to Local's membership that they start all over again with their annual elections. Matter will be decided at membership meeting, July 8.

To recapitulate, at recent election Al Franklin beat out incumbent R. A. (Nick) Nichols for biz agent. Election results were later challenged, but when appointed committee attempted recount, ballots, stored in union office, turned up missing. They still haven't been found, nor has any clue to what happened to them.

Seek Palance for 'Snorkel'

Hollywood, July 2.

Jack Palance is being paged by Associated Artists Productions to star in "The Snorkel," slated for production in England in late August. By that date, Palance will have completed his toplining role in "Flower of May," filmization of the Blasco Vincente Ibanez tome now being produced in Mexico by Olallo Rubio Jr. with Roberto Gabaldon directing.

"Snorkel" screenplay is by Jimmy Sangster and Peter Meyers and is based on yarn by Anthony Dawson.

NBC'S OUTSIDE VS. CBS' INSIDE

Closed-TV's Strange Bedfellows

Rapidly growing field of closed-circuit television equipment is finding new clients, some of them for the strangest purposes, every day. Already used in such widely diversified fields as atomic energy, railroad freightyard traffic, railroad ticket sales and shoplifting detection, the closed-circuit setups, which range anywhere from a single camera and one monitor to more than 100 in each installation, are getting some new goings-over.

Dage Television division of Thompson Products Corp., the leading manufacturer of the closed-circuit equipment (cameras, monitors, amplifying units and self-contained stations), has had some eyebrow-lifters in the form of recent sales. Over and above the orthodox setups like the nine department stores using units to detect shoplifters; the two military installations (one already built in West Germany, the other scheduled to go up in September in the Azores); the "weathervision" units enabling a centrally located meteorologist to brief widely scattered groups of pilots (just installed at McGuire Air Force Base, N.J.), a medical education unit at St. Luke's Hospital, Chicago, Dage has completed or contracted for the followi - installations:

A "visit-vision" setup enabling hospital patients to "visit by closed-circuit from the lobby with people normally refused entry to a hospital, children for example.

A "sidewalk superintendent" setup for a new Lexington Ave. skyscraper currently under construction in N.Y. The building, a 40-story unit under construction by the Minskoff realty interests, will have a front facade during construction which will house three monitors carrying pictures from strategically located cameras covering the entire construction operation.

A "counter unit" at Nathan's in Coney Island, which will cover the entire length of the hot-dog dispenser's counter, enabling a "spotter" stationed at a monitor to order clerks to various locations along the counter where the traffic's particularly congested with hot-dog-hungry patrons.

You Can't Kid TV on KNXT

Shavelson, Rose's Ad Copy Plugging 'Beau James' Rejected as Detrimental to Medium

Hollywood, July 2.

Turnabout obviously is not fair play as far as television is concerned.

For years, the medium has had a good time needling Hollywood, its product and the industry in general. But KNXT has flatly refused to accept spot announcements plugging "Beau James," because the spots poke fun at tv.

Time for the spots was purchased by the Weiser Advertising Agency for producers Mel Shavelson and Jack Rose, but the copy was nixed on the grounds that it was "detrimental to the best interests of tv."

Disputed copy reads "Hey you. You look terrible. I mean it. You are suffering from T.T., which means Television Tension. Now why don't you stop looking at this silly little box; stop straining your eyes on this bleak, foggy picture. Tear yourself away from these nauseating wavy lines and break away right now from this tele-

(Continued on page 40)

Encore

Toronto, July 2.

Day after Reg Stevens, chief technician at CFRB, Toronto, returned to work on crutches after breaking his left leg in two places, he tripped in studio and broke the same leg.

He's now back in hospital.

Built-In Educ'l TV for Public Housing in N.Y.

A cooperative educational television project—believed to be the first of its kind in the U.S.—will bring varied educational training via closed-circuit into the houses of 608 families living in a public housing area in Manhattan's Chelsea district.

The project, linking the John Lovejoy Elliot Houses with Public School 33, the Hudson Guild Neighborhood House, and the Lower West Side Health Centre, will be financed by a $200,000 grant from

(Continued on page 40)

Libby-Owens Coin For NCAA Grid

In its network bow, the Libby-Owens-Ford glass outfit has enabled NBC-TV to post the SRO sign on its nine NCAA national football games via purchase of one-quarter sponsorship.

In the football deal, Libby-Owens is taking one-quarter of all nine nationally-televised games, with the others lined up for the football being Sunbeam, Zenith and Bristol-Myers on the national front.

In addition, NBC signed Kemper Insurance, a branch of All-State Insurance, to sponsor the 15-minute "scoreboard" segment following all of the national games. Sportscaster for the wrapup isn't set yet.

NBC-Bankrolled Carson Pilot Peddled by ABC

NBC paid for the pilot on a Jack Carson telefilm, didn't sell it once it was made, and now ABC-TV is out to peddle the show. The Carson half-hour is called "Johnny Come Lately."

NBC let it go when the sales option lapsed, but it's reported that if the show is sold on ABC the NBC contract with Carson allows it to recapture initial production costs. ABC hasn't picked a time slot for the show.

SHARP CONTRAST IN IDEOLOGIES

By GEORGE ROSEN

One of the more intriguing aspects of the upcoming television season—and one which obviously will be watched closely by everybody in the business — is the virtual extreme in programming ideologies attending the NBC vs CBS program semesters next fall, for never before has there been such a wide variance in network philosophy. Who is right and which network will reap the major benefits (in profits and ratings) from the both-ends-of-the-pole concepts will not be known for months to come, but it's readily apparent even now that very much, including a whole way of leadership, is at stake.

Two events at NBC within the past fortnight (coupled with a brace of incidents at CBS within the same time span) perhaps best reflect the divergent approaches of the two major networks. The disclosure last week that Ted Mills and Ben Park, two of the top creative craftsmen within the public affairs-documentary orbit at NBC-TV, were leaving the company to form their own independent production outfit, and the previous week's revelation that Nat Wolff was exiting his key NBC berth in program development, are perhaps typical offshoots of the policies being pursued at NBC under the programming regime of exec vëepee Bob Kintner.

In an extension of the thinking that prevailed at ABC when Kintner prexied that network prior to his moveover as Bob Sarnoff's No. I aide, NBC has virtually abdicated any pretense of creating shows from within. Of the score or so of new programs that will preem on the network in the fall, every one without exception has been an out-and-out buy from the outside (most of them coming out of the MCA shop) but on the whole involving, along with MCA, such "external giants" in the talent-packaging orbit as William Morris, General Artists Corp., Ted Ashley, Henry Jaffe, etc. (All of which is a far cry from the Pat Weaver days at NBC with the network's "building from within" and its credo of joint development, which gave it part ownership in such entries as "Dragnet," "This Is Your Life," etc.)

In recent weeks, however, there's been a gradual liquidation of NBC's creative program forces, both in the areas of entertainment and public affairs (as witness the recent manpower defections.) Out on the Coast the NBC creative team of Elliott Lewis-Milt Josefsberg- Carroll Carroll was recently lopped off and creative activity there has slowed down to a walk.

(Continued on page 40)

Jaffe-Phillipson's Coronet Prod. Sets $20,000,000 Budget for TV Entries; Three Las Vegas Specs

Nielsen's Trendex

Last Friday's (28) "Person to Person" on CBS-TV, which bracketed A. C. Nielsen, the rating man, with humorist H. Allen Smith, smothered the competition on the Trendex tallies, copping a 15.9 for the 10:30 to 11 p.m. segment as against a 9.1 for the Gillette bouts on NBC-TV.

P to P's audience share was equally as impressive: 34.8 against 19.9

Hollywood, July 2.

Biggest production splurge by one producing outfit for the next television season, which may reach $20,000,000, has been blueprinted by Coronet Productions, formed last February by Henry Jaffe and William Phillipson. More than half of the firm's output has already been firmed for sponsorship and slotted in peak network time.

Among the new Coast projects will be three full hour specs remoted from Las Vegas, the first major network attraction from the desert spa. Exquisite Form (bras) will bankroll, with the first one in the fall and the other two in the spring. Phillipson will be executive producer and is now screening top femme names as emcee and production and writing talent for the three extravaganzas. Show will have variety-musical format and Vegas headliners will be supplemented by other star talent to be flown in.

Previously set and sealed by Coronet were the Chevy series of 49 hour shows, and the Shirley Temple series of 16 hour-long fairy tales. Deal with Screen Gems for the Temple series is only for use of the Columbia studio facilities, with Coronet paying below-the-line costs and retaining full control of all other elements. Phillipson will be executive producer on the filmed fantasies.

In the Chevy group of 49 will be 20 to 24 from Dinah Shore; 10 others of equal major calibre, some to be remoted beyond the NBC color studios in Burbank, and remainder of lesser budgeted shows for the summer months. Jaffe will act as executive producer only on the Chevy shows.

Others being readied for production are:

Series of 39 half hour programs based on "The 10 Commandments" and to be filmed by Screen Gems.

"Half Way House," series of half-hour comedies by Howard Lindsay and Russel Crouse, with Norman Lessing adapting, to be filmed by Screen Gems.

Series of half hour childrens stories to be filmed here.

Series of half-hour suspense mysteries for filming here.

Of Coronet's entire seasonal out-

(Continued on page 36)

ABC Bags Kaiser With $7,000,000 Sun. TV Billings

Kaiser Aluminum gave ABC-TV its biggest single chunk of new business in years and the network its first major Sunday night entertainment package. Bankroller signed a weekly commitment for the entire hour of "The Maverick," a cowboy series produced by Warner Bros., to be shown between 7:30 and 8:30 p.m.

Over the period of a year Kaiser will be forking out $7,000,000 net in time and talent, the network said. Gross time charges will be in the vicinity of $3,300,000 on the year, the rest in production costs. It gives the network a programming foothold in five nights instead of four, Saturday and Monday still being relatively weak nights.

James Garner, a thesp under contract to Warners, will play the lead. However, there is under consideration a plan to give Garner, who

(Continued on page 36)

Soph & Mike Todd In BBC-TV's 'A-Z' Show

London, July 2.

Sophie Tucker and Mike Todd will be featured in Friday's (5) airing of BBC-TV's show "A-Z." Both will appear on film. Miss Tucker's spot was specially lensed several weeks ago when she was appearing at the Cafe de Paris in London.

Mezzo-soprano Blanche Thebom, who's over here to appear in the Covent Garden production of "The Trojans," will also be in the show.

NEXT WEEK!

VARIETY

12th Annual Radio and Television Review and Preview

SEE PAGES 28-29

Tom Loeb's New Status on Specials

Tom Loeb has been upped to director of special programs at NBC-TV, taking charge of programming of all spectaculars for the network for next season. Loeb, whose last assignment had been producer on "Tonight" for the past few weeks, takes over a post which has been vacant until now, with nighttime programming veep Bob Lewine having handled it on a temporary basis.

Dave Tebet continues under Loeb as manager of special programs, maintaining the continuity of the operation. The spec programming had been handled by the trio of Lewine, Tebet and Nat Wolff (with a programming assist from program sales veep Mike Dann), but Wolff's resignation as v.p. over program development cued Loeb's appointment.

'PLAYHOUSE 90' MULLS DARROW BIO

Hollywood, July 2.

A television bio of famed criminal attorney Clarence Darrow is being mapped by CBS-TV's "Playhouse 90" for next season.

Writer hasn't yet been assigned to the teleplay, but producer Martin Manulis has the Darrow project on his agenda, and will make the scripting assignment shortly.

Belgian, Swiss Terms to U.S. Better So Europeans Veto 'Festivals'

Berlin, July 2.

The General Assembly of the International Federation of Film Producers, meeting here during the run of the seventh annual film festival, has so far refused to give official recognition to next year's Brussels film festival, scheduled to run in conjunction with the Belgian capital's World Fair. Federation adopted this stand because of the country's continuing discriminatory attitude to the European producing nations.

The Belgians allow the American distribs to remit 65% of their earnings, but European producers have considerably less advantageous terms. That puts Belgium in conflict with the Federation rules, which stipulate that festivals can only be supported if all membernations are given equal treatment.

The Brussels fest is skedded to run in two parts. The first, limited to shorts, will start on May 20, 1958, and run for a week. The feature festival will tee off May 30 and continue through June 13.

The General Assembly also gave the thumbs-down to the Locarno Festival for the second year running, also because the Swiss authorities have conceded better terms to the American industry than to the European producers. In both cases, the Motion Picture Assn., while rowing in with majority opinion, has adopted a conciliatory line towards achieving official blessing for both junkets.

In the event that the Federation gives official support to the Belgian fest, next year's General Assembly meet will take place in Brussels. Otherwise, the venue will be switched to Vienna.

HARRY BRANDT CARRIES ON

Independent Theatre Operators Put Up Annual Slate

Harry Brandt was nominated last week to again head the Independent Theatres Owners Assn. for the new fiscal year. Nominated for v.p. posts were Max A. Cohen, William Namenson, Julius Sanders, Norman Leff while up for treasurer and secretary are Leon Rosenblatt and Edith Marshall, respectively.

Nominated for the board were Samuel Einhorn, Norman Elson, Sam Freedman, Bob Goldblatt, Al Greene, Jack Hattem, Jack Heyman Ben Knobel, Sam Keonig, Larry Kurtis, Murray LeBoss, Martin Levine, Al Margolies, Melvin Miller, Irving Renner, Ray Rhone, Jack Rochelle, Tom Rodgers and Murray Schoen.

'KEEP US INFORMED ON ARBITER TALKS'

Austin, July 2.

Texas Drive-In Theatre Owners Assn. has asked that it be given representation at the conferences now being held to establish an industrywide arbitration system.

Eddie Joseph, local theatre owner and operator, and prez of the organization, has dispatched a letter to Ralph D. Hetzel of the Motion Picture Assn. of America in N. Y. advising him that the MPAA "should in all fairness, see that our organization is represented at the conference. Since we are directly affected by whatever decisions are made at these meetings, we feel that if good relationship and better understanding of the problems that affect us are to be achieved, we must be represented."

Ernest Stellings, prez of Theatre Owners of America, said his association would not be adverse to inviting the Texas drive in group to participate in the deliberations, according to Joseph.

San Sebastian Fest Shapes Bigger This Yr. With FIAPF Approval

Madrid, June 25.

Spurred by major festival status granted at the recent Cannes meeting of the International Federation of Producers Associations (FIAPF), the San Sebastian Film Festival committee is trying for the glitter and world ballyhoo that make Cannes and Venice standout gatherings. Calendared for July 21-28, fest will be a composite of the Cannes and Venice festival patterns. All countries present at Cannes have received invitations to San Sebastian. Communist countries will get invites too, despite lack of diplomatic ties with Spain, via the FIAPF offices.

Two golden seashells (Concha d'Oro) will be awarded to the best feature and top short. The International Catholic Cinema Office will offer its own award for the best picture shown. In addition, the city of San Sebastian and local personalities will give prizes for best performances and direction.

An international jury, headed by Festival President Juan Pergola (mayor of San Sebastian), will consist of four Spaniards and a nom d'eminence from England, France, Italy and Germany.

U.S. participation at San Sebastian is a big question mark at the moment. At the FIAPF meeting in Cannes, upgrading of San Sebastian Festival was voted unanimously with Motion Picture Export Assn. delegate F. W. Allport abstaining on the grounds his organization does not have a pact with Spain. MPEA nevertheless has received an invite from Mayor Pergola.

Nein Glamour

Continued from page 3

Space" (a short subject) are this country's entries. With the exception of the Disney items (all U. S. pictures have still to be shown as this report is filed with New York.

On the evening of June 28 U. S. film biz holds its reception at Harnack House with Fred Gronich fronting for the Motion Picture Export Assn.

Turner B. Shelton, Film Division chief of U. S. Information Agency at Washington, is due in. Ditto Nathan D. Golden of the Dept. of Commerce. Others from States include Albert E. Petersen, chief information officer U. S. Mission in Berlin; Donald D. Duke, chief of film division, U.S. is at Bonn and Jay Carmody, of Washington Star who is a member of the feature film jury.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
MARILYN MONROE • LAURENCE OLIVIER
IN
"THE PRINCE AND THE SHOWGIRL"
A Warner Bros. Release • TECHNICOLOR
and SPECTACULAR STAGE PRESENTATION

UA 'Viking' Handout Kids Hollywood Censors

Under the heading "What a Choice!" a publicity handout from United Artists last week poked subtle fun at the Code Administration.

It also referred to the Code as "the official Hollywood censors," a nomenclature which the Shurlock office has tried hard to avoid, its argument being that the the Code represents "self-regulation" distinct from censorship.

Asking "Want to be a movie censor?" the release related the case of Kirk Douglas' "The Vikings," now filming in Norway. It contains a scene in which Tony Curtis, as a Viking warrior, is captured by the English. The punishment. They cut off his right hand. In the same picture, a falcon attacks Douglas and rips his face. The owner breaks the bird's wing so he'll never be able to fly again.

Faced with these two scenes, the UA handout related, the Code ruled that the hand-cutting business was okay, but the breaking of the bird's wing represented "excessive brutality." Story didn't detail how each scene was presented, which is a strong consideration re Code approval.

Word From Berlin Is: Bring Own Bedstead

Berlin, July 2.

Again the ceremonies opening Berlin's Film Festival seemed endless, and often silly. Tedium was increased by translating each talk into English and French. This slowed things down, but even so the Italians complained, "What about us?"

The grand parade of stars opening day was less than memorable since half of the 37 introduced were uncharted in cinematic heavens. Human touch came when Henny Porten, who was big in silents, drew a sentimental ovation which nearly reduced her to tears. She dreams of resuming her film career.

Second loudest "ovation," went to Errol Flynn and his wife Patricia Wymore. Errol carried a cane (a novelty around here) with his tux and excused himself: "Mein Deutsch is lousy . . ." England's Trevor Howard, already a regular participant in the local pic fetes, was also warmly hailed.

German fans eagerly await promised appearances in town of Gary Cooper, Henry Fonda and Debbie Reynolds.

Con-current with the Festival's own schedule it is odd to note the Atelier am Zoo, an art cinema under the Zoo-Palast, showing America's "Big House" (1930) and Great Britain's "Atlantic".

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Errol Flynn staying at Hotel Gehrhus. He didn't like his rooms in the Kempinski. However, bulk of the Americans are at the Kempinski . . . Hotel situation is again frightful this year. Many guests had to lodge in private quarters. The new Hilton operation hotel, still building as desperately needed.

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Sweden's star contingent is particularly big this year: Ulla Jacobsson, Folke Sundquist, Bjoern Bjelvenstam, Gunvor Ponten.

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Up to His Clavicle in Plaudits

Herman Wobber's Retirement Highlighted By Offer of Another Job

San Francisco, July 2.

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"I've always been a good soldier. Chances are I'll get the passports out."

So what was billed as Wobber's retirement luncheon was, in reality, what one of a dozen speakers called "an interlude between services to the motion picture business."

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A number of Wobber's friends then spoke. Among them:

Jesse Lasky Sr.: "I have been Herman's friend for 48 years . . . I wouldn't have missed this luncheon if I'd been in Paris, London or Israel. He has been a wonderful influence . . . of all the men in the industry, the most honest, most truthful, the finest character the motion picture industry ever bred is Herman Wobber."

Alex Harrison: "It's very difficult, as Herman's protege, to speak objectively, but I'll try. This is a great mind, a man whose career has spanned the entire life of the motion picture industry . . . we should use his career as an inspiration to all of us. He has fought for the industry over the years second to nobody. And it is more than an industry. It is the greatest means of selling the American way of life ever devised: should the industry be dissolved, the job of the State Department would be increased a thousandfold."

Assemblyman Caspar W. Weinberger, representing Gov. Goodwin J. Knight and the State Legislature, presented Wobber with a scroll and Wobber finally spoke, briefly.

"This wasn't a job to me, this was a devotion. I practically ran to work every day for 50 years. I'm going to be lost—I feel like a capon when he first realizes what's happened to him."

USUAL SECRECY PREVAILS

Albert Vs. Columbia and Kalamazoo Cases Settled

Chicago, July 2.

Two settlements of antitrust suits against theatre chains and film distribs were made out of court here through the legal offices of Seymour Simon and Sheldon Collen.

Charles Albert, et al. versus Columbia Pictures Corp., et al., was filed in Northern Ohio District Court in 1952. Albert, operator of State Theatre in Urichsville, Ohio, suits against theatre clans and cuit for $396,000 in seeking competitive bidding for first run product there. Seymour Simon and Horace Adams (Cleveland) represented plaintiffs.

Kalamazoo Drive-In Theatre Co. also won a settlement versus major distribs and Butterfield Theatre Circuit having filed suit on similar charges in U.S. District Court for Western District of Michigan at Grand Rapids. The plaintiff operates theatre in Kalamazoo, Michigan. Working with Simon and Collen was attorney Elden W. Butzbaugh of Benton Harbor. Suit was filed in May, 1956.

In neither case was amount of settlement made public.

Britons Divided

Continued from page 3

tival, which winds tonight (Tues.) with the screening of Metro's "Teahouse of the August Moon," has become a trading centre for motion picture distribs and exporters. Because of this, it has almost been completely stripped of what little glamor it possessed.

At the same time, however, the festival has a major political role, recognized by Washington.

No Berlin Straw Vote

For the first time since its inception, the festival has dropped its poll of the Berlin public due largely to the criticisms published last year when, for the second time running, a mediocre German entry had walked off with the first prize. This year the prizes are being awarded solely on jury verdict.

Some German journalists are reportedly angry with VARIETY for its role in ending the public vote, but it's no secret that the MPEA member companies would have declined to participate if the poll had it been retained. In any event, the International Federation of Film Producers made its attitude clear earlier in the year and urged that the local public vote be dropped.

This year the jury, as well as the hundreds of visiting newsmen, have had a tough assignment, covering a minimum of four screenings a day to cope with the unspooling of 31 features, nine full length documentaries and 60 shorts, making a round total of 100 subjects. There's a growing feeling here that the volume of product is getting out of hand and that authorities will have to introduce some form of limitation, as is now being done in Cannes and Venice.

If limitation were imposed, it would automatically take care of a continuous grouse about the poor quality of much of the product.

Frederick S. Gronich, who heads the MPEA office in Frankfurt, was responsible for the organization of the American reception, which was one of the social highlights of the fest. So great was the clamor for invites that they assumed a black market value and were being offered along the Kurfurstendamm for 22 marks ($5.50). Marc Spiegel, MPEA topper in Europe, came in specially from Paris for the occasion; while Fayette W. Allport, chief of the Association's London office, who was around for the meetings of the International Federation of Film Producers, delayed his return to London to be on hand.

IA VOTES DISAPPEAR; WHOLE NEW ELECTION

Hollywood, July 2.

Chapter Two—The Case of the Missing Ballots.

Exec board of IATSE Local 728, Studio Electricians, over the weekend recommended to Local's membership that they start all over again with their annual elections. Matter will be decided at membership meeting, July 8.

To recapitulate, at recent election Al Franklin beat out incumbent R. A. (Nick) Nichols for biz agent. Election results were later challenged, but when appointed committee attempted recount, ballots, stored in union office, turned up missing. They still haven't been found, nor has any clue to what happened to them.

Seek Palance for 'Snorkel'

Hollywood, July 2.

Jack Palance is being paged by Associated Artists Productions to star in "The Snorkel," slated for production in England in late August. By that date, Palance will have completed his toplining role in "Flower of May," filmization of the Blasco Vincente Ibanez tome now being produced in Mexico by Olallo Rubio Jr. with Roberto Gabaldon directing.

"Snorkel" screenplay is by Jimmy Sangster and Peter Meyers and is based on yarn by Anthony Dawson.

Russo Adds Oceanside 2

San Diego, July 2.

Sam Russo, local exhib, closed a deal with Irwin Sklar and will take over the Crest and Town Theatres in nearby Oceanside.

He will operate the houses on a long-term lease.

NBC'S OUTSIDE VS. CBS' INSIDE

Closed-TV's Strange Bedfellows

Rapidly growing field of closed-circuit television equipment is finding new clients, some of them for the strangest purposes, every day. Already used in such widely diversified fields as atomic energy, railroad freightyard traffic, railroad ticket sales and shoplifting detection, the closed-circuit setups, which range anywhere from a single camera and one monitor to more than 100 in each installation, are getting some new goings-over.

Dage Television division of Thompson Products Corp., the leading manufacturer of the closed-circuit equipment (cameras, monitors, amplifying units and self-contained stations), has had some eyebrow-lifters in the form of recent sales. Over and above the orthodox setups like the nine department stores using units to detect shoplifters; the two military installations (one already built in West Germany, the other scheduled to go up in September in the Azores); the "weathervision" units enabling a centrally located meteorologist to brief widely scattered groups of pilots (just installed at McGuire Air Force Base, N.J.), a medical education unit at St. Luke's Hospital, Chicago, Dage has completed or contracted for the following installations:

A "visit-vision" setup enabling hospital patients to "visit by closed-circuit from the lobby with people normally refused entry to a hospital, children for example.

A "sidewalk superintendent" setup for a new Lexington Ave. skyscraper currently under construction in N.Y. The building, a 40-story unit under construction by the Minskoff realty interests, will have a front facade during construction which will house three monitors carrying pictures from strategically located cameras covering the entire construction operation.

A "counter unit" at Nathan's in Coney Island, which will cover the entire length of the hot-dog dispenser's counter, enabling a "spotter" stationed at a monitor to order clerks to various locations along the counter where the traffic's particularly congested with hot-dog-hungry patrons.

You Can't Kid TV on KNXT

Shavelson, Rose's Ad Copy Plugging 'Beau James' Rejected as Detrimental to Medium

Hollywood, July 2.

Turnabout obviously is not fair play as far as television is concerned.

For years, the medium has had a good time needling Hollywood, its product and the industry in general. But KNXT has flatly refused to accept spot announcements plugging "Beau James," because the spots poke fun at tv.

Time for the spots was purchased by the Weiser Advertising Agency for producers Mel Shavelson and Jack Rose, but the copy was nixed on the grounds that it was "detrimental to the best interests of tv."

Disputed copy reads "Hey you. You look terrible. I mean it. You are suffering from T.T., which means Television Tension. Now why don't you stop looking at this silly little box; stop straining your eyes on this bleak, foggy picture. Tear yourself away from these nauseating wavy lines and break away right now from this tele-

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Encore

Toronto, July 2.

Day after Reg Stevens, chief technician at CFRB, Toronto, returned to work on crutches after breaking his left leg in two places, he tripped in studio and broke the same leg.

He's now back in hospital.

Libby-Owens Coin For NCAA Grid

In its network bow, the Libby-Owens-Ford glass outfit has enabled NBC-TV to post the SRO sign on its nine NCAA national football games via purchase of one-quarter sponsorship.

In the football deal, Libby-Owens is taking one-quarter of all nine nationally-televised games, with the others lined up for the football being Sunbeam, Zenith and Bristol-Myers on the national front.

In addition, NBC signed Kemper Insurance, a branch of All-State Insurance, to sponsor the 15-minute "scoreboard" segment following all of the national games. Sportscaster for the wrapup isn't set yet.

NBC-Bankrolled Carson Pilot Peddled by ABC

NBC paid for the pilot on a Jack Carson telefilm, didn't sell it once it was made, and now ABC-TV is out to peddle the show. The Carson half-hour is called "Johnny Come Lately."

NBC let it go when the sales option lapsed, but it's reported that if the show is sold on ABC the NBC contract with Carson allows it to recapture initial production costs. ABC hasn't picked a time slot for the show.

Built-In Educ'l TV for Public Housing in N.Y.

A cooperative educational television project—believed to be the first of its kind in the U.S.—will bring varied educational training via closed-circuit into the houses of 608 families living in a public housing area in Manhattan's Chelsea district.

The project, linking the John Lovejoy Elliot Houses with Public School 33, the Hudson Guild Neighborhood House, and the Lower West Side Health Centre, will be financed by a $200,000 grant from

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SHARP CONTRAST IN IDEOLOGIES

By GEORGE ROSEN

One of the more intriguing aspects of the upcoming television season—and one which obviously will be watched closely by everybody in the business — is the virtual extreme in programming ideologies attending the NBC vs CBS program semesters next fall, for never before has there been such a wide variance in network philosophy. Who is right and which network will reap the major benefits (in profits and ratings) from the both-ends-of-the-pole concepts will not be known for months to come, but it's readily apparent even now that very much, including a whole way of leadership, is at stake.

Two events at NBC within the past fortnight (coupled with a brace of incidents at CBS within the same time span) perhaps best reflect the di rergent approaches of the two major networks. The disclosure last week that Ted Mills and Ben Park, two of the top creative craftsmen within the public affairs-documentary orbit at NBC-TV, were leaving the company to form their own independent production outfit, and the previous week's revelation that Nat Wolff was exiting his key NBC berth in program development, are perhaps typical offshoots of the policies being pursued at NBC under the programming regime of exec veepee Bob Kintner.

In an extension of the thinking that prevailed at ABC when Kintner prexied that network prior to his moveover as Bob Sarnoff's No. I aide, NBC has virtually abdicated any pretense of creating shows from within. Of the score or so of new programs that will preem on the network in the fall, every one without exception has been an out-and-out buy from the outside (most of them coming out of the MCA shop) but on the whole involving, along with MCA, such "external giants" in the talent-packaging orbit as William Morris, General Artists Corp., Ted Ashley, Henry Jaffe, etc. (All of which is a far cry from the Pat Weaver days at NBC with the network's "building from within" and its credo of joint development, which gave it part ownership in such entries as "Dragnet," "This Is Your Life," etc.)

In recent weeks, however, there's been a gradual liquidation of NBC's creative program forces, both in the areas of entertainment and public affairs (as witness the recent manpower defections.) Out on the Coast the NBC creative team of Elliott Lewis-Milt Josefsberg- Carroll Carroll was recently lopped off and creative activity there has slowed down to a walk.

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Jaffe-Phillipson's Coronet Prod. Sets $20,000,000 Budget for TV Entries; Three Las Vegas Specs

Hollywood, July 2.

Biggest production splurge by one producing outfit for the next television season, which may reach $20,000,000, has been blueprinted by Coronet Productions, formed last February by Henry Jaffe and William Phillipson. More than half of the firm's output has already been firmed for sponsorship and slotted in peak network time.

Among the new Coast projects will be three full hour specs remoted from Las Vegas, the first major network attraction from the desert spa. Exquisite Form (bras) will bankroll, with the first one in the fall and the other two in the spring. Phillipson will be executive producer and is now screening top femme names as emcee and production and writing talent for the three extravaganzas. Show will have variety-musical format and Vegas headliners will be supplemented by other star talent to be flown in.

Previously set and sealed by Coronet were the Chevy series of 49 hour shows, and the Shirley Temple series of 16 hour-long fairy tales. Deal with Screen Gems for the Temple series is only for use of the Columbia studio facilities, with Coronet paying below-the-line costs and retaining full control of all other elements. Phillipson will be executive producer on the filmed fantasies.

In the Chevy group of 49 will be 20 to 24 from Dinah Shore; 10 others of equal major calibre, some to be remoted beyond the NBC color studios in Burbank, and remainder of lesser budgeted shows for the summer months. Jaffe will act as executive producer only on the Chevy shows.

Others being readied for production are:

Series of 39 half hour programs based on "The 10 Commandments" and to be filmed by Screen Gems.

"Half Way House," series of half-hour comedies by Howard Lindsay and Russel Crouse, with Norman Lessing adapting, to be filmed by Screen Gems.

Series of half hour childrens stories to be filmed here.

Series of half-hour suspense mysteries for filming here.

Of Coronet's entire seasonal out-

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Nielsen's Trendex

Last Friday's (28) "Person to Person" on CBS-TV, which bracketed A. C. Nielsen, the rating man, with humorist H. Allen Smith, smothered the competition on the Trendex tallies, copping a 15.9 for the 10:30 to 11 p.m. segment as against a 9.1 for the Gillette bouts on NBC-TV.

P to P's audience share was equally as impressive: 34.8 against 19.9

ABC Bags Kaiser With $7,000,000 Sun. TV Billings

Kaiser Aluminum gave ABC-TV its biggest single chunk of new business in years and the network its first major Sunday night entertainment package. Bankroller signed a weekly commitment for the entire hour of "The Maverick," a cowboy series produced by Warner Bros., to be shown between 7:30 and 8:30 p.m.

Over the period of a year Kaiser will be forking out $7,000,000 net in time and talent, the network said. Gross time charges will be in the vicinity of $3,300,000 on the year, the rest in production costs. It gives the network a programming foothold in five nights instead of four, Saturday and Monday still being relatively weak nights.

James Garner, a thesp under contract to Warners, will play the lead. However, there is under consideration a plan to give Garner, who

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Soph & Mike Todd In BBC-TV's 'A-Z' Show

London, July 2.

Sophie Tucker and Mike Todd will be featured in Friday's (5) airing of BBC-TV's show "A-Z." Both will appear on film. Miss Tucker's spot was specially lensed several weeks ago when she was appearing at the Cafe de Paris in London.

Mezzo-soprano Blanche Thebom, who's over here to appear in the Covent Garden production of "The Trojans," will also be in the show.

Tom Loeb's New Status on Specials

Tom Loeb has been upped to director of special programs at NBC-TV, taking charge of programming of all spectaculars for the network for next season. Loeb, whose last assignment had been producer on "Tonight" for the past few weeks, takes over a post which has been vacant until now, with nighttime programming veep Bob Lewine having handled it on a temporary basis.

Dave Tebet continues under Loeb as manager of special programs, maintaining the continuity of the operation. The spec programming had been handled by the trio of Lewine, Tebet and Nat Wolff (with a programming assist from program sales veep Mike Dann), but Wolff's resignation as v.p. over program development cued Loeb's appointment.

'PLAYHOUSE 90' MULLS DARROW BIO

Hollywood, July 2.

A television bio of famed criminal attorney Clarence Darrow is being mapped by CBS-TV's "Playhouse 90" for next season.

Writer hasn't yet been assigned to the teleplay, but producer Martin Manulis has the Darrow project on his agenda, and will make the scripting assignment shortly.

NEXT WEEK!

VARIETY

12th Annual Radio and Television Review and Preview

SEE PAGES 28-29

MAGNUSON REPORT LIKELY TO HAVE WIDESPREAD INDUSTRY REPERCUSSIONS

By JACK LEVY

Washington, July 2.

Extensive changes in tv network practices in dealing with advertisers and affiliates were called for last week in a Senate report which warned that if its recommendations are not carried out "the networks may attain such a position of overwhelming dominance that the public interest will require the imposition of detailed and rigid government regulation."

The report, a staff document issued by the Senate Interstate Commerce Committee, of which Sen. Warren G. Magnuson (D., Wash.) is chairman, was prepared under the supervision of Kenneth Cox, special counsel to the Committee. The Committee unanimously agreed to its release but withheld formal approval of its recommendations pending comment from the Federal Communications Commission and the Department of Justice.

In transmitting the report to the FCC, Sen. Magnuson notified the agency his Committee intends to continue "close supervision" over developments and practices in tv networks. He called for comments on the recommendations not later than 90 days after the Commission's network study is completed (approximately Sept. 30). When these comments are received, he said, the recommendations in the staff report may be revised. The Justice Dept. was asked for its views "at an early date."

A challenging document of 101 pages, notable for its clarity in appraising the testimony taken by the Committee at hearings in the Spring of last year, the report is expected to have widespread repercussions. Following a methodical presentation of the charges and contentions made by Richard A. Moore, prexy of KTTV in Los Angeles, and others, it comes to these conclusions:

That the combination of option time and must-buy enables the networks to determine, in effect, what the nation watches on its tv sets.

Concentration of Control

That while there are "sound reasons" for permitting networks to own and operate stations, questions might be raised as to possible undue concentration of control over the medium exerted by "the present extent of their ownership."

That the proposal by Sen. John W. Bricker (R., O.) to put the networks under direct regulation of the FCC should be held in abeyance until the Commission's network study is completed.

That clearance for network programs outside of option time aggravates the problems of the nonnetwork advertiser, the independent program producer, the independent station, and the public. It is therefore necessary to impose restrictions "to prevent television from becoming a completely national medium serving no local need and almost entirely dependent on network service."

That it would be improper for a network "to tie the use of its own staging services to a sale of time

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Ayres Back to ABC

Charles Ayres, who successively headed the ABC and NBC Radio networks, is returning to ABC as a tv salesman. He left ABC about two years ago for NBC, and left latter web six months ago.

Since his departure from NBC, Ayres has not been active in the industry. He'll report to Gene Wyatt, ABC-TV national sales manager.

Doerfer Named As Head of FCC

Washington, July 2.

President Eisenhower yesterday (Mon.) designated Comr. John C. Doerfer as the new chairman of the Federal Communications Commission succeeding George C. McConnaughey whose term expired June 30. Doerfer was notified of his appointment in a certificate from the White House. Since there was no mention of a time limit, it's presumed he will head the agency at least until 1960 when his seven-year term expires.

Prior to joining the Commission in 1953, Doerfer was Chairman of the Wisconsin Public Service Commission. A lawyer, he was City Attorney of West Allis, Wis., from 1940 to 1948, having been elected on a nonpartisan ticket. He has since been active in Republican politics.

Meanwhile, there was no indication as to who would be named to fill the commissionership left vacant by McConnaughey's departure.

McConnaughey announced his return to the practice of law. He has formed a partnership with George O. Sutton, Washington lawyer, and Robert L'Heureux, who simultaneously resigned as Congressional liaison for the FCC. The firm has opened offices in Washington (in the National Press Bldg.) and Columbus, O.

McConnaughey's departure was

(Continued on page 36)

Ford's FCC Nod

Washington, July 2.

Frederick W. Ford was nominated today (Tues.) to a seven-year term on the FCC, succeeding to the vacancy left by the retiring George C. McConnaughey. Ford, 47, currently assistant to Deputy Attorney General William P. Rogers, was with the FCC staff from 1947 through 1953, and at the time of his departure was chief of the hearings division of the FCC's Broadcast Bureau. He was the first FCC counsel on the Richards hearings in 1950.

Ford is a Republican.



Swing and Sway with
SAMMY KAYE
Now Mid-western tour
July 3—Arnold's Park, Iowa; 4—Glenwood, Minn.; 5—Muskego Beach, Wis.; 6—Middletown, Ohio.
Radio: Sunday Serenade—ABC.
Columbia Records Exclusively.
Just released: CHARM BRACELET. b/w PAST MY PRIME.
An Album of Beautiful Recitations
"SUNDAY SERENADE OF POETRY"

Mull New Year's Entry As Hayward's 1st Spec; Dicker Martin-Merman

Leland Hayward's first spec under his five-year commitment to CBS-TV will be telecast around the end of the year, possibly as a New Year's Eve entry, and will be a revue-form vehicle bearing the tentative title, "What a Year!" No talent set yet, but Hayward is understood to be talking to Mary Martin and Ethel Merman for starring roles in the 90-minute spec. Hayward, of course, brought Misses Martin and Merman together in the memorable Ford anniversary spec some seasons back.

As of the moment, the project is on the tentative side, except for the year-in-review theme and the timing of the show. Hayward has had only a couple of meetings with CBS on the project, and is proceeding on his own in its development. Under his five-year deal with CBS, he's committed to deliver one spec per year and one new series per year, in which he gets an ownership stake.

'Telerama's' Likely 400G

Hollywood, July 2.

Final figure of $400,000 is expected from June 22-23 City of Hope "Telerama" telethon on KTLA, plus accompanying house-to-house solicitation.

Preliminary figures issued by general chairman Harry Karl indicated a $250,000-plus take.

Highlights of Magnuson Report

Washington, July 2.

Here are some highlights of the Senate Interstate Commerce Committee staff report on the network phase of its tv inquiry:

On the claim of restriction on network affiliates the report finds that "the impact of the affiliate-network partnership, and the attendant desire of the affiliate to maintain his relations with the network on a friendly and profitable basis, is so strong that a high degree of program control is, in fact, exercised by the network."

On the claim of restriction on non-network producers of programs the report finds "that an independent film producer or syndicator—like a network—can afford to produce a high quality program only if he can be reasonably sure of getting national circulation for it. That involves, of course, getting clearance in most of the major markets in the country—and in all but a handful of areas this means over stations affiliated with one or more networks. And like the network, an independent producer needs good time periods if he is to have a chance of recovering the cost of a first-run syndicated program within a reasonable length of time.

"However . . . a large part of the best evening time is occupied by the networks by virtue of their option-affiliation leverage. If the independent producer is excluded from [major] markets, this may so increase the risks of the venture, or so lengthen the time required to recover the investment, that he may decide not to make the proposed series at all unless he can get assured clearance through a national sale for network release."

On the claim of restriction on advertisers the report finds that "even when time is available, the shadow of the option may discourage the local advertiser from full use of television" and that even if he finds a good time period "he is then up against the growing shortage of new high-quality syndicated film programs. If he is to compete in a good time period with network programming, he must have something which will be attractive to the public . . . It therefore seems that local and regional advertisers, having been excluded from network tv by the must-buy, may be seriously impeded in their efforts to sponsor quality programs in the peak viewing hours as a result of the option rights of the network."

Presbrey's 'Com'l Format' In Bid To Reactivate Institutional Clients

Then There Was 1

As of the summer, when "Big Story" goes to reruns, there will be only one live half-hour dramatic show left on television.

That's the CBS-TV Sunday morning religioso entry, "Look Up and Live."

For all its press and public attention this past season in particular, the public affairs stanza faces one of the toughest sponsor problems in its history. Corn Products, the last sponsor on any of the four major network tv news panel shows, will be ankling "Martha Rountree's Press Conference" at the termination of the current ABC-TV cycle. The reason, contends Oliver Presbrey, who owns part of the show with Martha Rountree, is there has been a fundamental misunderstanding of a panel's commercial values — even by Presbrey.

His theories have a reflection for all institutionally sponsored shows, because Presbrey has stated that today the soft-sell underwriter in tv is primarily interested in generating the enthusiasm of his own big customers and perhaps that of his own employees, but the general audience, which once was the

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New MBS Format Invites 250G Biz

Mutual, which a little over three weeks ago put into effect its news and music programming format, just has inked about $250,000 in new biz, mainly spots around its news shows, taken by eight national sponsors.

The clients are Beltone Hearing Aid, Equitable Life, Florists Telegraphic Delivery Service, GMC Truck Division of General Motors, Liggett & Myers Tobacco; S. C. Johnston & Son, Sleep-Eze and Tee-Pak.

First two contracts to go into effect are those for Tee-Pak and Liggett & Myers. Latter, via Dancer-Fitzgerald-Sample, has ordered a weekend saturation campaign via network chain breaks, news programs and participations in Friday evenings "Counter-Spy," all in behalf of its L&M filter tips. Campaign gets underway today (Wed.) and extends through Aug. 26, with usual renewal option clause.

Tee-Pak, Chicago manufacturers of casings for packaged meats, ordered a 30-spot campaign throughout July. GMC trucks, through

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Philco Shifts A.C. Pageant to CBS-TV

Atlantic City, July 2.

CBS-TV will carry 90 minutes of the finals of the Miss America Pageant from Convention Hall here, instead of ABC, which for the past three years has aired the program.

Albert A. Marks Jr., chairman of the Pageant Television Committee, said that the switch will mean that 20 million more viewers will see the big show, bringing the total number to an expected 50,000-000. Pageant program was third in the list of autumn programs in the 1956 Nielsen ratings.

BBD&O has been retained to stage the telecast this year, and its television department is expected to improve the Philco-sponsored program. One important change is the elimination of all backstage telecasting during the airings of the finals.

This year all cameras will be focused upon the yast Convention Hall stage, and the Pageant committee has obtained an 80-foot long lighting unit which, suspended from the auditorium ceiling, will illuminate the entire stage. Thus no space-consuming lighting units will be needed. Such units in past years marred the vision of ticket holders.

Nearly 200 ABC channels carried the '56 pageant, and the switch to CBS has already resulted in the addition of 68 stations to the network.

Bert Parks may again emcee the big show.

NBC Buys 'Flicka' For 39-Wk. Run

TCF-TV, the 20th-Fox telefilm subsid, has gotten a new lease on life via its first sale of the season, an order from NBC-TV for 39 new "My Friend Flicka" films. Web hasn't lined up a sponsor for the series yet, nor has it found a time period, though its Monday and Tuesday 7:30 to 8 periods are possibilities, as is the Sunday 6:30 slot.

"Flicka" had a year-and-a-half run on CBS-TV, a year of it under Colgate sponsorship. Latter had to bow out, however because of budgetary problems, and the show was carried by Columbia as a sustainer, with an additional deal for reruns for summer use. CBS-TV finishes with the reruns in September. Meanwhile, however, NBC had taken an option on the show, and this week decided to excercise it for new product for the fall.

FCC Okays Dual V & U Station

Washington July 2.

First UHF-VHP dual operation was authorized by the Federal Communications Commission last week with issuance of a permit to WJMR-TV in New Orleans, an ultra high station, to use VHF channel 12 on an experimental basis. Stated purpose of the grant is to conduct "a direct a comparison of simultaneous UHF and VHF operation."

Channel 12 was added to New Orleans about two months ago to provide the city with a third V. The channel is open to competitive applications but WJMR has filed several applications to use it experimentally pending a decision on the inevitable contest for it.

Under FCC policy, experimental stations cannot be used for commercial purposes. The station, therefore, will duplicate its UHF programs on the VHF channel but will not charge extra for the dual coverage.

A dual operation of a permanent nature was proposed in an application filed with the agency by Pittsburgh's educational tv station, WQED, which operates on VHF channel 13. The station, which telecasts an average of 78 hours per week, applied for use UHF channel 47.

Station told the Commission it wants to expand its operations to program for more classrooms It also hopes to provide specialized educational services for industries and professions.

Nearly 100 public schools in the area voluntarily contribute 30s per pupil to support WQED. The Catholic Diocese makes an additional contribution.

Grant of the application will require a waiver of the FCC's "duopoly" rule which prohibits a licensee from having more than one of the same type station in a community.

EXAMINER REVERSED IN OAKLAND GRANT

Washington, July 2.

The Federal Communications Commission yesterday (Mon.) finalized its decision to award Channel 2 in Oakland, Calif. to San Francisco-Oakland Television Inc., in which Ward D. Ingram of San Marino, Calif., and William D. Pabst of Atherton, Calif., jointly hold 95% of the stock. Ingrim is now general manager of the Don Lee Broadcasting System, a division of General Teleradio. Pabst is manager of radio station KFRC in Frisco.

Decision was a reversal of an examiner's recommendation favoring Channel Two Inc., in which Joseph R. Knowland, publisher of the Oakland Tribune and father of Sen. William F. Knowland (R.-Calif.) holds a 5% interest.

THOSE DESPERATE TV HOURS

'Gunsmoke' Hot as a Trigger

"Gunsmoke" hit the No. 1 spot on the Nielsen Top 10 list for the first time since it hit the air a couple of seasons back, and grabbed off the No. 3 position on the total audience listing as well. Nielsen Top 10 for the two weeks ending June 8 held little else in the way of surprises, except that three NBC specials boosted its quota on the TA list to four out of 10, while it captured three out of 10 on the average audience list. CBS had seven out of 10 on the AA list and six in the TA category.

Total Audience		Average Audience	
Chevy Show-Pat Boone (NBC)	38.7	Gunsmoke (CBS)	32.8
Sat. Color Carnival (NBC)	36.4	Chevy Show-Pat Boone (NBC)	31.8
Gunsmoke (CBS)	35.7	I Love Lucy ((CBS)	31.2
I Love Lucy (CBS)	35.2	$64,000 Question (CBS)	28.7
Ed Sullivan Show (CBS)	34.3	Sat. Color Carnival (NBC)	28.7
Producers Showcase (NBC)	33.7	I've Got A Secret (CBS)	28.6
Playhouse 90 (CBS)	32.6	December Bride (CBS)	28.1
Perry Como Show (NBC)	32.1	Loretta Young Show (NBC)	27.6
$64,000 Question (CBS)	31.5	Alfred Hitchcock Presents (CBS)	26.6
I've Got A Secret (CBS)	31.3	Lineup (CBS)	26.4

Can Mail Do What Ratings Don't For 'Club 60'? Show's Fate at Stake

Chicago, July 2.

Rating services are being taken to task in an overt challenge by "Club 60," which is making a last ditch effort now to preserve itself on NBC-TV's daytime lineup. What the show hopes to use as ammunition against ratings is a quantitative mail response from its viewers.

Although the Chicago-originating variety show has never had an actual multi-market survey, the city-by-city ratings are known to be unintoxicating. The Dennis James starrer is under pact to run through Aug. 16, and the handwriting on the wall reads that the show will terminate then unless the net elects to renew it by July 16. It's no secret that the Chicago NBC-TV shop wants the show to continue, although the local ratings are particularly inauspicious, it being the principal web origination from the studios here.

Idea for the mail campaign came quite accidentally. Dennis James last Tuesday (25) gave an inkling on the show that "Club 60" had an uncertain future, and he asked the viewers to write in. Next day brought 500 letters to the Chicago NBC desk, and by the weekend the mail count was at 4,300. This doesn't include the letters sent to the 78 other NBC stations carrying the show.

On Monday (1), the net began offering prizes for the best letters on the subject, "Why I Like 'Club 60.' " Such premiums as Polaroid Land Cameras are being offered as an inducement for a postal show-of-hands. Contest will end July 12, about four days before NBC-TV has to make its decision on whether or not "60" stays on the fall calendar.

As the show is seen in only seven of the 14 major markets, the best yardstick available are ratings for the time period that include local programming in areas that don't carry "Club 60." Trendex

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No Suspense Here

It pays to have a film producer in the family, NBC-TV found out. Pressed for a new title for "Crisis" (it sounded too close to Chrysler's "Climax" for the comfort of co-sponsor Ford), web went through a string of possibilities until it settled last week on "Suspicion." That title happened to be controlled by Alfred Hitchcock, who directed the Cary Grant-Joan Fontaine starrer of the same name for RKO in 1941. Hitchcock, of course, is producing 10 of the "Crisis" — oops, "Suspicion" segments for NBC-TV.

Web also this week set Dennis O'Keefe as permanent host for the series, both for live and filmed shows.

CBS-AM Coffers Swelled by 665G

CBS Radio signed six new sponsors to pacts totaling $665,000 gross this week. Three of the deals fell into the web's "Impact Plan;" with Grove Laboratories inking for 20 "Impact" segments per week for 20 weeks starting in October, GMC Truck & Coach Division pacting for three segments a week for four weeks starting in August, and Hudson Vitamin buying one segment a week for 13 weeks starting in September.

Other business came from Sterling Drug, which bought a five-minute weekly segment in "Gunsmoke"; Clairol, for a weekly segment in the Galen Drake show; and Pharma-Craft, for two weekly seven-and-a-half-minute segments a week in daytime for 26 weeks.

Flock of Station Transfers OK'd; WBC Balto Nod

Washington, July 2.

Cleaning up an accumulation of applications prior to the departure of Chairman George C. McConnaughey, the Federal Communications Commission last week gave its okay to 17 sales of radio and tv stations.

Largest of the transactions approved was the purchase by Westinghouse Electric Co. of WAAM (TV) in Baltimore through an exchange of stock. Deal gives Westinghouse its full complement of five VHF stations. Company also holds a construction permit for a UHF station in Chicago.

Commission actions involved one other operating tv station—KNAC-TV in Fort Smith, Ark. Control of the outlet was transferred from the H. S. Nakdimen estate to Harry Pollock and The Harry Newton Co. Consideration involved was $61,500.

Largest of the radio transfers was KHEP in Phoenix, Ariz., which was acquired by Grand Canyon Broadcasters Inc. under a $250,000 rental deal.

Other radio station deals approved were WHMA in Anniston, Ala., sold for $75,000 to Grover Wise and Ralph M. Allgood; WQOK in Greenville, S. C., purchased for $125,000 by owners of WIVK in Knoxville, Tenn.; KJAY in Topeka, Kans., acquired by Dale S. Helmers, et al, for $142,500; WSPC in Anniston, Ala., sold to Anniston Broadcasting Co. for $65,000; WOOO in Deland, Fla., purchased by a group headed by Herbert A. Saxe for $65,000, subject to liabilities; and KIHO in Sioux Falls, S. D., control of which was acquired by James A. Saunders and John W. Hazleff for $65,000.

'PRIDE' SHOWS AT NIGHTTIME?

With next fall's nighttime television lineup presenting an almost solid front of straight bread-and-butter programming, some of the more imaginative network program planners are playing with some intriguing possibilities in terms of "getting television out of its rut."

Though the ideas are strictly in the wide-eyed speculative stage, they present some challenging new thinking in terms of network responsibility in nighttime programming. Basically, the ideas are for the webs to foot the bill to keep nighttime tv perking with programs that normally would be relegated to a Sunday afternoon.

What would happen, the thinking goes, if CBS-TV took an "Odyssey" or a "Seven Lively Arts" and transplanted them to prime evening time? Or NBC took its opera series and did the same? What comes first, the chicken or the egg? Do the Sunday afternoon shows get low ratings merely because they are on Sunday afternoons, or because the public shuns culture at any time? What kind of rating would an "Odyssey," for example, pull down at 8 to 9 Wednesdays?

Use of examples like "Odyssey" and "Arts" are advised ones, since neither is an "egghead" show in the highbrow sense. "Odyssey," though a museum show, ran the gamut of everything from the history of the comic strip to a Japanese film spectacle, from sunken treasure hunting to the story of jazz. "Arts," which is being prepped by the CBS program department, will attempt to do a variety of artistic endeavors but with top marquee values and in a popular style which won't play over the audience, or so the web's Hubbell Robinson hopes.

'Omnibus' as Example

Point is that this type of attraction generates interest and excitement, yet is broadly enough based to create a wide appeal. It's argued that "Omnibus" has never had a chance to prove itself (though there are those who maintain that "Omni" has been playing it with too much sophistication), since its sole nighttime exposure was via ABC and there's no telling how it might have done on NBC or CBS. It's further pointed out that the Frank Capra science shows this past season on CBS more than held their own against the socalled "commercial" entries on competing webs, and that "See It Now" used to do pretty well as a competitive programming draw.

Even assuming the "important" shows of this type aren't strong enough raitng-wise to attract a major audience and sponsorship in prime evening time, isn't it worth it to sustain them, the reasoning goes. CBS and NBC are committed to the program costs on the

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Rex Harrison Set as Lead for Gregory's 'Crescendo' Tint Spec

Rex Harrison has signed to play the lead in "Crescendo," Paul Gregory's 90-minute color musical which will kick off the DuPont "Show of the Month" series of 10 spectaculars on CBS-TV Sept. 29. Harrison, currently in the lead of "My Fair Lady," will be able to do the spec by virtue of its Sunday night slot (9 to 10:30), as was the case with his costar, Julie Andrews in her "Cinderella" appearance on the web.

Harrison will play a visiting Englishman through whose eyes a kaleidescope of American music is shown. Remaining talent hasn't been set yet, but Gregory is huddling on casting with CBS-TV exec v.p. in charge of programs, Hubbell Robinson, in New York. Show will originate from Gotham, with Gregory as producer and Dick Lewine, web's exec producer in N. Y., as supervisor.

Goodwin Ankles Par for Fulltime DuM Role; Deal to Buy KTLA Off

Ixnay on the Ansco

In these days of product and sponsor conflicts, even the most innocent promotion tie-in can result in trouble. Latest example is a tie-in between Ed Sullivan and Ziff-Davis' Popular Photography mag, in which Sullivan will pick "the most photogenic girl in the world" and introduce her on his Aug. 4 show. Magazine's end of the promotion will be the enclosure of a separate color slide for all readers in its September issue, plus a feature on the competition.

But the mischief lies in the fact that the girl was photographed on the new Super Anscochrome (with Ansco getting much of the play in the promotion), while starting in the fall, Sullivan's new alternate-week sponsor will be Eastman Kodak.

CBS-TV Dropping Sat. Aft. Gridcasts, Expanding Hockey

For the first time in several years, CBS-TV plans no college football telecasts or roundups on Saturday afternoon next fall, although the web will continue to telecast professional football on Sundays on a regional basis. Instead of the Saturday grid entries, the network will move up the starting date of its pro hockey telecasts to November, a month earlier than usual, with the month of October blank in the sports calendar.

With NBC-TV holding down the exclusive on national telecasts of college football via its contract with the NCAA (and also planning some regional telecasts as well), CBS-TV is frozen out of the national picture and is limited in any regional telecasting. Last year, the web telecast a football scoreboard out of a studio, but this wasn't very successful, and there are no plans to repeat it this season.

On the other hand, both pro foot-

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CBS-TV Salesmen Get Hot Flash From Boss: Sell Off 'Perry Mason'

With virtually all its fall sponsors locked in, CBS-TV's sales operation this week ordered its entire staff to concentrate on selling the remaining half of the "Perry Mason" series. That looms as the web's only major problem area for the fall, and all the network's salesmen have been alerted to the "top priority" status on the show, with orders to drop everything else.

Actually, however, there's little else to occupy them, other than daytime. Web has Saturdays at 10:30 open (though there's a possibility Hazel Bishop may stay through the fall with Jimmy Dean in that spot), Tuesdays at 10:30, half of Thursday at 8, half of Friday at 7:30 and all of Sunday at 6 still available. That's a total of only two nighttime house open, besides the "Mason" slot.

Latter is a matter of some concern for the network, however. For one thing, there's some $5,000,000 in time & talent billings involved, since CBS is already committed to the show and has only half sold (to Purex). For another, CBS execs concede that selling against Perry Como is about the toughest job in television today. But against this is set the fact the web made the Purex deal much earlier and more easily than it expected and that history may repeat itself.

Bernard Goodwin has quit Paramount Pictures unexpectedly for a fulltime post with DuMont Broadcasting, and the DuMont board of directors has decided against acquisition of Paramount's Los Angeles tv station, KTLA, for the foreseeable future.

These events, coupled with others, have seriously stalled Paramount's progress as a tv power.

Goodwin has served as prexy of DuMont for two years, but he received his only salary from Par. The Hollywood major owned a 26.6% interest in DuMont Broadcasting and placed Goodwin in charge.

KTLA, owned entirely by the film company, was to be sold to DuMont for between 700,000 and 800,000 new shares of DuMont stock. At 800,000 shares, Par would have had better than 49% of DuMont, and possessed nearly absolute control of the broadcasting company, and at 700,000 shares, it would have still preserved a working control.

By failure to sell KTLA to DuMont, Par lost a chance to consolidate its tv holdings under one roof, and, more important, its stock control in DuMont was lowered instead of raised. It is now down to 23% of DuMont or less, because some 150,000 shares were paid to new shareholders recently, watering down Par's share.

Goodwin, as an office primarily of Paramount, was boss over KTLA. Now that he moves over to DuMont, he leaves Par without a New York command for the L. A. station. It's expected, however, that KTLA chief Lou Arnold will do his reporting hereafter to Paul Raibourn, Par veep.

DuMont board last week decided, after several weeks of planning and negotiation, to drop the KTLA acquisition plan "for the time being." None of the Du-

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Lever Still Needs 30-Min. Musical

With Lever Bros. deciding once and for all to drop "Lux Video Theatre" and to concentrate on finding a new half-hour musical format now that it has succeeded in cutting its NBC-TV Thursday night commitment to a half-hour in the 10 to 10:30 spot, Soap outfit hasn't yet been able to come up with a format or a personality for the show.

One possibility discussed was Rosemary Clooney, but other commitments by the singer got in the way. Understood Lever is now trying to bring back to life the proposed Gordon MacRae half-hour which it was considering at mid-season but which never reached the finalization stage. MacRae has been host on "Lux Video" for the past couple of seasons and did a quarter-hour musical for Lever a couple of seasons ago on NBC.

TOM KNODE BACK TO NBC, THIS TIME V.P.

Tom Knode is rejoining NBC's station relations setup with the title of v.p., station relations. He'll report to Harry Bannister, who continues as bossman with the title of v.p. in charge of station relations, but who'll cut down on his activities between now and his retirement in two years. Don Mercer continues as director of station relations, operating under Knode.

Official designation of Knode as a veep won't come till next Friday (12), when the NBC board meets and elects him to the spot. That's a mere formality, however, with Knode's cycle of NBC-to-Ed Petry-to NBC now complete. Knode ankled the Petry firm as v.p. in charge of television several weeks ago.

Everybody Out on Location These Days to Hypo Vidfilm Entries

Location shooting in telefilms has come into its own, with crews shooting new projects in locales varying from the harbors of the U.S., to the capitals of Europe, to the African jungle.

Fewer skeins are confining themselves to interiors with occasional outside shots. More and more, in order to hypo interest, the locale is switched to the outdoors, be it Nairobi or Paris.

To get added production values with on-the-scene shooting, "New Adventures of Martin Kane" and "New Adventures of Charlie Chan" have Europe as a back-drop. Location shooting is heavy on "Captain David Grief." Ditto "African Patrol" and "Harbor Command."

As one heavy buyer of syndicated telefilms put it, today's tv audiences no longer are satisfied with the chase being confined to a narrow street block, the studio variety, with the hero and killer shooting it out between narrow walls. The action-adventure fan wants more scenic, open areas.

Some of the recent commercial syndicated hits. "Silent Service," "Whirlybirds" and "Men of Annapolis" catered to the lure of the outdoors. Others highlighting the location shooting are on their way, including, in addition to those previously mentioned, "Harbor Command" and "Sword of Freedom."

But along with the location shooting, for a commercial property, there also must be that accompanying yarn, for those in the documentary vein, although they may be pictorially as interesting, or even superior, do not register commercially as well.

'Leisure-Time' Series

Derel Producing Associates has started production on a "leisure-time activities" series of 39 filmed episodes, with Rod Warren, who formerly headed the "Grantland Rice Sportlights" producing unit, assigned as producer.

Negotiations are underway for a top-name sports personality to both host and narrate the half-hour skein which will be produced on location throughout the U. S.

TPA Going Places On Filmed Com'ls

Television Program of America's commercial tv division, under the aegis of recently appointed Wally Gould, has tacked off about $90,000 in new biz the past six weeks, and indications point to a spiralling growth in that area for the telefilm outfit.

Over the six-week span, which coincides with Gould's moveover from Guild, TPA has delivered 26 filmed commercials, six one-minute and six 20-second spots for Tintair and four one-minute and four 20-second spots for Harrison Laboratories, in addition to four spots for Nestle-Lamour and two for Alcoa Aluminum.

TPA, which recently activated a mobile tv commercial film unit, also is holding talks with a wide array of national advertisers seeking "on location" shooting for local placing by dealers. Plan also encompasses TPA cameras moving in on the local scene at same time and doing work for local sponsors of TPA syndicated shows.

OG Changes Mind On Multi Ziv Deal

P. Lorillard-Old Gold has bowed out of a discussed multi-market deal, initially touted to encompass about 50 markets, with Ziv. The two Ziv series which were under discussion, but for which Old Gold never came through, are "New Adventures of Martin Kane" and "Highway Command."

With Old Gold out of the picture, Ziv has been selling the shows to other sponsors and stations. Old Gold has taken "Martin Kane" for only one market, Pittsburgh.

WBZ-TV STOCKS UP ON FEATURE LIBRARY

Boston, July 2.

WBZ-TV inked a third of a million dollar deal this frame for 172 films for addition to the well stacked library. Included in the buy were 70 Columbia films from Screen Gems, 50 20th films, from NTA and 52 post-1948 UA films, first major film package containing such recent productions.

WBZ program manager Herbert B. Cahan said the new films will be shown early this fall and will be programmed on all the station's feature film shows, "Boston Movietime," Monday though Friday at 4:45 p.m.; "Hollywood's Best," Monday through Saturday at 11:15 p.m.; "Hollywood Playhouse," Sunday through Friday at 1 p.m.; "Saturday Movietime," Saturday at 5:30 p.m. and "Pleasure Playhouse," Sunday at 5:30 p.m.

Last fall, WBZ-TV bought a big package of WB films, and only last week the tv station lopped off the "Tonight" show in favor of films from their WB library. Also in the works with acquisition of the WB films was a deal with Bette Davis, who resides in nearby Maine, to hostess emcee her films, but it is understood nothing has yet been worked out.

WBZ-TV top brass traveled to Portland, Me. to meet with the film star last fall and talked a deal which was to be consumated this summer on the filmster's return from Hollywood where she was committed to tv films. It was indicated that Miss Davis' asking price, reported $2,000 a week, was more than the Hub station wanted to shell out. Present status of the deal seems to be that if Miss Davis will take less, the station will go for it.

IDEAL TOY COIN FOR SHIRLEY TEMPLE PIX

Ideal Toy, via Grey Advertising, has inked a deal with National Telefilm Associates for from four to nine Shirley Temple pix from the 20th-Fox catalog, which are to be placed in some 60 markets.

Purchase details of which still are being worked out, keynotes Ideal's plans to put out a new Shirley Temple doll. It also comes amidst plans by Henry Jaffe and Screen Gems to present hourlong fairy tales, to star the grown-up Shirley Temple, and to be presented about once every three weeks starting in January.

It was the Shirley Temple doll in the 1930's which saved Ideal from near bankruptcy.

Irving Moore's SG Slot

Hollywood, July 2.

Irving Moore, for 10 years an assistant director at Columbia, has been upped to a director's spot at Screen Gems, studio's tv subsid.

SG toppre Irving Briskin has handed Moore as his first assignments, two segments of "Tales of the Texas Rangers" vidfilm series starring Willard Parker and Harry Lauter. Moore began working at Col 20 years ago as a messenger boy.

TV Film Review

OVERSEAS PRESS CLUB
(Exclusive)
With Claude Dauphin, Richard Thorp, Zena Howard, Hugh Miller, Jack McNaughton, James Durenforth, Ferdy Mayne, Wolf Frees, Dennis Edwards, Stanley Meadows, Robert Crewson.
Writer: Guy Morgan
Director: Edward Sutherland
Producer: David MacDonald
30 Mins., Sat. 7:30 p.m.
ABC-TV, from Birmingham

The Overseas Press Club series, filmed by Bernard Luber in Europe, is taken from the files of top correspondents who cover the worldwide scene for the U.S. press. The story reviewed was an original by Frank Jerome of the European News Service of the New York Times. He becomes the narrator providing the intro for the yarn, as well as offering the basic story. Other distinguished international correspondents have supplied the story material for other subjects in the skein.

The principal feature of this series is that the stories make an unusual dramatic impact, aimed to prove that very frequently truth is stranger than fiction. The first in the series, describing the adventures of a resistance officer who impersonated a Nazi Gauleiter in Norway, was a vivid example; and the current story of a former war ace, turned Trappist monk, is in the same key.

The story of the monk of Chimay as related by Frank Jerome, describes the way in which a British pilot, shot down by the Luftwaffe, was saved by the members of a monastery and given the chance to fly again. It proved to be an exciting and dramatic yarn, hypoed by the realization that it had a factual background.

Production qualities helped to create the realistic atmosphere and a reliable cast, headed by Claude Dauphin, turned in believable performances. Guy Morgan's screenplay helped to maintain the tense atmosphere, which was aided by the expert production by David MacDonald. Edward Sutherland's direction leads the allround technical credits. *Myro.*

KTRK-TV'S 200G BUNDLE OF VIDPIX

Houston, July 2.

The afternoon schedule for KTRK-TV will undergo a change this week, with eight half-hour filmed series replacing two filmed movie series. The brand new $200,000 package of filmed shows includes six series of programs, first run films with the exception of "Paris Precint," "I Spy" and "Sherlock Holmes."

Others include a complete new set of "Liberace" programs; "Joe Palooka," with Joe Kirkwood; Ella Raines in "Janet Dean"; Betty White in "Life with Elizabeth" and Gertrude Berg in "Molly."

To introduce the shows, KTRK-TV will try a new programing plan. Station will run the same shows once in the mornings, and once in the afternoon, for the benefit of viewers who missed the early running. All changes take place in the 10:30 a.m. to 3:30 p.m. time segment and replaces "Afternoon Film Festival."

Nothing to Fear But Features

Cincinnati, July 2.

Time was when the underdog station in a market used feature films to compete with network and syndicated entries on the competitive stations. Now, with most stations using feature film, the trick is to top features with other features.

Ed Weston, assistant general manager of WCPO-TV here, appears to have found at least one formula. Long plagued by the late-night supremacy of the "Home Theatre" feature film showcase on WKRC-TV, Weston tried everything including syndicated strips until he came up with the idea of using specialized features—mystery films. He bought the Screen Gems "Hollywood Mystery Parade" package and slotted them earlier than but overlapping with "Home Theatre" and then sat back to watch.

Results, according to Nielsen: an average weeknight increase for the first-week rating of 48.1% over the previous eight-week Nielsen average for the time periods, with a comparable drop of 44.4% for WKRC-TV. Better still, an average Nielsen of 7.7 for "Mystery Theatre vs. 6.9 for the competing "Home Theatre."

25% of CBS' TV Film Sales From Overseas; 'Lucy' All Over the Globe

The foreign gross from telefilms account for from 20 to 25% of the total gross of CBS Television Film Sales, which currently has skeins running in some 16 foreign markets.

CBS skeins have solid representation in such markets as Canada, Australia, England, Italy, Sweden, Cuba, Japan, Luxembourg, Philippines, Puerto Rico and Venezuela. "I Love Lucy," one of the popular series, is running in the four corners of the world—Australia, England, Manila, Venezuela and Japan.

The 20 to 25% figure for CBS Television Films sales is similar to the current domestic-foreign ratio for Television Programs of America, which also includes the Canadian market.

Jerry Hopper Assigned To 'Bentley' Series

Hollywood, July 2.

Director for new Revue "Uncle Bentley" series, toplining John Forsythe, is Jerry Hopper, assigned last week by producer Harry Ackerman.

Hopper starts on 26 "Bentley"-segments after he completes current chore of C. V. Whitney's "The Missouri Traveler."

Pure Oil Dickers Grid Playbacks

Chicago, July 2,

Pure Oil Co., which in recent seasons sponsored live football telecasts of the Big Ten Conference games, may switch to filmed playbacks this fall. Company is close to completing the purchase of "Big Ten Football Highlights" telefilms for 19 midwest markets.

Thirteen-week series is a round-up of the top four games of the week in the conference, with Chick Hearn narrating. Package is meant for Sept. 24. Film is produced by Sports TV Inc. of Hollywood, and Pure Oil deal is being negotiated here through Al Levine of Sportlite.

Colgate Buys 'Thin Man,' To Share in Residuals

The on and off-again negotiations by Colgate for Metro-TV's first telefilm entry "The Thin Man" has now been consummated, with Colgate, under terms of the deal, sharing in the residuals.

Colgate will slot the Peter Lawford, Phyllis Kirk starrer from 9:30 to 10 p.m., on NBC-TV. Deal, which still has to be formalized into contract form, carries a residual profit-sharing provision, under which Colgate gets a percentage of the residual returns up to $10,000 per episode.

Allentown, Pa., Radio Station Sold for 225G

Allenton, Pa., July 2.

Radio Station WAEB in Allentown has been sold to Good Neighbor Stations, Inc., for a reported price of $225,000. FCC approval of the sale will be asked.

WEAB went on the air April 15, 1949, as an ABC affiliate. It became an independent station in 1953, broadcasting music, news and sports. It carries baseball games and also football and basketball games. The owners are Howard Wasserman, Haverford, Pa.; Judge Morgan Davis, Philadelphia, and Sam Smith, owner of WFLN-FM, Philadelphia.

Barton to 'Spin & Marty'

Hollywood, July 2.

Charles Barton has been set by Walt Disney to direct new batch of quarter-hour "Spin and Marty" televpix for ABC-TV "Mickey Mouse Club" series.

Barton will helm 24 stanzas, starring Tim Considine and David Stollery.

'Aerial Holiday' As Telepix Series

Hollywood, July 2.

Golden Arrow productions has been formed by actor Thad Swift, businessman Samuel Anderson and flying service operator Frederick Murphy, to lens travelog telepix series, "Aerial Holiday." Norman Rice draws directorial and co-writer chores on color-filmed pilto, to roll this week at Apple Valley resort.

Airline hostess Lois Rayson has been set to portray Swift's wife, who will also star in series, with Thad Jr. also to appear. Plans are to lens future segments abroad, as well as in U. S., possibly with promotional tieup with airplane manufacturer.

Telefilm Followup

O. Henry Playhouse

"Emancipation of Billy" ("O. Henry Playhouse") tells of the regeneration of a Huey Long type politico through his son's right thinking. Thesping by James Bell as the "Guvenor" and Tom Coley as his reform-minded offspring are okay within limited demands.

With a turning worm twist, the boy who hears himself repeatedly referred to as a lightweight, living under the shadow of a great man, makes the grade in the finale as a crusader. The expose of the old man and his eventual seeing the light lacks punch and makes for a weak finale.

The trial at which the politician-boss admits the crime, but denies the guilt, might have hypoed the tale. But this is told with an exposition bridge by Thomas Mitchell as the homey understanding O. Henry, delivering his information to a straight man crony.

This is accompanied wth "to-get-back-to-the-story" breaks which give the feeling of an upcoming commercial. Three of these interruptions by Mitchell, plus a trio of commercials chop the 30-minute story in jumpy segments. The sets give a static effect with the rooms in the father's and son's homes almost devoid of contrast. Action consists of taking a seat or walking a few steps about a table. Series is produced by Gross-Krasne. *Gagh.*

TV Film Chatter

Robert I. Kronenberg, prez of Manhattan Films International, just returned to Los Angeles from five-week trip covering 15 Latin American countries . . . **Wally Gould**, head of Television Programs of America's commercial tv department, leaves for Coast today (Wed.) for confabs with Leon Fromkess, TPA's production head. . . . **Vivian Lori**, who has done many tv film commercials, now in summer stock, playing "Babe" in "The Pajama Game," at Skeneatales, N.Y.

John B. Dalton, formerly with NBC-TV network sales, joined CBS Film Sales as an account exec in the N.Y. office . . . **Jan Miner** completed a series of RCA commercials with Vaughn Monroe . . . **Zel deCyr** did the voices on a Flav-R Straws commercial for Ruthrauff & Ryan and on a Chiquita Banana (United Fruit) blurb for BBD&O . . . **Allen Swift** handled the voice roles in "Gaston Le Grayon," new Terrytoons cartoon slated for 20th-Fox theatrical distribution, and also a Nestea commercial for Dancer-Fitzgerald-Sample.

Robert Manby, v.p. in charge of RKO Television, vacationing . . . **Don Morrow** narrated latest U.S. government documentary, on the new African state of Ghana . . . **Kevin O'Morrison**, who appeared as the heavy in eight recently completed episodes in Guild Films' "Captain David Grief" series, plays the lead in "A View From the Bridge," week of Aug. 12-17 at the Robin Hood Theatre, Arden, Del.

SYNDICATORS TIE NETWORKS

Katz Vs. 'Madison Ave. Mirage'

Sales ammunition for the use of spot television, via the buying of half-hour telefilms, has been organized into a booklet, titled "How to Make a TV Half-Hour Work Overtime," by the Katz Agency, one of the largest spot tv agencies in the field. Some of the arguments are telling ones, many of them reasons for the growing number of national advertisers now using telefilm on a spot basis throughout the country.

Programming telefilms on a spot basis is urged for reasons of advertising economy, flexibility and effectiveness. Katz in its booklet calls the factor of network prestige a "Madison Avenue mirage," contending, with more network shows going on film, most viewers don't know whether a film show is network or non-networked in origin.

In the cost area, booklet compares a 60-market spot program buy with a 100-market network buy, pointing to the lower cost of spot purchases in comparison and to the possibility of a greater number of viewing opportunities growing out of proper spot utilization of "overlap" areas.

Presentation also stresses the availability of stars of telefilms for commercials, the experience of a roster of national sponsors riding spot, the desirability of a local tie-ins with dealers, the quality of syndicated programs and the popularity of its stars, the ability to clear local time for a show, and other factors.

NTA's Big Spot 'Exquisite' Barter, But No Bra Exposure for Kids

Spurred by the national bartered spot ride International Latex is having with RKO theatricals, via Matty Fox's C & C Super, Exquisite Form Bra has entered into a projected deal with National Telefilm Associates.

At this stage, contract is similar ot a letter of intent, with NTA pledging to explore feasibility of terms.

The deal, negotiated via Grey Advertising, calls for placement by NTA of spots throughout country, with NTA using features and half-hour telefilms from its catalog to barter spots for programming with stations. Under the deal, NTA reportedly must deliver a potential of 95% of U.S. tv homes within a three-month period, the starting point of which is sometime before the end of the year. It's understood bra outfit has put limitations on the time periods for its spots. Said to be ruled out for bra exposures are the late afternoon kiddie time, early morning and very late at night periods. Deal with NTA runs over a two-year period, with Exquisite estimating it will average seven spots a day, seven days a week over the length of the contract.

NTA will not 20th-Fox product for barter arrangements.

Bra firm, apparently feeling the competition of the International Latex campaign via the RKO features, also has other factors spurring the tv splurge—which also encompasses three or four specs next season on the nets, with about $1,000,000 in the kitty for the net project. Past three years, outfit has built its production, distribution and sales force for the national sell now envisioned.

Houston Axes 'Tonight' for Pix

Houston, July 2.

KPRC-TV will begin nightly film telecasts Monday as part of the general expansion of the station's programming of top quality motion pictures, Jack Harris, veepee and general manager of KPRC and KPRC-TV, has announced.

Pix on the new series, "Late Movie Date," will run from 10:40 p.m. to midnight Monday through Fridays. Series will replace the live NBC-TV series "Tonight."

June Terry, singer, will be mistress of ceremonies on the programs Monday to Thursdays and model Gaylynn Baker will be hostess on Fridays.

KPRC-TV has ecquired a group of 96 20th releases, some of which will be telecast on "Late Movie Date." There are 15 color films in the group and these will be telecast in tint.

23 For 'Big 50'

National Telefilm Associates' "Big Fifty" package, kicked off about two weeks ago with the WCBS-TV, NY. deal, now has been sold in 23 markets.

In addition to the four-station Storer purchase, other stations inking for the latest 20th-Fox pix include: WBZ-TV, Boston; KNXT, Los Angeles; WPFH, Wilmington-Philadelphia; WKRC-TV, Cincinnati; WJW-TV, Cleveland; WJKB-TV, Detroit; WTVJ, Miami; WFBM-TV, Indianapolis; WTVN-TV, Columbus; WAGA-TV, Atlanta; WBEN-TV, Buffalo and WFGA-TV, Jacksonville, Fla.

UA's $3,000,000 Biz on Post-'48's; N.Y. Bottleneck

United Artists-TV, making some good headway with its new feature package of 52, appears to be running into a price bottleneck in the New York market.

Reportedly, the asking price in New York for the package, all post-'48s and headlined by "Moulin Rouge," "African Queen," "Suddenly," "Red River" and "Night of the Hunter," is about $17,000 per pic, a deluxe price tag.

UA TV, in about four weeks of active selling, has racked up some 40 markets, many smaller ones, for a gross of nearly $3,000,000. Buying the package were WBZ, Boston; WCAU, Philadelphia,; WTOP, Washington; KNXT, Los Angeles; WFAA, Dallas, with sales clicked off in Galveston, Denver and Miami, among others.

Philly, Pitt. Sales On 'Soldiers of Fortune'

MCA TV, after selling 78 episodes of "Soldiers of Fortune" to WPIX, N. Y., moved along and inked station deals for the skein with WPFH-TV, Philadelphia, a Storer outlet, and KDKA-TV, Pittsburgh, a Westinghouse station.

Series, held on a national spot basis by Seven Up for the past two years, now is being put into general release, with starting dates for the reruns slated for the fall.

4 New MCA TV Veeps

Hollywood, July 2.

Four new veepees have been elected to MCA TV Ltd.

Quartet include Jerry Gershwin, Martin Kummer, Danny Welkes and Jerry Zeitman.

PROGRAMS BEGIN TO LOOK ALIKE

By MURRAY HOROWITZ

With the networks scheduling solid blocks of bread and butter programming for the new fall season, the spread dividing network and syndicated programming content is growing less and less.

The development of narrowing the division between syndicated and network programming, which has been going on for a number of years, but now is accentuated, carries with it a number of significant implications, many of which are favorable toward syndicated films and in the long run looks unfavorable to the present network structure.

Granted that currently there are many areas syndicated films cannot compete with network shows, in terms of similar programming. News and special events are a vivid example, and there are many others. (But the dissimilar programs do compete ratingwise). And granted comes the new season, the bread and butter week-in-week-out evening routine of the nets will be broken with an unprecedented number of specials. But it's the week-in-and-week-out network programming schedule, a majority of it on film, which will be bucking the syndicated filmed shows. In a four-station market, it will be a networked "Wells Fargo" opposed to a syndicated western such as "Sheriff of Cochise." It will be a network filmed meller, opposed to a syndicated half-hour filmed meller, and right down the line when it comes in the area of action-adventure.

Affiliates Hold Answer

Calling the foregoing competition horizontal, there also is vertical competition within a tv station. The networked filmed half-hours will be competing in a sense with syndicated half-hours the station buys for non-network time—and when an affiliate station can buy similar programming on its own, or as effective, audience-wise, its dependence on the network for programming and ad revenues diminishes. Rumbling signs of this new affiliate independence is scattered throughout the country.

What has happened over the past year, with the demise of a large number of networked one-hour live dramas, the axing of such comics as Jackie Gleason and Sid Caesar, with the networks and agencies virtually living on the cost-per-thousand formula, is fewer regular Tiffany shows planned on the level of "Playhouse 90," slated for week-in-week-out exposure. There is nothing in syndication to compare to a one-hour live drama by a Reginald Rose or a Rod Serling—other than perhaps the feature films. Because of economic reasons and other factors, there isn't a Gleason or Caesar riding the syndication route. (Gleason eventually will with his "Honeymoon-

(Continued on page 40)

VIDFILM SERIES ON CAP RECORDS 'BOZO'

Hollywood, July 2.

In an extraordinary deal, Larry Harmon has acquired exclusive tv rights to Capitol Records' "Bozo the Clown" property and will shortly launch a half-hour vidfilm pilot which he will star in as well as produce.

Although no details given, it's understood that no money changed hands in the transaction. Harmon got the okay to go ahead in return for producing the pilot at his own expense. Part of the deal gives him control of commercial tieups for integration with eventual sponsors.

"Bozo" is one of the five alltime top selling disk properties. In the last eight years, more than 6,000,000 records have been sold. In the licensing field, retail sales of Bozo toy items amounted to around $2,000,000 in 1952 and have since become a staple in the market.

Kazan to Vidfilm Producers: 'Gotta Fight City Hall' on N.Y. Treatment

East coast television film producers operating in New York were urged by Elia Kazan to join hands with motion picture interests and others in getting better cooperation from city authorities. The producer contrasted the help of authorities in other cities in the filming of "A Face in the Crowd" with the "awful treatment" received by the production crew in New York City.

Kazan's plea to the National Television Film Council came as the Film Producers Assn. called for the revision of "antiquated" city fire ordinances. Both the NFTC and FPA are engaged in a campaign to keep telefilm production, mainly commercial filming, in the east.

Kazan felt that neither slogans, nor appeals to sentiment will "keep them in the east." In motion picture production, he went on, it isn't a matter of keeping them, but getting them to come east. Kazan, whose recent pictures have been done on location away from Hollywood, called for the formation of some sort of pressure group to get more encouragement from City Hall to film in New York. He said producers such as himself and NFTC members have a common interest and with the help of perhaps other groups, they could present a common front and win the cooperation of city officials.

He said the major studios in Hollywood are fighting for their lives to economically justify the huge studio operation, crediting that factor for the entrance of Metro and Warner Bros. into the commercial tv field. He scorned the sight he had witnessed on the main Metro lot, the size of which in the past demanded such extravaganzas as "Ben Hur," now being utilized—a little corner of the huge lot, that is—for a one-minute commercial.

Jos. Bailey to Ziv

Joseph W. Bailey, formerly production supervisor of "Robert Montgomery Presents" and with a wide background in radio and tv joins Ziv as a business affairs exec.

He is due to take up his new duties in mid-July after returning from a Mexican holiday.

Prior to the war, after a career with his father's law firm, Bailey was with the Louis G. Cowan organization from 1939 to 1942, managing the "Quiz Kids" show. After the war he was with Grey advertising as manager of the agency's radio and tv department, moving over with Robert Montgomery when the latter entered tv production.

Fear Logjam On TV Com'l Filming; 'Keep It in N.Y.'

Delay in firming up fall tv program schedules which held up normal spring production of commercials, will result in the biggest jam of film activity in years. Peak activity for tv commercial film producers over the course of the summer and fall is predicted by Harold E. Wondsel, prez of Film Producers Assn.

FPA, representing companies that produce the bulk of industrial and tv commercial film in the east, in light of the forecast is in the midst of a campaign to keep television film commercial production in New York. FPA, harnessing new members, has ticked off the following companies: Thomas Craven Film, Depicto Films, Elliott, Unger & Elliot, Filmways, Fletcher Smith Productions, Roger Wade Productions, and the recently-formed Wondsel, Carlisle & Dunphy.

Slated for fall FPA projects are another tv commercials workshop, a presentation for industrial film buyers, work on a code of fair practices, revision of New York City's fire ordinances, and other matters.

Texas Oil Coin Being Siphoned Into Kozlenko Authors & Players Pix

Hollywood, July 2.

Authors & Players Co. is being reactivated by Wiliam Kozlenko, story editor at Revue Productions, for production of theatrical films and telefilms. Sidney Pink, Southland theatre owner and film producer, is associated with him in the project.

New company claims it has bankrolling from a group of Texas oilmen and has already optioned two new telefilm series, "Shock" and "Adventures Into the Unknown," to be produced here and abroad. Negotiations are also underway to buy a tome, "Star in the Dust," for a feature film which would be written, directed and produced by Kozlenko.

Authors & Players was originally set up by Kozlenko and Pink three years ago to operate as a repertory company, with screen and film stars to guest in rotating roles, but because of difference in policy between them and other members of the organization all activity was suspended. In addition to film and tv, A&P plans to initiate a repertory theatre for development of new acting, writing and directing for tv and pix, with Kozlenko supervising.

'Honeymooners' Into Syndication

After holding out for a possible network sale for a couple of weeks, CBS-TV turned the Jackie Gleason "Honeymooners" package over to its CBS Television Film Sales last week for syndication. Subsid promptly set the 39 films on sale has set the show in 16 markets including eight for Clairol on an alternate week basis.

"Honeymooners" was bought by Ronzoni Macaroni and Clairol for New York (WRCA-TV), Philadelphia (WRCV) and New Haven (MNHC-TV). Clairol also bought alternate weeks in San Francisco, Cleveland, Washington, Miami and Buffalo.

Web bought "Honeymooners" from Gleason several weeks ago for $750,000, but was undecided between turning the Electronicam-produced pix over to Film Sales or attempting a network rerun sale a la "I Love Lucy." Network turned the films over to Film Sales three weeks ago, then pulled them back at the last minute for another try, but couldn't put through a sale.

Dick Irving Tapped For Spillane Series

Dick Irving, vet motion picture and tv director, has been selected by Revue Productions to direct the new Mickey Spillane series for MCA TV. His most recent assignment for Revue has been "State Trooper."

Irving returned to Hollywood from New York, where he screened actors for the lead role. Other tests will be made on the Coast. Production is slated to start in July.

SPEAKING of 1957...

WHAT WAS TRUE 20 YEARS AGO IS STILL TRUE, *only much more so...*

THE TOP 20 ADVERTISING AGENCIES OF TWO DECADES AGO BILLED $50,267,216.83. THAT WAS FOR RADIO ALONE.

THE TOP 20 IN 1956 HAD A COMBINED TOTAL OF $789,700,000. RADIO AND TELEVISION BILLINGS.

- *Top, Middle and Bottom Agencies-- VARIETY'S got 'em. Had 'em from way back.*
- *VARIETY is the only paper with everything for the BIG and LITTLE MONEY SPENDERS.*

THIS IS A REPRODUCTION OF 1 PAGE OF A 4 PAGE PROMOTION PIECE COMPILED AND PRINTED IN 1937. THE OTHER 3 PAGES CONTAINED THE FACSIMILIES OF THE ACTUAL CHECKS TO SHOW THAT THESE AGENCIES RECEIVED VARIETY BY PAID SUBSCRIPTION

VARIETY'S upcoming 12th ANNUAL RADIO-TELEVISION REVIEW AND PREVIEW issue has a presold readership with these high spending agencies and sponsors because this issue gives a comprehensive review of the past season's activities and a preview of the upcoming season's broadcasting.

A more influential audience cannot be found for your ad. Take advantage of the special impact of this REVIEW and PREVIEW number to give your sales message the readers it deserves.

Copy May Be Sent to Any of the Offices Listed Below

NEW YORK, 36
154 West 46th St.

HOLLYWOOD, 28
6404 Sunset Boulevard

CHICAGO, 11
612 No. Michigan Ave.

LONDON, W.C.2
8 St. Martin's Place

The advertisers listed on this page are some of the 1937-38 accounts which bought radio time through agencies then subscribing to VARIETY

Philip Morris & Co.
Bulova Watch Co.
Columbia Pictures
Humphrey's Homeopathic Medicine
American Home Products for:
- Kolynos
- Bi-So-Dol
- Hill's Cold Tablets
- Old English Wax

Edna Wallace Hopper Products
Anacin
B. T. Babbitt
Bayer Aspirin
General Mills for:
- Wheaties
- Bisquick
- Kitchen-Tested Flour
- Softasilk

United States Tire & Rubber
Chevrolet Motors
American Cigarette & Cigar
American Pop Corn Co.
Chamberlain Laboratories
Chase Investment Co.
Yellow Cab Co.
Western Grocery Co.
National Ice Industries
Dr. Scholl's
Truly Warner
Barbasol
Musterole and Zemo
Lydia Pinkham
Carnation
Gunther Brewing
Liebmann Brewing
Consolidated Cigars
Olive Tablets
Kremel

Ex-Lax, Inc.
American Oil
Laco Products
C. F. Mueller Co.
Kellogg Co.
Bosco Co.
Chasers
Knox Gelatine Co.
Piel Brothers
M. Buten & Son
Foster, Miller & Bierly
Granny's Cough Syrup
American Writing Machine Co.
Marget Chemical Co.
O'Melia, Inc.
Macfadden Publications
U. S. Tobacco Co.
Goodyear Tire & Rubber
Buick Motors
Phillips Petroleum

Regional Advertisers
Standard Oil of Calif.
Axton-Fisher Tobacco Co.
Borden Dairy
Ford Motor
Gruen Watch
Northwestern Electric
Portland Gas & Coke
Standard Oil of Ohio
Calif. Walnut Growers' Assn.
Chesebrough Mfg. Co.
Newskin Co.
Zonite Products
Richman Brothers
Fisher Mills
Brading Brewing
Kelvinator of Canada
Jackson's Bread
Libby, McNeill & Libby of Canada
McCall Frontenac Oil Co.
Dean Milk Co.
Gebhardt Chili Con Carne
Reliance Mfg. Co.
Rapinwax Paper Co.
Quaker Oats
Steele-Wedeles Co.
Airy Fairy Goods
Folger Coffee Co.
Stokley Bros.
Union Pacific Railroad
Drezma, Inc.
F. Lowenfals
Loft
Fisher Baking
McCoy's Products
Nu Enamel Corp.
Physical Culture Shoes
William Wrigley, Jr., Co.
Admiracion Laboratories
Doyle Packing Co.
Vogeler's Mayonnaise
Camir Corp.
Cut Rite Wax Paper
Socony-Vacuum
Kelly Liquor Co.
General Mills for:
- Wheaties
- Softasilk
- Bisquick
- Kitchen-Tested Flour

Lee & Perrins
Look, Inc.
Gruen Watches
Fox Deluxe Beer
Salerno-Megowan Biscuit Co.
Chrysler Motors
Thom McAnn Shoes
Silex Coffee Maker
Lever Bros.
Scott Paper Co.
Kraft-Phenix Cheese Corp.
Lamont, Corliss & Co.
Emerson Drug Co.
Zenith Radio Corp.
Johns-Manville
Standard Brands for:
- Tender-Leaf Tea
- Fleischmann Yeast
- Royal Gelatine
- Chase & Sanborn Coffee

Dr. Pepper Co.
Imperial Sugar
Peters Shoe Co.
The Borden Co.
Standard-Tilton Milling Co.
Postex Cotton Mills
Campbell Soup Co.
Rugby Knitting Mills
S. Stein & Co., Inc.
Chalmers Gelatine Co.
Group of American Banks
Ligget & Myers Tobacco Co.
Cummer Products for:
- Molle
- Packers Tar Soap

Swift & Company
Grove Laboratories
E. Griffith Hughes
Monroe Chemical
Miles Laboratories, Inc.
H. J. Heinz Co.
General Electric
Berry Brothers
Goebel Brewing
Sun Oil Co.
Cudahy Packing Co.

The 20 leading agencies which placed 72% of the national network time in 1937-38.

COMPARATIVE AGENCY SPENDING ON NETWORKS, 1937

(From VARIETY RADIO DIRECTORY, 1938-39)

1.	Blackett-Sample-Hummert	$7,293,489.70
2.	Lord & Thomas	5,549,195.00
3.	J. Walter Thompson	5,283,134.00
4.	Young & Rubicam	3,281,010.40
5.	Benton & Bowles	3,634,240.00
6.	Ruthrauff & Ryan	3,407,886.00
7.	Compton Advertising	3,001,600.00
8.	N. W. Ayer	2,842,215.00
9.	Newell-Emmett Co	1,951,261.00
10.	B. B. D. & O	1,801,695.90
11.	Stack-Goble	1,495,307.00
12.	Wade Advertising	1,457,470.00
13.	Lennen & Mitchell	1,380,063.00
14.	Neisser-Myerhoff	1,232,960.00
15.	Maxon	1,146,788.00
16.	Ward Wheelock Co	1,128,540.00
17.	William Esty	1,033,263.00
18.	Roche, Williams & Cunnyngham	958,509.80
19.	Gardner Advertising	928,326.00
20.	Erwin, Wasey & Co	920,263.03
		$50,267,216.83

Variety's complete paid subscription list includes hundreds of other agencies which place almost 100% of ALL national radio time—both network and spot.

G. W. Ballard
Star Outfitting Co.
Lloyd K. Hillman
Mountain Copper Co.
Monarch Brewing
Western Auto
Lachman Bros.
Federal Land Co.
Nelson Wood Products Co.
Griesedieck Brewing
American Packing Co.
Barton Mfg. Co.
Campana Sales
Milk Foundation
International Harvester
Marshall Field
Aurora Laboratories
Kester Solder
Stein Hall Mfg. Co.
American Rolling Mill
American Tel. & Tel.
Appalachian Apples, Inc.
Atlantic Refining
Boston Globe
Chicago School of Nursing
Cutrice Brothers
Eggo Milling
Emigrant Industrial Savings
Ferry Morse Seed Co.
J. B. Ford Co.
Ford Motors
Golden State Co.
W. T. Grant Co.
Hawaiian Pineapple Co.
Dr. Hess & Clark
Honor Brand Frosted Foods
Illinois Bell Telephone
Kalamazoo Vegetable Parchment
Kellogg Co.
Kirkman & Son
Koppers Co.
Michigan Bell Telephone
Philadelphia Coke Co.
Thos. G. Richardson Co.
Sheffield Farms Co.
Webster Eisenlohr
Borden's Farm Products
Carborundum Corp.
General Baking
Brown & Williamson
Time, Inc.
Household Finance
Schaefer Brewing
Griswold Mfg. Co.
Cosmos Corp.
Jacob Dold Packing
L. S. Donaldson Co.
Duluth Brewing
Gamble Stores
Hecker Products
Hoffman Beverages
George A. Hormel
International Sugar Feed
Marine Trust
New York Telephone
Servel Sales
Western Savings Bank
Oneida, Ltd.
My-T-Fine
Boston Morris Plan
Southern New England Telephone
Hudnut Sales
Pepperell Mfg. Co.
Red Owl Stores
Blue Moon Cheese
Corning Glass
American Stove
Armstrong Cork
Dunlop Tire & Rubber
Remington Arms
Mount Royal Importers
General Foods for:
- Log Cabin Syrup
- Maxwell House Coffee
- Diamond Crystal Salt
- Huskies
- Post Bran Flakes

Colgate-Palmolive-Peet for:
- Palmolive Soap
- Super Suds
- Palmolive Shave Cream

Halo
Continental Baking for:
- Wonder Bread
- Hostess Cake

Procter & Gamble for:
- Oxydol
- Dreft
- Lava
- Ivory Soap
- Ivory Flakes
- White Naptha
- Drene
- Camay
- Chipso
- Crisco

Skelly Oil Co.
Wander Co.
Sterling Products for:
- Phillips' Dental Cream
- Phillips' Milk of Magnesia
- Dr. Lyon's Toothpowder

Annabell Shops
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S. & W. Fine Foods
California Conserving Co.
Smith Bros. Cough Drops
McKesson & Robbins
Benrus Watch Co.
Seeman Bros.—White Rose Tea
Colt Shoes
R. G. Sullivan, Inc.
Boston Beer Co.
Harmony Garments
F. B. Washburn Candy

R. J. Reynolds Co.
Lehn & Fink
Health Products
Thomas Leeming & Co.
Sinclair Refining
American Safety Razor Corp.
General Cigar Co.
Aluminum Co. of America
Penzoil Co.
Socony-Vacuum
Devoe & Raynolds
De Soto Motor
Sobol Brothers
Pet Milk
Ralston Purina
Falstaff Brewing
Nash-Kelvinator Corp.
E. P. Reed
Acme White Lead & Color Works
John Morrell & Co.
J. H. Fagan Corp.
Prime Mfg. Co.
Justrite Co.
Meier Ice Cream Co.
Pillsbury Flour Mills
Gluek Brewing
Chippewa Springs
Kroger Grocery & Baking
Drackett Co.
Maryland Pharmaceutical

Listerine Tooth Paste
John H. Woodbury
Andrew Jergens Co.
P. Lorillard (Old Gold)
Nestle Products Co.
Lehn & Fink
Tide Water Oil
American Tobacco Co.
First National Bank of Chicago
Lady Esther, Ltd.
Pepsodent Co.
Cities Service
Quaker Oats
Associated Oil
Calif. Fruit Growers' Exchange
Consolidated Edison
Rainier Brewing
Southern Pacific R. R.
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Postal Telegraph
Ludens, Inc.
New York State Bureau of Milk Publicity
Malted Cereal Co.
Canada Dry Ginger Ale
National Carbon
National Biscuit Co.
Pacific Borax Co.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

PHILADELPHIA — *Approx. Set Count*—2,000,000 — *Stations*—WRCV (3), WFIL (6), WCAU (10)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	19.5	61.1	31.9	Studio 57	WFIL	6.6
2. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	14.9	73.9	20.2	Roy Rogers	WRCV	2.5
3. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	14.6	83.8	17.4	Sports Time	WFIL	2.0
4. State Trooper (Adv)	WRCV	MCA	Mon. 10:30-11:00	13.2	29.4	44.9	Studio One	WCAU	17.1
5. Death Valley Days (W)	WRCV	McC-E	Mon. 7:00-7:30	12.9	45.8	28.2	Superman	WCAU	9.5
5. Victory at Sea (Doc)	WCAU	NBC	Sun. 6:00-6:30	12.9	79.8	16.2	Meet the Press	WRCV	3.0
6. Annie Oakley (W)	WCAU	CBS	Sat. 5:30-6:00	12.7	71.4	17.8	Gene Autry	WFIL	4.0
6. Byline (Adv)	WCAU	M & A Alexander	Sat. 6:30-7:00	12.7	70.5	18.0	Secret File, USA	WFIL	3.4
7. The Falcon (Myst)	WRCV	NBC	Wed. 10:30-11:00	12.6	33.5	37.7	Wednesday Night Fights	WFIL	15.4
8. O. Henry Playhouse (Dr)	WCAU	Gross-Krasne	Sat. 10:30-11:00	11.3	20.1	56.1	Your Hit Parade	WRCV	25.2
9. Dr. Christian (Dr)	WRCV	Ziv	Fri. 7:00-7:30	10.1	54.4	18.6	Newsreel News	WFIL	4.8
							John Daly	WFIL	4.3

DETROIT — *Approx. Set Count*—1,610,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 9:30-10:00	35.3	64.0	55.2	The Whistler	WWJ	14.5
2. Dr. Christian (Dr.)	WJBK	Ziv	Thurs. 10:00-10:30	25.2	50.3	50.3	Michigan Outdoors	WWJ	14.0
3. Studio 57 (Dr.)	WWJ	MCA	Wed. 9:30-10:00	21.4	38.8	55.1	U. S. Steel Hour	WJBK	15.2
4. Death Valley Days (W)	WWJ	McC-E	Mon. 10:00-10:30	21.0	47.8	44.0	Don Ameche	WJBK	12.7
5. Badge 714 (Myst)	WJBK	NBC	Wed. 10:00-10:30	20.6	43.7	47.2	Amos 'n' Andy	WWJ	15.4
6. Sheriff of Cochise (W)	WWJ	NTA	Sat. 10:00-10:30	18.9	39.9	47.3	Hollywood Showcase	WJBK	17.3
7. Secret Journal (Dr.)	WXYZ	MCA	Mon. 10:30-11:00	17.1	45.1	38.0	Spike Jones	WJBK	10.0
8. All Star Theatre (Dr)	WXYZ	Screen Gems	Tues. 10:00-10:30	17.4	41.6	41.9	Men of Annapolis	WJBK	14.6
9. Popeye The Sailor (Ch)	CKLW	AAP	Sun. 5:30-6:00 Mon.-Sat. 6:00-6:30	16.7	60.3	27.7	Wild Bill Hickok You Are There 6 O'Clock News; Sports	WXYZ WJBK WWJ	6.7 7.0 4.8
10. Crusader (Adv)	WWJ	MCA	Mon. 9:30-10:00	16.5	29.7	55.7	Studio One	WJBK	17.6

SAN FRANCISCO — *Approx. Set Count*—1,350,000 — *Stations*—KRON (4), KPIX (5), KGO (7)

1. Search For Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	25.7	54.6	47.1	Lone Ranger	KGO	14.1
2. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	23.5	56.8	41.4	Star Playhouse	KGO	9.1
3. Life of Riley (Co)	KRON	NBC	Thurs. 7:00-7:30	16.3	43.8	37.2	O. Henry Playhouse	KPIX	12.0
4. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	15.2	63.4	24.0	Buccaneers	KPIX	6.7
5. Men of Annapolis (Adv)	KPIX	Ziv	Sat. 9:30-10:00	14.9	25.0	59.5	Mr. Broadway	KRON	22.4
5. Whirlybirds (Adv)	KRON	CBS	Fri. 6:30-7:00	14.9	49.4	30.2	Star Playhouse	KGO	8.0
6. Waterfront (Adv)	KGO	MCA	Tues. 7:00-7:30	14.6	29.1	50.1	Phil Silvers	KPIX	24.2
7. Dr. Christian (Dr)	KGO	Ziv	Mon. 7:00-7:30	14.1	32.1	44.0	Burns & Allen	KPIX	18.4
8. San Francisco Beat (Dr)	KPIX	CBS	Sat. 10:30-11:00	13.5	38.4	35.2	Your Hit Parade	KPIX	13.5
9. Last of the Mohicans (W)	KPIX	TPA	Wed. 6:30-7:00	12.9	38.4	33.6	Global Zobal	KRON	9.7
9. Silent Service (Adv)	KRON	NBC	Sat. 7:00-7:30	12.9	37.2	34.6	Jackie Gleason	KPIX	19.0
10. Mr. District Attorney (Myst)	KRON	Ziv	Mon. 6:30-7:00	12.6	37.1	34.0	Robin Hood	KPIX	12.6

BALTIMORE — *Approx. Set Count*—664,500 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

1. Highway Patrol (Adv)	WMAR	Ziv	Sat. 7:00-7:30	21.1	64.4	32.7	I Led 3 Lives	WBAL	7.9
2. Men of Annapolis (Adv)	WMAR	Ziv	Sat. 10:30-11:00	19.3	45.5	45.4	Sheriff of Cochise	WBAL	14.7
3. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	14.7	79.5	18.5	Adult Theatre	WAAM	2.7
3. Silent Service (Adv)	WBAL	NBC	Tues. 10:30-11:00	17.2	43.4	39.6	Wrestling	WMAR	11.6
4. Death Valley Days (W)	WBAL	McC-E	Mon. 7:00-7:30	15.0	60.0	25.0	7 O'Clock Final; Weather CBS News—D. Edwards	WMAR WMAR	6.5 7.4
5. Sheriff of Cochise (W)	WBAL	NTA	Sat. 10:30-11:00	14.7	32.3	45.5	Men of Annapolis	WMAR	19.3
6. Frontier (W)	WBAL	NBC	Wed. 10:30-11:00	13.2	28.6	46.0	Baseball	WMAR	26.1
7. Wild Bill Hickok (W)	WBAL	Screen Gems	Fri. 7:00-7:30	11.8	61.4	19.2	7 O'Clock Final; Weather CBS News—D. Edwards	WMAR WMAR	4.2 5.4
8. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	11.2	54.2	20.7	7 O'Clock Final; Weather CBS News—D. Edwards	WMAR WMAR	6.2 5.9
9. Stage 7 (Dr)	WBAL	TPA	Mon. 10:30-11:00	10.8	24.2	44.2	Studio One	WMAR	22.6
10. Waterfront (Adv)	WMAR	MCA	Mon. 6:30-7:00	10.7	67.6	15.8	Count of Monte Cristo Dateline; Weather; Sports	WBAL WBAL	2.3 4.0

CINCINNATI — *Approx. Set Count*—662,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Highway Patrol (Adv)	WCPO	Ziv	Thurs. 10.00-10.30	28.8	59.9	48.2	Footlight Theatre	WLW-T	10.1
1. Studio 57 (Dr)	WLW-T	MCA	Wed. 9:30-10:00	28.8	49.9	57.7	U. S. Steel Hour	WKRC	14.3
2. Sheriff of Cochise (W)	WLW-T	NTA	Mon. 9:30-10:00	26.9	43.0	62.6	Studio One	WKRC	18.4
3. Frontier Doctor (W)	WCPO	H-TV	Fri. 9:30-10:00	21.8	39.5	56.1	Person to Person	WKRC	21.8
4. Martin Kane (Myst)	WKRC	Ziv	Fri. 10:00-10:30	19.4	55.7	34.9	Steven's Show	WCPO	7.3
5. Herald Playhouse (Dr)	WLW-T	ABC	Mon. 10:00-10:30	18.1	40.7	44.5	Dr. Christian	WKRC	15.0
6. Silent Service (Adv)	WKRC	NBC	Sun. 10:00-10:30	17.7	42.7	41.5	Gold Cup Theatre	WLW-T	17.0
7. Ellery Queen (Myst)	WKRC	TPA	Fri. 10:30-11:00	16.7	49.0	34.1	Life of Riley	WLW-T	9.2
8. Secret Journal (Dr)	WKRC	MCA	Tues. 9:30-10:00	16.3	26.1	62.5	Cheyenne	WCPO	36.3
9. Dr. Christian (Dr)	WKRC	Ziv	Mon. 10:00-10:30	15.0	33.6	44.5	Herald Playhouse	WLW-T	18.1
10. Soldiers of Fortune (Adv)	WLW-T	MCA	Wed. 10.00-10.30	13.5	31.1	43.4	Ford Theatre	WCPO	17.2

Tele Follow-Up Comment

Person to Person.

Ed Murrow closed out his fourth "Person to Person" season on CBS-TV Friday night (28) with a suburban Chicago-Mt. Kisco, N. Y., tandem that parlayed a "trade showing" of market researcher A. C. Nielsen ("hey, mom, here's that rating man") and prolific humorist H. Allen Smith.

For all the Page One hullabaloo in the continuing protestations of the tv comics that Nielsen's putting 'em out of business, which would seem to have the affect of putting the "rating man" in public domain, the "P to P" pickup nonetheless was a fairly listless exhibition, insofar as the general viewing audience is concerned. For the trade, it added little or nothing to the rating rhubarb, although Nielsen took apart one of his audimeters (out of which pop two 25c pieces as a "bonus" for the home set owner each time a cartridge is changed). Murrow's attempt to probe into the dubious impact of a 1,200 audimeter sample as sufficient to register the tastes and fancies of the entire U. S. populace elicited little more than the observation from Nielsen that scientifically it's as accurate as you can get. However, since "P to P" viewers derive their greatest kicks from the cameras' roving about the premises, the Nielsen pickup had its quota of rewards. For market research has undoubtedly been kind to Nielsen, who sports a 22-room suburban Chi home with a built-in squash court that can be converted into a three-car garage, a tennis court, etc. As homes in suburbia go, this one's probably on the Top 10 realty list.

In terms of "P to P" rapport and content, Murrow's switchover to H. Allen Smith was the more enlightening and entertaining. Considering the brevity of the visit a lot of the peculiar chemistry that flows through the "life & times" of the totem pole's low man transmitted itself to a surprising degree. Smith's recital of addenda (letters from kids) for his "Write Me a Poem, Baby" (including a hilarious one-paragraph summation of the world from Adam & Eve to Davy Crockett); his frustrations as an all-night clearing house for telephonic info from tavern quarrelers (the penalty for possessing a rare built-in enclyopedic library), his byplay with wife Nell, all had a quality of ease and good nature calculated to strike a warm responsive chord with the viewing audience. *Rose.*

Goodyear Playhouse

Whether the son of the founder of a flourishing export-import business would take control of the firm upon his father's demise provided a fair amount of suspense in "The Legacy" as telecast Sunday (30) via NBC-TV's Goodyear Playhouse. The Steven Gethers script was so-so material, but good performances on the part of the principals plus Fielder Cook's sharp direction helped save it from mediocrity.

Family rivalries accounted for most of the drama in this hourlong production. Vieing for the mantle of Melvyn Douglas, dynamic head of Sterling Inc., were Phil Abbott, his son, and Walter Matthau, his son-in-law. The father, a shrewd businessman, outwardly indicated a desire that his own son take over the reins but inwardly preferred the son-in-law. His preference stemmed from the latter's aggressiveness and ability to make decisions.

Even so, it was somewhat of a twist at the denouement when the son quit in favor of his adversary. Douglas was well cast as the crafty exec whose loyalty obviously was with his business rather than with his family. Abbott was suitably shy and retiring as the son who had no interest in the firm, while Matthau's portrayal of the alert son-in-law at times bordered on the bombastic.

Seen in supporting roles were Roland Winters, impressive as Douglas' business associate; Sally Chamberlin, wistful and appealing as Matthau's wife and June Dayton, Abbott's loyal spouse, among others. Philip Barry Jr.'s production mantlings helped sustain the overall atmosphere of a busy export-import house. *Gilb.*

Playhouse 90

As the final show of the season, CBS-TV's "Playhouse 90" last Thursday night (27) came up with another good biographical drama in the story of Robert Briscoe, the Jewish Irishman who became Lord Mayor of Dublin. While Erick Moll's script had many effective moments, particularly in the opening scenes, the show's main impact was delivered by Art Carney, in the lead role, with the backing a topflight supporting cast. (The show, incidentally, just got under the wire since Briscoe lost the Dublin mayorship on Monday (1).

Carney is proving himself a first-rate thesper who can handle any kind of role with conviction. He used to be uniformly excellent as Jackie Gleason's goofy sidekick; he was just as good in a radically different groove as the intense Irish revolutionist in a part that was set against Briscoe's Jewish family and faith. Carney was completely successful in handling both the Irish and the Jewish elements in the Briscoe character.

The play opened in an atmospheric setting reminiscent of "The Informer" with trench-coated Irish youth locked in guerilla warfare with the British Black-and-Tan troops. The script was at its best here in its counterpoint of the nationalist struggle and the Jewish Passover ritual with Carney making the most of his handling of a traditional Hebrew song.

After this sock intro, the drama failed to sustain the impact. It slowed down and eventually fell apart into an episodic yarn that went from melodrama to sentimentalism. Carney, however, was persuasive throughout.

Eli Mintz gave a meaty performance as Briscoe's father-in-law while George Matthews was impressive as the IRA chief. Katharine Bard, as Briscoe's wife; David Opatashu as his father; and Michael Higgins, as a fellow revolutionist, also contributed excellent performances. Peter Lorre turned up in a five-second bit that had little meaning.

Eddie Cantor handled the drama's preface in effective straight style. *Herm.*

Steve Allen Show

To coin a judicial phrase, the dead hand of the past dominated the Steve Allen Show on its Sunday (30) soiree. Apparently, the late Mayor Jimmy Walker was such a powerful and dominating figure that even at this late date, his film clips stole the show from Allen, Bob Hope and Georgie Jessel, et al. The comedy honors for the day went to the late Mayor Fiorello H. LaGuardia for the prizewinning reproduction of Hizzoner reading the comics during a N. Y. newspaper strike.

They must have gotten Hope very cheap, because the bulk of the show was devoted to a discussion of Walker and his biopic, "Beau James" in which Hope is vitally interested. Show constituted a review of the 1920's in a manner that was a full-hour plug for the picture.

Fortunately, the 20's were a particularly glamorous period for many today, and any reproduction thereof seems to automatically carry a certain amount of comedy and atmosphere. The dance sequences staged by Rod Alexander were especially good and the banter between the three major principals turned out well. Dean Martin got himself involved in the proceedings by plugging his disking of "Beau James" and the enciente Vera Miles plus Alexis Smith did a minute bit from the film. Show closed with a community sing of Walker's "Will You Love Me in December" but in its entirety it said little about the film. The session did prove that New York does occasionally have a colorful brand of politics.

Jose.

Ed Sullivan Show

Outing on Sunday (30) did not shape up as the best of Sullivan, but there was enough entertainment in the variety of acts (and pix) to keep the customers happy. Registering high were disk fave Bonnie Guitar singing "Dark Moon," comedy team of Davis and Reese (their seventh appearance on the show), the Kirby Stone Four, mimicking singing quartet, and the U. of Georgia Glee Club.

Film clips of the premieres of "The Prince and the Show Girl," and "Island in the Sun" supplied some of the glamour. In addition to the clips, there were short scenes from the two pix, as well as "Pride and the Passion." Standout was Marilyn Monroe. She focuses well all over the place.

Frances Farmer, staging a comeback after several years of treatment for alcoholism, made her first public debut. Plainly dressed, against a static background, the actress, who never sang in pictures, rendered an o.k. version of "Aura Lee." Sullivan plans to have her back in a dramatic piece, where her talents should get better showcasing.

In a fast medley of disk acts, the

(Continued on page 38)

ORIGINAL AMATEUR HOUR
With Ted Mack, others
Producer: Lewis Graham
Directors: J. Robert Blum, Lloyd Marx
30 Mins.; Mon. 10 p.m.
HAZEL BISHOP
NBC-TV, from New York
(Raymond Spector)

Ted Mack moves from network with the ease of one shifting into a new apartment in the prewar days. Now his wheel of fortune finds him back at his old stamping ground on NBC on which network the late Major Bowes also used to labor regularly (in radio) around 1935. From previous experience on other showcasings, it seems pretty evident that Mack will take his amateurs and audiences with him, no matter the station or time slot.

It does seem, however, that with the passage of time, the Mack amateur show is getting more orthodox. The tyro talent now being selected are of the type that used to go in the family time vauders, as indeed some of them performed after an airing on this session. The mad, homegrown novelties seem to be no longer around. Maybe nobody learns to play the spoons any more, or maybe the Bendix has put the washboards out of circulation, or it could be that scientific farming methods have cut down the number of peasants with theatrical hankerings. Anyway, the tone of the show is now conservative, and the imagination has gone out. The one major change is the use of a band instead of pianos as act accompaniment. It could also be that with the lack of spots to develop acts, he's trying to showcase for the commercial marts. It's certain that nobody misses the cruelty of the old gong, but perhaps some livelier contestants might add greater excitement to the show.

Preem night didn't have the salute to the cities. Now why should Mack & Co. throw away such a valuable merchandising lift?

"Amateur Hour" is doing summer duty for Hazel Bishop in the Monday 10 p.m. slot. In the fall it shifts over to Sunday night at 7. *Jose.*

JACK EIGEN SHOW
With Jack Eigen, Ginger Lor, guests
Director: Forrest Fraser
30 Mins., Tues., 10:30 p.m.
Participating
WNBQ, Chicago

It's a new Jack Eigen, all right. He says so himself, and indeed the man who has made a career—both in N. Y. and Chi—of acid comment and embarrassing interviews seems to be chewing on Miltown now.

On his new WNBQ show, Eigen declined a gambit he couldn't have resisted in the past. On the opening chapter, three weeks ago, he invited three of Chi's busiest deejays to prove via lie detector that they have never accepted payola. All three nixed the invitation, and the trade here was making book that Eigen would turn the refusal into implicit evidence of guilt. Instead, on last week's segment (25), he said without sarcasm that he knew the jocks were "clean" and he didn't blame them for shunning the test. Where it was once his wont to make grist out of chaff, he has now reversed the process.

His three interviews, too, were palsy-walsy tete-a-tetes, reminiscent of the earliest method of tv interviewing, when the principal purpose for the get-together was a plug in the context of mutual back-patting. Comics Will Jordan and Jack E. Leonard plugged their respective nitery openings, engaged in some horseplay, and completely upstaged Eigen, who probed for inconsequentials. His session with model Virginia Dodds was an overlong yawn to promote the Chicagoland Fair.

If the reformed Jack Eigen has lost his bite, he still has his bark. Fed questions by assistant Ginger Lor to start the show, he's still free with denunciations of certain show biz personalities and with arbitrary opinions on topics of current interest. Still amusing is his colossal egotism, reaching a peak in his billing as "America's Most Imitated Interviewer." As Eigen himself says it, "I've got more road companies than anything since 'Blossom Time'." Particularly, he bumraps Mike Wallace for stealing his thunder.

Vulnerable as he is, and albeit artless in his gab, Eigen has built a strong following on his longrunning radio strip, and there's even reason to suppose he can do it on tv too. He has a gift for being amusingly obnoxious, and he knows how to space his shows briskly. His guests so far have been the top visiting names in town, and the participating sponsor list has been growing.

Show is done in color, but so far no one has explained why. *Les.*

THOSE WHITING GIRLS
With Margaret Whiting, Barbara Whiting, Mabel Albertson, Jerry Paris
Producer: Bert Granet
Director: Norman Tokar
Writers: John Greene, Peggy Chantler, Ben Gershman
30 Mins., Mon., 9 p.m.
GENERAL FOODS, MAX FACTOR
CBS-TV (film)
(Y&R, Doyle Dane Bernbach)

"Those Whiting Girls" is back for its second summer try as a possible fall contender. This Desilu-produced family comedy series replaced "I Love Lucy" two seasons back with fairly gratifying results, but last summer gave way to "The Charlie Farrell Show," a somewhat sad affair. Now "Those Whiting Girls" is back, replete with brand-new footage, and its resumption should make its sponsors and the summer audience the happier.

No great shakes for an original thesis, "Whiting Girls" nonetheless shapes up as one of the brighter comedy shows to hit television for some time. That's due to some snappy scripting by John Greene, Peggy Chantler and Ben Gershman, and some superb comedics by Mabel Albertson, playing the girls' mother. As for the in-person Whiting sisters themselves, younger sister Barbara has a natural comic flair which the writers and director Norman Tokar have played to the hilt, and Margaret plays an excellent straight. Jerry Paris, as the fourth cast member and Margaret's accompanist, adds a zany touch to the show.

First episode—and if memory serves it was a better show than the preem stanza two years back, which itself was pretty good—concerned Barbara's putting her sociology studies to work on mom, deciding she is a perfect case study in geriatrics. Naturally, mom resents it, and the script takes off from there. Credit the scripters with some fine adult dialog and business, and the cast, particularly Miss Albertson, with topflight delivery. Windup is a Held-costumed trio serving as a fine topper.

Tokar, an old hand at this sort of thing, moves the plot along briskly, and maximizes his opportunities with cast and script. Bert Granet's production values are topflight throughout, and of course the Desilu filming is tops. Not much chance for "Whiting Girls" to make it in the fall, but with the flood of cancellations expected in December (at least by the cynics in the trade), it could very well reappear as a winter replacement. *Chan.*

BRIDE AND GROOM
With Frank Parker, Bob Paige, others; Paul Taubman orch
Producer: Roger Gimbel
Director: Dick Schneider
Writers: Jack Wilson, Bob Cenedella, Beryl Pfizer
30 Mins.: Mon.-thru-Fri., 2:30 p.m.
Participating
NBC-TV, from N. Y.

Some people like weddings regardless of whether or not they know the couple involved and some people enjoy listening to others reveal how a romance blossomed. For them, "Bride and Groom," which returned to NBC-TV last Monday (1) as a half-hour cross-the-board daytime entry, is just what the doctor ordered. The program has nothing, however, for those who aren't wedding-happy or particularly interested in how boy meets girl.

The essentials of the show are simple, a couple about to be married on the program are interviewed on how they met and other matters pertaining to the courtship. Then the wedding ceremony is performed, followed by a reception during which the just-married couple are showered with cuffo gifts, including a honeymoon trip. All this takes place in a half-hour period and is supposedly entertainment.

On hand to co-host the daily sessions are Frank Parker and Bob Paige, the former also doubling as singer, with Paul Taubman orch backgrounding. They handle their chores adequately, but there's little they do, or can do, to punch up the proceedings. A bit with Paige apparently pretending to have misplaced the wedding ring on the opening show didn't help matters either in its obvious corniness.

There is also something indigestible in having the actual wedding ceremony preceded by a number of short commercials. But, then again, there's all that free loot. *Jess.*

INTERVIEW WITH MARSHAL TITO
(See It Now)
With Edward R. Murrow; panelists Clare Booth Luce, Hamilton Fish Armstrong, William H. Lawrence; Richard C. Hottelet, moderator
Producer: Murrow, Fred W. Friendly
Director: Don Hewitt
90 Min., Sun. (30), 3:30 p.m.
CBS-TV, from N. Y.

CBS-TV again showed some journalistic enterprise, with Edward R. Murrow doing a special "See It Now" full hour interview with Marshal Tito, filmed at the Yugoslav President's summer residence on the island of Brioni in the Adriatic Sea. And to avoid the criticisms stemming from the recent "Face the Nation" interview with Sovict leader Nikita Khrushchev, the network followed the Tito interview with an immediate live panel discussion moderated by Richard C. Hottelet and featuring such foreign affairs authorities as Clare Booth Luce, ex-Ambassador to Italy; Hamilton Fish Armstrong, editor of Foreign Affairs and director of the Council On Foreign Relations, and William H. Lawrence, White House correspondent of the New York Times.

While hardly the newsworthy or momentous event that characterized the Khrushchev interview nor as stimulating to the viewer, Murrow's 60-minute meeting with Tito and the resultant panel discussion nonetheless represented good electronic journalism.

Most important contribution, of course, was this person-to-person on-the-spot technique which permitted one of the leaders shaping world events to have his day before the American public. Unfortunately there was no simultaneous translation as in the Khrushchev interview which thus disturbed the continuity and tended to detract from both the momentum and the interest. Murrow made little attempt to interject questions even at some remarks by Tito that must have begged for a telling blow, but just permitted him to propound and expound.

In the course of some lengthy excursions into the meaning of Communism and Titoism, the Yugoslav president chanted some twice-told tales yet gave some very positive declarations of his views of what was happening in Yugoslavia and what its ideology was. He was less revealing in his answers as to the progress and the acts of Communism in other parts of the globe. Murrow for his part virtually encompassed all the salient issues befitting such high level tete-a-tete: Yugoslavia vs. the Church; Tito's reactions to the situation in Poland, Hungary, reunification of Germany, views on the Middle East, etc. Tito was not only a willing listener but an articulate, voluble and frank subject, frequently in fact interrupting the interpreter to either clarify or add to the topic under discussion.

Actually the ensuing panel discussion was much more interesting and rewarding as an evaluation of Titoism, with Clare Booth Luce in particular betraying soundness of background and a positiveness of declaration. Obviously they all came well prepared and were probably briefed on the film in advance but not all their comments were based solely on the Tito exchange. There was practically a unanimity of opinion that Tito was first and foremost a diplomat playing for time and that our monies expended in backing him would bear fruit in favoring the advance of democracy and creating the first halt to Soviet expansion.

But if anything the panel discussion was an isolated segment that could have stood on its own and might just as well have taken place before the Tito interview. For they were well thought-out generalities, lacking the spontaneity that an immediate response to a provocative discussion should have aroused. *Rose.*

GEORGIA GIBBS SHOW
With Lane Bros., Eddie Safranski
Producer-director: Tom Naud
15 Mins., Mon., 7:30 p.m.
NBC-TV, from New York

Kickoff quarter-hour of the new "Georgia Gibbs Show" ran like a house ad for RCA Victor. She's one of the diskery's top seeded songstresses, her guests, the Lane Bros., also are Victor diskers and her plugs for the "1,000,000-record sellers" (Perry Como's "Temptation," Artie Shaw's "Begin The Beguine" and Fats Waller's "I'm Gonna Sit Right Down and Write Myself A Letter") all came out of the Victor hopper at one time or another.

However, she's a solid selling songstress and can pitch out a tune for nifty impact. Stanza wisely spotlights this plus by keeping

(Continued on page 39)

There's one in every crowd

In Chicago television, he's WBBM-TV. And he's earned his reputation through *Showmanship*.

As nationally-known TV Critic Janet Kern recently wrote in the Chicago American, "Today it is WBBM-TV which presides over Chicago's national reputation for Showmanship." In discussing WBBM-TV's programming Miss Kern commented: "Such additions to the local program schedule as 'In Town Tonight,' 'Best of MGM,' and 'Susan's Show' have put competition to rout. Fahey Flynn and John Harrington have a corner on the local market for TV newscasts. Howard Miller, Ray Rayner and others have boosted WBBM-TV onto the top of the Chicago TV heap."

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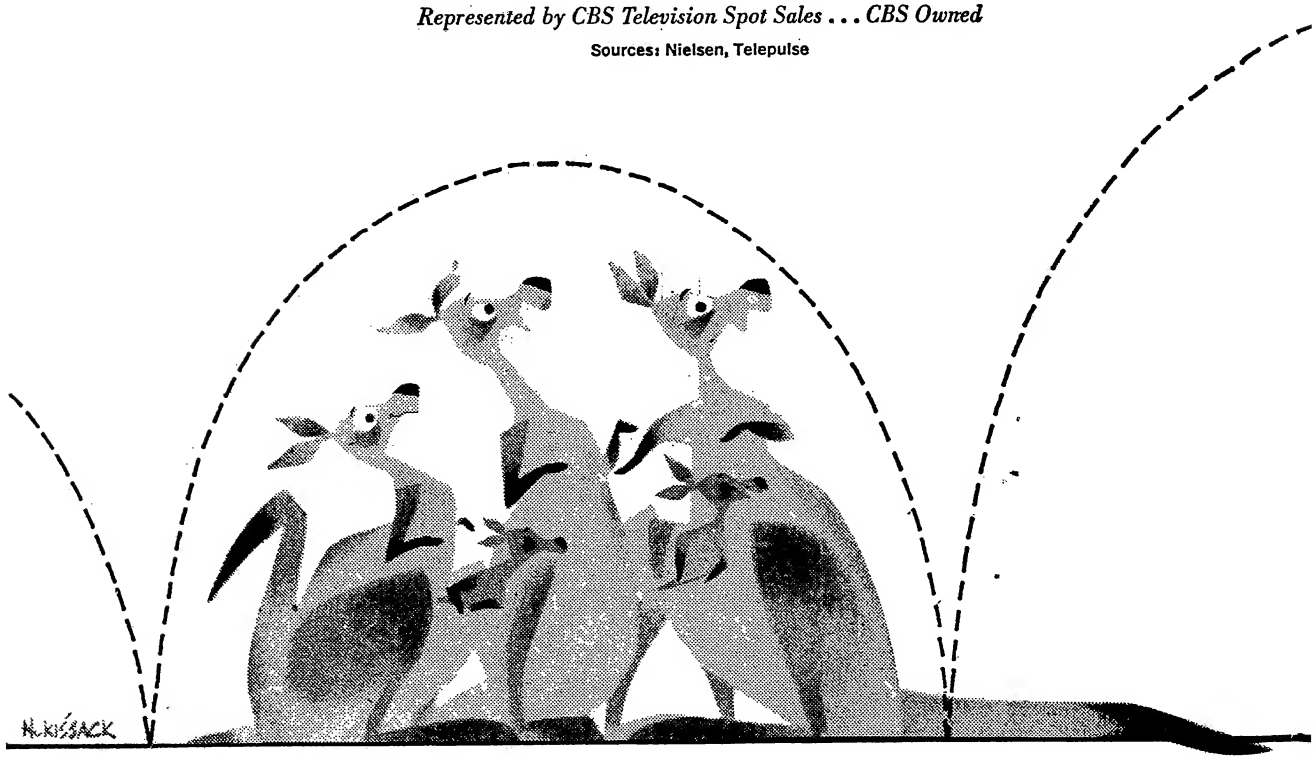
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Sources: Nielsen, Telepulse





Sources: ARB, Nielsen, Telepulse

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

DENVER

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MAY, 1957 TOP COMPETING SHOWS		ARB RATING
1. **HIS KIND OF WOMAN—** Jane Russell, Robert Mitchum; 1951; RKO; C&C	Academy Theatre Sat. May 11 10:00-11:30 p.m. KOA	10.9	11.0	9.8	42.0	Deadline Furniture Theatre	KLZ KBTV	13.4 6.7
2. **A GUY NAMED JOE—** Spencer Tracy, Irene Dunne, Van Johnson; 1943; MGM; MGM-TV	MGM Theatre Mon. May 6 8:30-10:55 p.m. KTVR	10.5	12.8	7.1	26.5	Studo One Dick Powell Stories of the Century News; Weather	KLZ KLZ KLZ KLZ	28.2 20.2 14.8 22.0
3. **MY REPUTATION—** Barbara Stanwyck, George Brent; 1946; Warner Brothers; Associated Artists Productions	Academy Theatre Tues. May 7 9:00-11:00 p.m. KOA	9.9	11.3	8.6	25.6	Sheriff of Cochise Kingdom of the Sea News; Weather Weather; Sport Shop	KLZ KBTV KLZ KLZ	20.5 14.5 19.3 11.6
4. **ANGEL FACE—** Jean Simmons, Robert Mitchum; 1953; RKO; C&C	Academy Theatre Wed. May 8 9:00-11:00 p.m. KOA	8.7	10.7	8.0	23.1	Navy Log Ozzie & Harriet News; Weather Weather; Sport Shop	KBTV KBTV KLZ KLZ	17.9 13.9 19.9 11.9
5. **SEE HERE, PRIVATE HARGROVE—** Robert Walker, Donna Reed; 1944; MGM; MGM-TV	MGM Theatre Wed. May 8 8:30-10:25 p.m. KTVR	8.5	9.8	5.7	17.1	Disneyland Navy Log Ozzie & Harriet News; Weather Weather; Sports Shop	KBTV KBTV KBTV KLZ KLZ	27.3 17.9 13.9 19.9 11.9
6. **THE FALLEN SPARROW—** John Garfield, Maureen O'Hara; 1943; RKO; C&C	Hollywood Film Thea. Sun. May 12 7:30-9:00 p.m. KBTV	7.9	8.6	7.1	12.8	What's My Line Ed Sullivan	KLZ KLZ	40.5 27.3
7. **THREE STRANGERS—** Sidney Greenstreet, Geraldine Fitzgerald; 1946; Warner Brothers; Associated Artists Productions	Warner Brothers Thea. Sun. May 12 9:00-11:00 p.m. KOA	7.8	10.4	5.1	23.4	Guy Lombardo Alfred Hitchcock Presents Masthead San Francisco Beat	KLZ KLZ KLZ KTVR	22.9 25.3 16.1 6.2
8. **FLIGHT COMMAND—** Robert Taylor, Ruth Hussey, Red Skelton; 1940; MGM; MGM-TV	MGM Theatre Tues. May 7 8:30-10:45 p.m. KTVR	7.6	8.6	6.8	17.0	Panic Sheriff of Cochise Kingdom of the Sea News; Weather	KOA KLZ KBTV KLZ	25.9 20.5 14.5 19.3
8. **BORN TO BE BAD—** Joan Fontaine, Robert Ryan; 1950; RKO; C&C	Academy Theatre Fri. May 10 10:10-11:30 p.m. KOA	7.6	10.1	6.5	35.0	News; Weather Weather; Sport Shop Adventure Theatre	KLZ KLZ KBTV	18.7 11.6 3.9
9. **WATERLOO BRIDGE—** Vivien Leigh; Robert Taylor; 1940; MGM; MGM-TV	MGM Theatre Fri. May 10 8:30-10:30 p.m. KTVR	7.0	7.7	5.4	15.3	Person To Person Secret Journal Highway Patrol News; Weather	KLZ KLZ KOA KLZ	21.9 20.5 26.8 18.7

OKLAHOMA CITY

1. **YOU CAN'T TAKE IT WITH YOU—** James Stewart, Jean Arthur; 1939; Columbia, Screen Gems	Sunday Night Show Sun. May 12 8:30-10.00 p.m. WKY	26.3	27.0	25.8	44.4	What's My Line Ed Sullivan	KWTV KWTV	29.8 28.0
2. **FLYING FORTRESS—** Richard Greene; 1942; Warner Brothers; Associated Artists Productions	First Show Fri. May 17 3:30-5:00 p.m. WKY	15.6	15.9	15.0	62.4	Our Miss Brooks Family Movietime	KWTV KWTV	6.9 7.1
3. **IT'S A WONDERFUL LIFE—** James Stewart, Donna Reed; 1946; RKO; M&A Alexander	Saturday Movietime Sat. May 18 4:00-6:15 p.m. KWTV	11.5	13.7	8.6	50.4	Now Showing Big Red Shindig Badge 714 Perry Como	WKY WKY WKY WKY	7.2 7.7 8.4 34.4
4. **SUN VALLEY SERENADE—** Sonja Henie, John Payne; 1941; 20th Century Fox; NTA	Million Dollar Movie Sun. May 12 1:00-2:30 p.m. KWTV	9.5	9.9	9.4	50.5	News; Comedy Classics Zoo Parade Wide Wide World	WKY WKY WKY	3.0 7.7 14.0
5. **SOMETHING FOR THE BOYS—** Vivian Blaine, Perry Como; 1944; 20th Century Fox; NTA	Family Movietime Wed. May 15 4:00-5:30 p.m. KWTV	9.1	9.4	8.6	48.9	First Show Giant Kids Matinee	WKY WKY	8.1 4.7
6. **I WAKE UP SCREAMING—** Betty Grable, Victor Mature, Carole Landis; 1941; 20th Century Fox; NTA	Million Dollar Movie Thurs. May 16 10:30-11:45 p.m. KWTV	8.9	9.4	8.6	58.9	Movietime Oklahoma Texas Rasslin'	KGEO KGEO	5.6 2.9
7. **CORPSE CAME C.O.D.—** George Brent, Joan Blondell; 1947; Columbia; Screen Gems	First Show Tues. May 14 3:30-5:00 p.m. WKY	8.7	9.0	8.2	60.5	Our Miss Brooks Family Movietime	KWTV KWTV	3.9 5.3
8. **DODGE CITY—** Errol Flynn, Olivia De Havilland, Ann Sheridan; 1939; Warner Brothers; Associated Artists Productions	Movietime Oklahoma Tues. May 14 9:30-11:30 p.m. KGEO	8.4	9.4	6.0	26.2	Panic News News; Weather; Sports Million Dollar Movie	WKY WKY WKY KWTV	21.5 24.0 22.3 5.2
9. **SOMEWHERE IN THE NIGHT—** Lloyd Nolan; John Hodiak, Nancy Guild; 1946; 20th Century Fox; NTA	Family Movietime Thurs. May 16 4:00-5:30 p.m. KWTV	8.0	8.6	7.3	46.6	First Show Giant Kids Matinee	WKY WKY	7.5 7.7
10. **A BELL FOR ADANO—** Gene Tierney, John Hodiak; 1945; 20th Century Fox; NTA	Million Dollar Movie Sun. May 12 10:30-12:15 a.m. KWTV	7.6	8.6	4.7	59.9	Masquerade Party Movietime Oklahoma	WKY KGEO	5.8 4.1
10. **HE STAYED FOR BREAKFAST—** Loretta Young, Melvyn Douglas; 1940; Columbia; Screen Gems	First Show Thurs. May 16 3:30-5:00 p.m. WKY	7.6	7.7	7.3	51.8	Our Miss Brooks Family Movietime	KWTV KWTV	3.9 8.3

TV-Radio Production Centres

IN NEW YORK CITY

Wilson Hall back at work with NBC News after extended hospitalization. Former Cairo bureau chief for the web is now working out of the N.Y. news desk, with wife **Lee Hall**, who assisted him in Cairo, doing the news on the WRCA-TV "Sunday Schedule" . . . **Hubbell Robinson Jr.** back from London after a three-week stay setting up CBS-TV's new European office with **Michael Burke** in charge . . . **John Henry Faulk** starred in **Buff Cobb's** production of "Tobacco Road" over the weekend at the Lakeside Summer Theatre in Lake Hopatcong, N.J. . . . **Alfredo Antonini** guest-conducted the Music Under the Stars concert in Milwaukee last night (Tues.) . . . **Hardin Callithan** switches from the CBS Radio Press Info Dept. copy desk to the CBS-TV press sector as a member of **John Walsh's** special projects unit . . . **Jack Sterling** took a week off his WCBS show to attend the marriage of his daughter **Jane** to **Bill Fengel** in Quincy, Ill., with **Peter Thomas** pinchhitting for **Sterling** . . . The International Poster Annual has selected six posters created for on-screen promotion by **Georg Oldein**, CBS-TV director of graphic arts. It's the second consecutive year Oldein has placed six or more in the collection . . . **Jimmy Dean** to entertain at the 4th National Boy Scout Jamboree in Valley Forge July 12-18 . . . J. Walter Thompson publicity chief **Al Durante** to Cape Cod for the month of July . . . **Roy Norr**, onetime public relations counsel for RCA who recently lost a $125,000 breach of contract suit against the company, last week was hit by a $229 judgment obtained by RCA to cover costs of the action . . . **Judy Tyler, Orson Bean, Peter Donald** and **Robert Clary** signed as regular panelists on **Mike Stokey's** "Pantomine Quiz," which takes over the "Person to Person" slot Friday (15) . . . **David Kerman** into a running part on CBS Radio's "Wendy Warren" . . . **Jimsey Somers** playing the femme lead of "Modern Romances" this week, with **Jeffrey Harris** playing opposite her . . . "Person to Person" coproducer **Jesse Zousmer** off tomorrow (Thurs.) for a two-month tour of Europe and will explore the possibility of some filmed-in-Europe segments for the show as well as line up European stars for possible "P to P" dates when they hit the U.S. next fall . . . **Betty Madigan** set for a guest shot on the CBS-TV Vic Damone show July 24. She'll appear on the Ed Sullivan show this Sunday (7) . . . **Garry Moore** and his CBS-TV morning show cast entered their eighth season last week, having racked up 1,813 shows in their seven years. All 12 cast and production staffers have been with the show since the start, with only one new addition in the past seven years, that being **Frank Simms**, who joined the show three weeks ago as second announcer . . . **Jay Barney** finished featured role in **Alan Freed's** "Mr. Rock n'n Roll" film shot at Gold Medal Studios, wound eight-week chore on NBC Radio's "True Confessions," has started his 15th month on CBS Radio's "Romance of Helen Trent," sat for picture layout for upcoming profile on him in Radio-TV Mirror, got his shots for upcoming two-week tour of active duty with Signal Corps and, with time hanging heavily on his hands, finished his last class for training projectionists for the Army, from which 155 have been graduated and given licenses through his lecture series.

Joey Adams did WABD's "Entertainment Press Conference" last night (Tues.) . . . **Chip Cipolla** on WHLI (L.I.) news staff is going to teach the business to Fordham U. undergrads . . . **Paul Klempner** quits ABC to become WQXR director of sales development . . . **Lon King**, assistant veep at Peters, Griffin, Woodward, becomes director of outfit's tv sales promotion-research arm . . . **Joan Lemmo, Marshall Izen** debut their juve production, "Leopard and the Puffle," on CBS-TV's "Captain Kangaroo" Saturday (6), before going on tour of the strawhat circuit . . . **Florence M. Monroe**, tv supervisor at WNYE, the broadcast training ground for the city's board of education, becomes exec producer of "The Living Blackboard" on WPIX next fall . . . **Don Elliot**, jazz musician, played "Tonight" last eve (Tues.) in a forerunner of the Newport Jazz fest.

Howard F. Todman elected a v.p. of Goodson-Todson Productions, as well as being appointed director of business affairs. Prior to these present offices Todman served in the capacity of business manager of Goodson-Todson Productions, treasurer of "What's My Line, Inc," and Goodson-Todman Enterprises . . . Pianist **George Shearing** and **Teddy Wilson** plus baton wielder **Count Basie** will be featured on Saturday's (6) MBS "Bandstand," to be broadcast from the Newport (R.I.) Jazz Festival . . . Japanese Premier Nobusuke Kishi was featured on Mutual's "Around the World" United Nations feature Sunday (30) . . . **Al Freedman** will produce and **Paul Taubman** will be musical director on NBC's new Barry & Enright "High-Low" quizzer, kicking off tomorrow (Thurs.). Both are doubling from "Twenty-One" . . . Frontpage story last week on "Studio One" inadvertently erred in naming show's producer as **Howard Duff.** Shoulda been **Gordon Duff**, of course . . . WRCA-TV program chief **George Heinemann** off for a two-week vacation in Bermuda . . . **Herb Strauss**, unit manager for NBC-TV, just completed waxing a Riverside folk-music album with the **Mundell Lowe** group backing his vocals. LP contains some originals by Strauss and Lowe . . . **Caroline Burke** off to Europe soon for some taped

Talent agent-producer **Roger White** is out of the hospital after an extended siege and is recuperating at his Point Lookout, L.I., summer home . . . **Gene Sultan** featured on NBC-TV's "True Story" Saturday (6) . . . WLIB prez **Harry Novik** cited by the Special Citizens Volunteer Committee of the Abyssinian Baltimore Church for his 'unselfish contribution toward race relations" and his work on behalf of world betterment . . . **John Tillman**, WPIX newscaster, now has a 30-foot Chris-Craft for on-the-spot filming and recording for news emanating from N.Y.'s harbors . . . **Peggy McCay**, who gave up the lead in the "Love of Life" soaper last year to concentrate on legit and nighttime tv, signed for the lead on "Lux Video Theatre" July 11 in "The Softest Music" . . . **Walter Craig** of the Norman, Craig & Kummel agency, flew Panam to Paris yesterday (Tues.) for his first European vacation. He's confining the baptism to the French and British capitals and is due back toward the end of July . . . **June Lockhart** having a busy week of it: she appears on "Studio One" Monday (8), is subbing (with **Hugh Downs**) for **Tex & Jinx McCrary** and has a repeat of her "Confession" film on "Playhouse 90" on Thursday (11) . . . **Athena Lorde** into "Wendy Warren" and **Nat Polen** into "Road of Life," both CBSoapers . . . **Claire Mann** leaves for Europe Sunday (7) to arrange for a U.S. lecture tour for Lady Eden in the fall, at which time Miss Mann also resumes her WOR-TV series . . . **John E. McCarthy** takes over the Socony newscasts on WPIX this week in place of the vacationing **Kevin Kennedy** . . . **Lillian Meyer**, daughter of Washington Daily News publisher **Matt Meyer**, working as an assistant in **Bob Fuller's** publicity operation at WCBS-TV for the summer . . . **Ned Cramer** will direct "Camera Three" on WCBS-TV while **Clay Yurdin** vacations this month . . . **Jack Miller, Marvin Josephson** to L.A. to negotiate a co-production deal for Keeshan-Miller . . .

IN HOLLYWOOD . . .

While waiting for the word that would put **Roy Rogers** back in the network running, **Art Rush**, his manager, is putting together what he hopes will be the first class western with guestars from all the leading corrals. Not a rodeo, at which he is a master organizer, but a collection of the finest country entertainers in the west. It would be a monthly spec in color . . . Coronet's **Bill Phillipson** has so many irons in the fire and so many hats in the air that his phone bill must be staggering. With most of Coronet's shows coming from Hollywood, he and **Henry Jaffe** will be in the air flying between here and N.Y. more

(Continued on page 38)

NBC, CBS-TV Hot After Libby Coin

Both NBC and CBS are hot on the trail of Libby-Owens-Ford, which is about to commit for an alternate-week half-hour program for the fall. CBS-TV is pitching a half of the alternate-week hour available on the "Perry Mason" stanza, while NBC has presented a couple of properties, among them "The Californians," on which Singer has already purchased the alternate week.

The glass manufacturer has already purchased one-quarter sponsorship of NBC's nine nationally televised NCAA football schedule for the fall, but won't make a decision on its program buy until later this week. Negotiations are being made via Fuller & Smith & Ross, repping the client.

CBS had Libby-Owens interested in half of "Mr. Adams & Eve" as a replacement for Colgate, which asked to be released from its alternate-week commitment, but that fizzled out. Reason was that Libby-Owens in its advertising claims to be the chief glass supplier for General Motors, while "Adams" is adjacent to the Ford Motors-sponsored "Zane Grey Theatre."

Sunshine Biscuit's CBS-TV Daytime Buys

Sunshine Biscuits is making its appearance as a network sponsor via a lineup of three alternate-week CBS-TV daytime quarter-hours. Sunshine, which will advertise three products on its schedule, will sponsor two adjacent quarter-hours of Garry Moore on alternate weeks plus an alternate-week quarter hour of "Our Miss Brooks."

Deal was set via Cunningham & Walsh, which until now has channeled all Sunshine's television business into the spot field.

Houston—Elliott Field has been appointed public relations director here of KILT, operated by Gordon McLendon of Dallas.



THANKS
for a most pleasant season
to: DINAH SHORE
to: the STAFF and CAST of the Dinah Shore Chevy Show
and to: NBC-TV



Tony Charmoli

Exclusive Representation
ASHLEY-STEINER CORP.

Too Many Sponsors, So Canada AFM Yanks Summer Variety Series

Toronto, July 2.

For the first time in CBC-TV history, American Federation of Musicians yanked a program at the last minute. The AFM claimed that "Summertime," a summer variety replacement, was a two-sponsor show instead of a reported one-sponsor series; that members of Jack Kane's 26-piece orchestra were therefore entitled to an extra $5 each for the Friday night 30-minute kickoff of a 13 weeks' program emanating from here over the CBC-TV network across Canada. Dispute will be resolved this week by AFM and CBC brass.

Walter Murdoch, head of the Canadian Council of AFM, claimed that Nescafe and Quick (Hayhurst Agency) were reported as jointly sponsoring the opening program but that signoff commercial, according to script submitted by CBC to AFM, stated "next week's broadcast" would be presented by Sunbeam (Vickers & Benson), this making "Summertime" a two-sponsor show, according to AFM regulations.

To puzzlement of trans-Canada viewers, who immediately started checking newspaper tv listings, a kinescoped play was substituted for the musical show teeoff, with CBC-TV announcement at finish that "'Summertime' has been indefinitely postponed pending an agreement for the series between the American Federation of Musicians and the Canadian Broadcasting Corp."

NBC-TV's $2,260,000 In Daytime Billings, New Biz & Renewals

NBC-TV this week wrapped up $2,260,000, in gross daytime television new business and renewals, pacting American Home to a 52-week renewal for four alternate-week quarter-hours and signing the Drackett Co. (Windex) to a new business-renewal contract for five alternate- week quarter-hours over a 13-week span starting in September.

The American Home deal, set via the Geyer agency, amounts to $1,700,000 gross and involves "Tic Tac Dough," "It Could Be You," and two segments on "Queen for a Day." Drackett coin, via Young & Rubicam, amounts to $560,000 gross and involves two "Bride & Groom" segments and single alternate-week segments of "Tic Tac Dough," "Price Is Right" and "It Could Be You," plus two weekly participations in "Today."

ZIV'S 'WEST POINT' SHIFTING TO ABC

CBS-TV may not want it, but ABC-TV does. Latter has tentatively established Ziv's "West Point Story" at 7:30 Mondays for next season. The half-hour telefilm was sponsored this season by General Foods on CBS Fridays at 8, but was cancelled after one go-round.

After being in and then out again several times over, it once more appears that "Wire Service" is back in ABC's Monday night picture. Plan to do a half-hour version of the current Don Sharpe-produced hour vidfilm was rejected by the network three weeks ago, but now ABC is considering it for 8 p.m., to follow "Story." It's held likely in New York that Brian Keith will alternate with Dane Clark as star of "Service."

WLW-T in Cincy Gets RCA Tint Mobile Unit

Cincinnati, July 2.

WLW-T, the Crosley Broadcasting outlet here, became the first non-network-owned television station equipped with its own color mobile unit, a $250,000 RCA unit which mounts three cameras, audio equipment and a mobile transmitter which microwaves remotes to the station's transmitter. Unit even has air-conditioning.

Station celebrated acquisition of the unit yesterday (Mon.) with a special program which was carried also by Crosley's Columbus and Dayton outlets.

Kaiser Deal

Continued from page 23

plays Bret Maverick, a brother, rather than have him in every one of the 60-minute westerns.

A new corporation will be formed with a three-way partnership to produce the series, beginning Sept. 22. ABC, Kaiser and Warners are teaming in joint ownership of the package.

Three weeks ago, a conditional contract for the 7:30 to 9 p.m. Sunday time on ABC-TV fell through because Kaiser was unable to line up a sufficient number of quality features for television.

"Maverick," following "You Asked for It," a limited-network show sponsored by Best Foods, gets the network off a serious Sunday night hook, though ABC still hasn't sold the time from 8:30 to 10, when Mike Wallace takes over for a half-hour on behalf of Philip Morris.

Kaiser aim, by doing the western, is to bridge CBS' Ed Sullivan and NBC's Steve Allen, both from 8 to 9, and to offer tv audiences counterprogramming to the comedy on both networks from 7:30 to 8.

WERNER MICHEL TO REACH & McCLINTON

Werner Michel has joined the Reach, McClinton agency as v.p. in charge of radio and television. He'll supervise the broadcast activities of such clients at the agency as Prudential, International Latex, Beneficial Finance and Westinghouse International.

Michel resigned from Benton & Bowles, where he was producer of "Edge of Night," the first of the half-hour daytime soapers (on CBS-TV), for Procter & Gamble. Prior to that, he was exec producer for the DuMont network, director of productions for Electronicam and associate producer for Kenyon & Eckhardt.

Canada's B'casting Policies Due For Drastic Changes

Ottawa, July 2.

Canada's Progressive Conservative party, when it was official opposition in the House of Commons, severely and persistently blasted government policy on broadcasting in general and the Canadian Broadcasting Corp. in particular. Now the PCs are in power, although weakly and possibly briefly (they elected only four more members of parliament than did the Liberals in the June 10 federal voting and another election is considered inevitable), they are expected to make changes in Canada's radio and television regulations and operations.

What the changes will be have not been officially indicated but an unofficial and strongly reliable indication has come through J. Alex Hume, whose third-of-a-century as parliamentary press gallery writer for The Ottawa Citizen has given him valuable insight and connections. Hume, who can—and has—correctly predicted many things from the outcome of an election to the appointee to a senior civil service job, cites Parliament Hill sources for predicting that:

A new regulatory body will be appointed soon with full jurisdiction over CBC and non-CBC television and radio. Under standing arrangements, the CBC board of governors makes recommendations to the federal Transport department on licensing matters and the CBC administers all radio and video regulations. The new body, Hume predicts, will have even wider powers than recommended by the recent Fowler Commission.

Granting of new tv and radio broadcasting licenses will be considerably loosened, even where it means competition for CBC.

CBC will be ordered to go after more commercial revenue on all fronts, sponsors to spots.

Progressive Conservative relaxation of restrictions on licensing privately-owned video outlets is expected because the PCs in opposition continually termed the CBC as a "monopoly" since it would not allow non-CBC tv stations in major cities having CBC video stations.

TV for Bermuda

Bermuda is getting its first television station come November. Station, which will operate on Channel 10 under call letters of ZBM-TV in Pembroke, is owned by Bermuda Radio & Television Co., Ltd.

Outlet is affiliating with CBS-TV as an Extended Market Plan station, using kinescopes of CBS shows where ordered by sponsors.

Updating the Soaps

Some soapopera scripters have fertile imaginations, but Hector Chevigny, who writes the CBS Radio "Second Mrs. Burton," came up with a lulu.

He had the editor-publisher of a smalltown newspaper and one of the principals in the serial (Dwight Weist plays the role) take off for the Big City for a week (July 8). Purpose—to try and get a job with CBS News in N. Y.

Mutual

Continued from page 24

Kudner Advertising, has ordered a five-times weekly morning newscast at 7:30 a.m., plus three Gabriel Heafter evening commentaries for a four-week campaign starting July 29.

Also starting this week is a campaign by S. C. Johnston for its insect repellent "Off," for 40 20-second spots following newscasts on five consecutive weekends, starting Friday (5). Firm also has ordered participations in five "Counter-Spy" broadcasts.

A campaign involving 100 eight-second spots each week following newscasts has been ordered by Equitable Life, to run for six-weeks starting Aug. 31. Florists Telegraphic has taken 20-second net chain break spots following newscasts on a one-week per-month basis.

Beltone Hearing Aid has again placed a 26-week order for sponsorship of Gabriel Heatter newscasts at 7:30 p.m., starting Sept. 10. Also covering Heatter programming is an order from Sleep-Eze for a new Heatter news feature to be initiated on the net's Sunday schedule this fall.

The new MBS programming formula gives net five-minute of news on the half-hour to sell, as well as 20-second and eight-second network chain break spots.

'Club 60'

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gave the 12:30-1:30 p.m. (CDT) slot a 3.8 rating in May and Nielsen a 3.3, in their multi-network area surveys. In Chicago, the ratings are second in the time period but well behind CBS-TV fare.

Local brass feels the show could be a sleeper despite the ratings and maintains the letters will prove, if nothing else, that the "60" audience is a devoted one. Feeling is also strong that each letter represents a greater number of viewers than the viewers-per-inquiry estimations of rating services.

Several months ago, the net drew almost 11,000 unsolicited letters from James' reading of the prose poem, "Listen, Son," on the show. Network's spot sales department now is sending copies of the sentimental opus to agency prospects, in hopes they'll respond to the mail statistics instead of the ratings.

Doerfer

Continued from page 24

announced by the White House in making public an exchange of correspondence between the former FCC chairman and the President. McConnaughey wrote the President he feels he "must retire from government service" at the expiration of his term June 30 "due to personal considerations."

He said it had been "a most delightful experience" to have had the privilege of serving "under the leadership of the most able President of the United States during my lifetime." He concluded by saying that if he could ever be of service again he hoped the President would "command" him.

In reply, the President said he fully appreciated the reasons for McConnaughey's decision "to retire" and that it was "with regret" that he learned of it. As chairman of the FCC and previously as chairman of the Renegotiation Board, the President said, "you have rendered able and distinguished service to the Nation and to this Administration."

Jaffe-Phillipson

Continued from page 23

put, only one series will originate in N. Y. It will be "Command Performance," to be produced in cooperation with the American Theatre Wing. Phillipson said an order for this series of 13 live hour shows is expected next week. Format is in the nature of a salute to the famous figures of the American stage, with their greatest triumphs reenacted by others.

All Coronet properties are being sold without pilots. Phillipson said the company's policy is to use the money expended for pilots to improve the quality of writing.

Hub's WNAC (AM & TV) Packs 'Em in for Pops Night at Symphony Hall

Boston July 2.

WNAC and WNAC-TV's biggest shebang, Pops Night, had 2,325 invited guests, including radio tv aud members ad agency reps, the press and the radio-tv's station family at Symphony Hall where maestro Arthur Fiedler and his orch played a salute to start of WNAC-TV's 10th year and WNAC's 36th year. Ed Sullivan flew in for the event, was introed by Phyllis Doherty, p.r. and adv director, and gifted Norm Knight, exec veep. It was Sullivan's ninth anni on WNAC-TV.

Special selections for the Pops concert were chosen by Ed Pearle of the promosh dept. and there were special musical tributes to personalities Louise Morgan, Jim Dixon and Gus Saunders. special "Easy Listenin'" composition was rendered tieing up with WNAC radio's format of smooth music. Pops Night, anni affair, is biggest goodwill p.r. endeavor of the org.

Oklahoma City—James R. Terrell, national sales manager for WKY-TV in Oklahoma City, has been elected to serve as secretary of the Oklahoma Association of Manufacturer's Representatives, Inc for the 1957-58 term. New officers were selected during the June 10 meeting.



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month

99,430 more homes per week

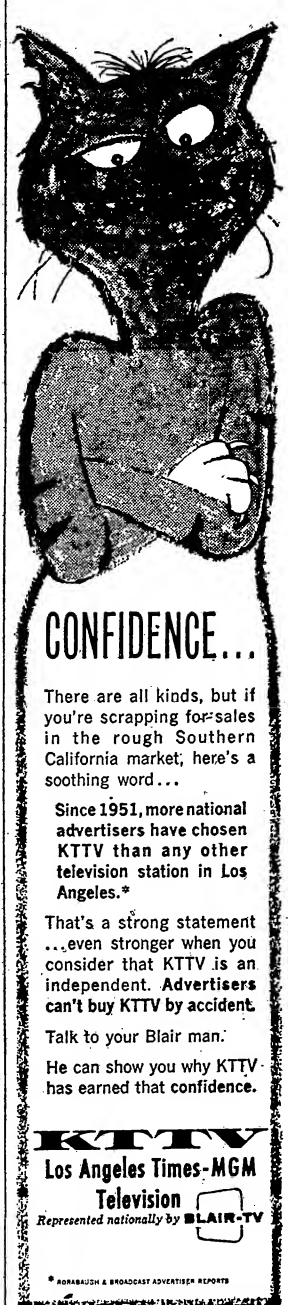
101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost $4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency



CONFIDENCE...

There are all kinds, but if you're scrapping for sales in the rough Southern California market, here's a soothing word...

Since 1951, more national advertisers have chosen KTTV than any other television station in Los Angeles.*

That's a strong statement ...even stronger when you consider that KTTV is an independent. **Advertisers can't buy KTTV by accident.**

Talk to your Blair man.

He can show you why KTTV has earned that confidence.

KTTV
Los Angeles Times-MGM Television
Represented nationally by BLAIR-TV

* ARBAUGH & BROADCAST ADVERTISER REPORTS

Inside Stuff—Radio-TV

CBS-TV, following the precedent it set with its interview of Nikita S. Khrushchev a month ago, has turned the prints of its "See It Now" interview with Yugoslavia's Marshal Tito over to its CBS Television Film Sales subsid for sale to local stations in the U.S. and abroad. Film Sales has already sold the Edward R. Murrow interview stanza to six foreign outfits and to WPIX, N.Y., in the U.S.

Six foreign television operations are BBC-TV in England, CBC for Canada, Australian Broadcasting Corp., Radio Janst in Sweden, CMAB in Cuba and XEW in Mexico City. Interview was aired Sunday (30).

Stockholders of TelePrompTer Corp. have been summoned to a special meeting on July 15 by the board of directors to weigh a capital stock increase and a two-and-a-half-for-one stock split.

According to Irving B. Kahn, chairman and prexy, the split, if approved by the shareholders, will be effective on the day of the meeting and the stockholders will receive shortly after the meeting certificates for the increased number of shares.

Kahn stated that management believes the new move will result in greater investor interest in the stock of the company and will result in broader ownership. He added that the increased capital stock is required because of the company's expansion program. Kahn stressed, however, that no additional financing is contemplated at the present time.

Ed Sullivan was elected president of the National Academy of Television Arts & Sciences at a coast-to-coast telephone meeting of the board of governors. Sullivan, former chairman of the ATAS' New York chapter, was elected by unanimous vote of the board, in the latter's first meeting. Harry Ackerman, prez of the Los Angeles chapter, was elected first vicepresident; Mark Goodson, prez of the Gotham branch, second v.p.; Robert Longenecker, former v.p. of the L. A. chapter, secretary; and Lawrence Langner, treasurer of the N.Y. unit, treasurer of the national body.

Telephone election officially activated the national body. A second meeting, also via phone, will be held within a month to create a common basis for east-west membership classification and to discuss the awards setup for the next Emmy presentations.

Writers represented by the Blanche Gaines office give NBC-TV's "Matinee Theatre" a 1-2-3 punch this week. On three successive days, from yesterday (Tues.) to tomorrow (Thurs.) it's a George Lowther adaptation, an Ellen and Richard McCracken original and a James Truex original.

Lowther, incidentally, may well have established a record as a "Matinee" scripter with seven plays for the NBC daytimer in the last two months. His eighth will be an original, "Portrait in Miniature," July 15.

Montreal freelance Mac Shoub begins to look like another Arthur Hailey. His "Thank You, Edmondo," first a half-hour radio play, was done three times on Canadian Broadcasting Corp.'s networks; then as an hour tv play on NBC's "Matinee Theatre;" later as a half-hour tv play on CBC's "On Camera;" and shown on kine, by the BBC. A French version will soon be done on CBC's French network. It's also in "Prize Television Plays," published by Harcourt, Brace.

Shoub's "Ashes in the Wind," done as a two-hour radio play by CBC in '46, was tv'd last year by NBC's "Kraft Theatre" and later by CBC's "General Motors Theatre." It was the first hour-long Canadian play to be shown by BBC, last year, and was again done the same year as an hour-length radio play. CBC's French network has done it in French, and it's been sold to "Matinee Theatre." It's published in NBC's "Best Television Plays." Shoub has sold plenty more, too, but not so many ways.

Darch Upped at WSBT

South Bend, Ind., July 2.

Will Darch has been upped to the new post of commercial manager at WSBT and WSBT-TV here. New position combines the previous separate designations of national sales manager and local sales manager.

ABC Radio to Ankle Nielsen Service, Sez It's Being Short-Changed

ABC Radio is dropping the Nielsen audience measurement service when its contract is up sometime in the next six months. Robert Eastman, new ABC prexy, okayed a letter by his research chief Larry Pollock only last month, which blasted Nielsen for the alleged inadequate way it covered the radio market.

Pollock said Nielsen had "short-changed" the industry by counting the large out-of-home (car) radio audience as only a "bonus" group. A service to replace Nielsen as the major rating instrument at ABC Radio has not been disclosed.

Prestone Antifreeze Into Dean Martin Specs

Prestone antifreeze division of the du Pont Co. will sponsor Dean Martin in one or two NBC-TV spectaculars next fall. The antifreeze outfit, via BBD&O, hasn't yet decided whether it will fully sponsor Martin in one special or will take half-sponsorship in a pair of them, but it's committed to go one way or the other. Shows will be aired in late fall, during Prestone's sale period.

Apart from the Martin shows (which have nothing to do with the singer's half-hour show Saturday night for Liggett & Myers and Max Factor on NBC), Prestone is looking for a couple of specials on CBS-TV and is committed to a radio saturation campaign during late fall on ABC Radio. Parent company du Pont, of course, is set with 10 90-minute specials next season on CBS-TV.

Forth Worth — Joe Evans has been named national sales manager of KFJZ-TV here succeeding Dale Drake who recently was named manager of KLIF, Dallas.



Mgt.: William Morris Agency

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'WHO STOLE OUR COM'LS'?

Philly Station Clears Up Mystery Of Disappearing Samples

Philadelphia, July 2.

WCAU-TV audiences have been getting some unexpected plug-free programs during the past few months because janitor Joseph McKnight, said (after his arrest) he thought the props were junk to be tossed out. Instead he loaded the stuff—sunglasses, toiletries, hosiery, bathroom scales and a clothes hamper—into his car and took them home.

"We were embarrassed," an exec declared. "We would be ready to televise a scheduled commercial and would discover the sponsor's samples had vanished."

A hidden camera was set up in the station's storeroom prepared to start grinding when anyone entered. The films clearly showed McKnight as the culprit. The station did not press charges but the janitor was tossed out.

Tunick Joins Daniels At TNT Tele-Sessions

Irve Tunick, tv, radio and film writer has been signed to an exclusive contract by TNT Tele-Sessions, Inc., closed-circuit television organization. Tunick will work with Marc Daniels, director of TNT's program department.

The General Electric Portable Appliance Dept.'s close-circuit tele-session on Monday (1) represented Tunick's seventh writing assignment for TNT. Tunick, winner of four Peabody Awards, has written for "Studio One," "Omnibus," "You Are There" and "Armstrong Circle Theatre." In addition, he has written industrial films for Dupont, SEP, General Foods and Standard Oil.

The GE show starred Orson Bean and GE executives in a new product introduction for distributors and dealers in 44 locations from coast to coast. It was the ninth GE closed-circuit telecast handled by TNT.

'Pinocchio' Simulcast

Rexall Drug has decided to extend its "Pinocchio" spec coverage to radio and has ordered a simulcast for the Oct. 13 NBC entry. Show, produced by Talent Associates and starring Mickey Rooney, Walter Slezak, Fran Allison, Stubby Kaye, will be aired at 6:30 to 7:30 that night.

Deal for both the radio and tv versions was set through BBD&O.

Congress Gets Bill Asking Gov't Clearance on All Red Interviews

Washington, July 2.

Broadcast interviews with Communist leaders, such as those televised by CBS, would have to be cleared with the Government, under a resolution introduced yesterday (Mon.) in the House by Rep. Ray J. Marren (D-Ind.) a member of Rules Committee.

Resolution expresses the "sense of Congress" that the FCC require advance clearance with the Secretary of State and Central Intelligence Agency of questions asked in such interviews.

Madden told the House that questions propounded to Nikita Khrushchev and Marshal Tito by American reporters were "skimmed milk, watered down interrogations" which provided Soviet and Yugoslav leaders opportunities for "false propaganda and lies" in comparing Communism with Democracy.

"If Communist leaders are willing to answer only questions which are submitted for their approval before the broadcast," said Madden, "they should be denied the use of our airwaves."

"The Khrushchev-Tito broadcasts were excellent opportunities to submit questions to these two Communist leaders which, if answered in truth, would reveal important facts about the Communist conspiracy which millions throughout the world do not know."

The Congressman said the Communist leaders could have been asked about free elections, slave labor, destruction of churches and imprisonment of clergy.

"The CBS network," he said "should offer to the State Department its facilities to answer the unfortunate and misleading broadcasts which they allowed to go over the airways on their programs yesterday (Sunday) and on June 2."

Madden's proposal came in for criticism by Reps. Steven S. Derounian (R-N.Y.), a member of the Interstate Commerce Committee, and Michael A. Feighan (D-O), a member of the Judiciary Committee. Derounian remarked that CBS commentator Edward R. Murrow would be driven out of business. Feighan suggested the resolution be amended to have questions cleared with Madden.

Greensboro, N. C. — Judd A. Choler has joined the staff of WFMY-TV in Greensboro as promotion manager.

ARB Top 10

(Week ending June 7)

Perry Como (NBC)	41.5
Pat Boone Chevy Show (NBC)	37.0
I Love Lucy (CBS)	34.9
Gunsmoke (CBS)	33.9
What's My Line (CBS)	32.6
Playhouse 90 (CBS)	32.3
Wyatt Earp (ABC)	32.0
Steve Allen (NBC)	31.4
I've Got A Secret (CBS)	31.0
Father Knows Best (NBC)	30.5

Some Series Games To Be Televised in Tint; NBC Irons Out Kinks

NBC-TV, whose colorcasts of the World Series year before last were a flop, believes it's got the kinks worked out of the system and plans to tintcast at least two games in this year's Series. Web will colorcast the first two games in the Series, out of the American League city.

If the National League city is close enough to the American League market to permit shuttling NBC's color mobile unit, then all the games will be colorcast. If that's not possible but the series runs over five games, the contests beyond that will be colorcast, since they will emanate from the AL city. NBC did the Series last year in black-and-white only, even though all the games were played in New York (Yanks vs. Dodgers).

Cleve. Westinghouse TV'er Lops Off 'Tonight'

Cleveland, July 2.

KYW-TV's dropping of "Tonight" resulted in only 12 protest letters to the station while Cleveland News radio-tv editor Maurice Van Metre allowed "thus far there has been little sign of a storm" although admitting he had anticipated "viewers would rise up and demand that 'Tonight' be returned."

Station had eased "Tonight" off on two stanzas and made dropoff complete with announcement that it would show best in recent Westinghouse purchase of RKO package.



We are big bores at parties.

Herb Gardner

TV Follow-Up Comment

Continued from page 31

Everly Bros., two youngsters, did "Bye, Bye Love," and Nancy Whiskey, flown from England, with the Charles McDevitt Skiffle group, did "Freight Train." Comedienne Kaye Ballard got some yocks out of a mother-daughter bit. Jo, Jack & Joanie, comedy threesome from England, looked funnier than their act delivered. *Horo.*

I've Got a Secret

It's no secret that "I've Got a Secret" never meant to keep a secret, or, for that matter, divulge one of even moderate interest. The gimmick on this CBS-TV Wednesday night half-hour, now in its sixth year, is so frail that when the panelists are not being especially funny, which has to happen sometimes though that's what they are essentially being paid to do, the show's muscles are clipped.

But, not counting some of the usual floundering any panel has to go through when they are trying to guess things that interest them not one iota, the past outing (26) was on the funny side, until the weekly ringer was rung in, that is. Lou Costello—and what would Goodson & Todman do if for just one week they were unable to locate a bigname guest—had a secret. It wasn't much of a secret, and it didn't come off well. As a matter of fact, it was amateurish and somewhat embarrassing the way his secret was divulged. That didn't seem to be the comic's fault half as much as the producer's, for giving him what he had to do. Costello imitated the poses of various high fashion femmes—and that was his secret—as their pictures were projected on a screen behind the panel as the panel was attempting to figure out what was what. Costello, about as comfortable as a dowager in a steam bath on the lower east side, is no pantomimist.

Panel and moderator on "Secret" are particularly pleasant persons, adept at the easy, adlib humor. Front man Garry Moore, Bill Cullen and Henry Morgan are in total harmony, everything they do coming off nicely. Faye Emerson and Jayne Meadows are no slouches either, and while just as glib as the males, their job is more one of charm than humor. Incidentally—this being only a neutral comment—Miss Meadows and another G-T panelist on another G-T show, Arlene Francis on "What's My Line?", sound a great deal alike, inflection in particular. *Art.*

Kraft TV Theatre

David Davidson turned in an interesting though unsuccessful drama in "The Curly-Headed Kid," last week's Kraft entry on NBC-TV. In attempting to create a full-scale characterization of a crusading newspaper columnist, Davidson resorted to the pat and cliche in creating and analyzing his central figure, and the characterization just didn't come off.

What did sustain interest, however, was the other side of the drama, the plot development concerned with an amiable youngster in the title role. In developing his characterization of the columnist through the story of a young drifter whom the columnist saves from execution on a phony rap and who then settles down to try to make something of himself, Davidson perhaps unintentionally came up with something far more rewarding than the attempt at characterization.

He was abetted in this via the performance of a newcomer, Warren Beatty, in the title role. Young Beatty first of all is amiable and personable. Secondly, he can act. Perhaps his pronunciation falls a little too close to the grunt and groan variety for some tastes, but his performance was clear-cut and believable. He'll be around for some time to come.

Raymond Massey, as the columnist, was crisp and authoritative in a sort of change-of-pace for the vet actor. Though saddled with a part that tended to strain the credulity, Massey gave it at least an external believability in his handling of the part, and Davidson helped with some crisp dialog. Nancy Malone, as his daughter (who falls in love with the boy), was fresh and purty and also believable. Director Peter Turgeon moved the story along swiftly.

Jim Bishop appeared as a special guest, lauding his fellow columnists all over the country. His prose was purpler than the Kraft colorcast. *Chan.*

Sunday Night at the London Palladium

The final show in this series from the London Palladium, networked by Associated TeleVision (23), provided one of the weakest vaude bills aired throughout the program's run. During the past months, Val Parnell, who's produced the show, has, with only a few exceptions, provided headliners of international fame and up to the minute appeal. In many cases they'd just wound a Palladium vaude stint. On this occasion Lily Pons stepped into the star spot to receive a lukewarm reception for a tepid performance.

She made an uncertain entry down a long flight of stairs, concentrating more on her descent than on the rendering of her classical disklick, "The Bell Song." Her singing lacked the quality associated with an opera star of her status and she just didn't look comfortable in front of the cameras. Her other offerings, concluded by "The Blue Danube," were all disappointing. As the topper of this show, Miss Pons fell very much short of the standard set in the past.

Another unusual entry for this program was excerpts from the London production of "Damn Yankees," which heralded the first public performance in the femme lead of Elizabeth Seal, who's taken over from Belita at the Coliseum. Miss Seal put over the seduction scene in "Whatever Lola Wants," with plenty of appeal but the number lost most of its impact by starting cold and without any lead in. Although he was billed, the male lead Ivor Emanuel did nothing but watch Miss Seal. The other excerpt from the show, the male quartet rendering of "Heart," came across much better, and its comedy content registered well.

George Holmes provided a good tv act with his acrobatic dancing and routine with lighted cigarets which kept appearing from his mouth. Brightest spot of the 60-minute program was the "Beat The Clock" spot conducted by emcee Tommy Trinder, who leaves the show during its summer switch to Blackpool. For the past nine weeks contestants have been trying to win the jackpot which increased by $280 each week. The aim has been to get a bucket, suspended from the middle of a cord tied round two competitors waists, over a peg without using hands. It was finally achieved on this show when the prize stood at $2,520.

The George Carden dancers, resident on the program throughout its run, maintained their high standard, and Cyril Ornadel's Palladium orch provided excellent accompaniments. *Bary.*

ARB Goes Out of Town In Expanding Its TV Audience Measurement

Another service to television stations, that of measuring the out-of-town audience, as well as the audience in metropolitan areas, is being offered by American Research Bureau. The new service comes on heels of ARB's announced plans for a "secret week" rating and a four-week rating service, in order to overcome the practice of slotting the best feature films during rating week.

Beginning in June ARB area audience surveys will measure entire television market areas instead of specific station coverage areas. Each market area survey will include all counties in which any home market station claims effective coverage. In presenting area measurement results ARB will depart from its normal rating report format by reporting audience size for each program in terms of total homes reached. Currently ARB's plan is to produce a total area report a minimum of once per year for each of ARB's 16 monthly cities. The charge to the station for the extra service will be from $2,000 to $3,000.

Telethon Funds Benefit Fargo Tornado Victims

Fargo, N. D., July 2.

The North Dakota Broadcasting Co. and the Dickinson Radio Assn. carried a special telethon which ran from Saturday (29) at 9:30 p.m. through the following day at 5 p.m., to raise funds for the victims of the recent Fargo tornado. Total of $51,000 was raised with more to come.

The 19 and one-half hours telethon was broadcast simultaneously on radio and tv, originating from the KXJB studios at Fargo. All funds raised through the telethon were turned over to the American Red Cross to be administered to victims of the Fargo tornado. Cooperating stations underwrote costs with much manpower and material donated by local business and professional people.

'Treasure Chest' as Daytimer on NBC-TV

"Treasure Chest," the Jan Murray quizzer which had held down a Friday night spot on ABC-TV this season, will shift to NBC in mid-August as a half-hour daytime strip. "Treasure Chest" moves into the 10:30 to 11 a.m. strip as one of the two replacements for "Home," with an Arlene Francis the vahiety show other.

"Chest" is a William Morris property which replaced "Dollar a Second," another Murray starrer, at the start of this season on ABC-TV. "Dollar" showed up this summer, with Murray as emcee, as an NBC-TV Saturday night summer replacement. Starting date on "Chest" isn't set yet, nor does NBC have any sponsorship lined up for the segment.

Weaver in WABD Tie

Affiliation deal for a New York outlet for Pat Weaver's limited network is about to be signed via WABD, the DuMont outlet in Gotham, following the collapse of negotiations between Weaver and WPIX, the Daily News indie. Understood one consideration in the breakup between Weaver and WPIX was the early-morning slotting of the "Ding Dong School" stanza, which would have required an earlier sign-on for the station and additional programming.

Weaver hopes to get a 14-city lineup for the show, for which the only sponsor signed thus far is Cocoa-Marsh. He's got WGN-TV in Chicago, along with DuMont's WABD and WTTG in Washington, but is still dickering affiliations in the other markets. Weaver's projected starting date is late August.

TV-Radio Production Centers

Continued from page 35

than they'll be on the ground . . . CBS-TV's **Frank Samuels** showing some improvement but still on the critical list after two months hospitalization . . . **Ray Singer**, long teamed at the typewriter with **Dick Chevillat** and now packaging their own shows, says there'll be as much comedy in tv next season as in the past. It will be in a different form, however, he reasons, more integrated than isolated . . . **Eddie Cantor** has decided to forego a sequel to "Sizeman & Son" in favor of the story of a Polish refugee who was tricked into pushing dope. **Martin Manulis** likes the idea, too, so it may be coming up next season on Playhouse 90.

IN CHICAGO . . .

ABC's "Breakfast Club" notched its 24th anni last week. **Peter Donald** and **Bob Murphy** are subbing for show's vacationing host, **Don McNeill** . . . **H. Leslie Atlass**, CBS veep in Chi, recuperating from pneumonia at Henrotin Hospital . . . **Pee Wee King**, with mainly a studio band, returns to WBBM-TV Friday nights at 11 in the former **Howard Miller** slot starting, July 12. **Redd Stewart** rejoins the cast . . . **Sam Lesner's** five-minute show on WMAQ picked up for 13 more weeks by Chi Cinerama Corp. . . . **Geraldine Kay** subbing for **Dorsey Connors** on WNBQ next week through July 22, while latter vacations in Hawaii . . . Bandleader **Teddy Phillips** goes back on WBKB on Friday (5) at 9 p.m. in new half-hour format . . . Switches in WBBM-WBBM-TV newsroom has **John Bell** exiting this week to take over p.r. at Argonne National Lab and **Jim Harden** transferring to CBS News Film department of the Chi shop. Bell's assignment, the **John Carmichael** show, is being taken over by **Johnny Mies**, and Harden's "Julian Bentley Show" will now be scripted by **Dick Etter. Bob Lissit** and **Les Crystal** have been added to the news staff to fill the vacancies . . . **Mike Eisenmenger**, director of recording sales for NBC here, has left to become v.p. in charge of sales for Agency Recording Studios in Chi . . . WCFL has set up complete broadcasting studio at Chicagoland Fair . . . **Boardman O'Connor**, ex-WBZ-TV in Boston, added to staff of educational station WTTW here . . . WNBQ sportscaster **Norm Barry** and announcer **George Stone** judging "Miss Indiana" contest at Michigan City, Ind. on Saturday (6) . . . **Jerry Dunphy** now hosting WBBM-TV's Sunday night "Prestige Performance" film series.

IN CLEVELAND . . .

New WJW radio promotions include **Charles V. Hunter** upped from sales manager to program sales co-ordinator, **Harold Mathews**, WDSU, sales manager, and **Barbara Reinker**, director of publicity and women's program director . . . **Lois Foukal**, added to WJW-TV sales . . . **Jean Schreiber** and **Sandy Muzilla** back to KYW chores from Europe hiatus . . . **Lawrence Spivak** guesting at Kent State to be interviewed by panel of **Sanford Markey**, KYW; **Red Hageman**, WCUE; **Tom Horner**, Akron Beacon Journal, and **George Condon**, Plain Dealer . . . **Skip Ward**, KYW, named field rep for NARTB . . . Fenn College survey showing three out of four persons watching tv as much as ever . . . Diskers **Joe Finan** and **Big Wilson** mobbed by 5,000 fans midst Public Square KYW maracas and calypsogiveaways.

IN SAN FRANCISCO . . .

The old combo—**Don Sherwood** and Biggie Furniture—returned to KGO-TV for a weekly hour last Saturday (29). Sponsor signed a contract last week which the ABC o-and-o outlet called "the largest 52-week tv buy made by any (Frisco) Bay Area firm on any one tv station." Pact includes a night film, more than 300 spots a month and Sherwood. The emcee's drunk-driving trial, meantime, goes into its final stages this week . . . Winner of KYA's "Great White Hunter" time-buyer promotion was **Stan Hamer**, of Dancer-Fitzgerald, New York . . . **Joseph K. Marshall** shifted into the CBS-Radio sales spot **Richard Schutte** vacated to become KCBS sales manager . . . KYA has applied to the FCC for an FM permit on channel 227 . . . New salesman at KGO is **Roman Wassenburg**, who used to be general manager of KSFO . . . KRON got more than 1,000 letters about its coverage of the Un-American activities committees hearing here—most, says program manager **Doug Elleson**, were pro-tv . . . **Gordon Grannis**, who used to work for KOVR, has become flack for Crown-Zellerbach Paper . . . New assistant sales promotion manager at KPIX is **Robert L. Smith**, late of Foster & Kleiser.

IN PITTSBURGH . . .

Bill Nesbit has resigned from KDKA announcing staff after seven years . . . **Carl Dozer**, of WCAE, and his wife celebrated their 19th wedding anni . . . **Colonel J. J. Sustar**, radio and tv commentator, has joined Mickey Weintraub agency of Prudential Insurance Co. as a special agent . . . "Good Night, God," written by **Josie Carey** and **Fred Rogers**, of WQED "Children's Corner," will be recorded for Coral by **Lennon Sisters** . . . **Mildred** and **Jim Westover**, KQV deejay, get their first visit from the stork in October . . . **Marian Gray**, Girl Friday to KDKA-TV promotion chief **Dave Lewis**, quit to return to Westinghouse Electric Corp. **Joyce Bernini** is taking her place . . . **Red Donley**, WSTV-TV sportscaster, named citizen of the year in Steubenville, O. . . . **Bernie Shedlock**, newscaster at WARD in Johnstown, left that station to go with WFBG radio in Altoona . . . **Don Stoke** has been added to WWSW engineering department . . . **Audrey Eccleston** has left KDKA-TV for Pittsburgh Plate Glass Co.

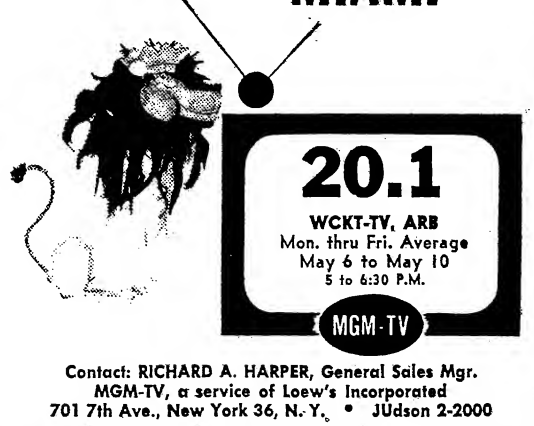
Buckley, Jaeger Buy Providence AM Station

Richard D. Buckley and his chief sidekick at WNEW, New York, John B. Jaeger, paid $830,000 between them for ownership of WHIM, Providence, R. I., daytime radio operation. Deal, made by Howard E. Stark, station broker, was with Frank Miller Jr.

Buckley, prexy of WNEW and a veep in its parent, DuMont Broadcasting Corp., and Jaeger, WNEW exec veep, say their primary interest is still with DuMont. WHIM is considered an equity for the Buckley family and for Jaeger, who doesn't have the ownership interest in DuMont of his partner.

Station is a 1,000-watter on 1110 kc. Deal is up for FCC approval.

Dallas — Gordon B. McLendon, prez of the McLendon Corp., which operates KLIF, here; KTSA, San Antonio and KILT, Houston, has been named Texas State chairman for the 1958 March of Dimes.



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TV Reviews

Continued from page 31

her singing practically all of the way. On opener she worked over "There'll Be Some Changes Made," "Around The World," "Ballin' The Jack" and "I'm Gonna Sit Right Down And Write Myself A Letter" after she had turntabled a few bars from Waller's vintage etching.

The two Lane boys were quickie guesters with only a rundown of "Ding, Dang Danglin'." Impact was okay.

Show keeps its trappings at a minimum and producer-director Tom Naud keeps everything rolling at a brisk gait.

In all, it's a pleasing musical entry but is the "1,000,000 record" angle designed to take the edge off CBS-TV's fall entry "The Big Record?" *Gros.*

RICHARD DIAMOND, PRIVATE DETECTIVE
With David Janssen, Regis Toomey, others
Producer-Writer: Richard Carr
Director: Roy Del Ruth
30 Mins., Mon., 9:30 p.m.
INSTANT MAXWELL HOUSE
CBS-TV (film)
(Benton & Bowles)

When Dick Powell, who owns this telefilm series through Four Star Films in which he is partnered, played Richard Diamond way back when, on radio, he was a private eye who ran the gamut of standard melodramatic plots but he was a notch above so many of his confreres because he cultivated one of the first of the offbeat charmers as a girlfriend, borrowed from her butler, ended up with a song, though in a cracked, often flat voice, and always cavorted in a likeable easy way. Yet the new "Richard Diamond, Private Detective," the one which preemed Monday (1) on CBS-TV as the summer replacement for "December Bride," and acted by David Janssen, was standard melodrama without any of the authentic fillips.

Janssen, who bears a superficial physical resemblance to a younger Powell, does, however, have sex appeal—in great doses. He has a strong face, which he deadpanned throughout the first half-hour program, and a unique voice, a resonant tenor that's sure to catch on. Janssen, a cool cat, had to get mad a couple of times at the typical weasel and goon types that populated the pieces, but he was about as ferocious as Spring Byington.

If Janssen were unable to carry off the tough-guy portions of his role, it was probably more the fault of producer-writer Richard Carr, who penned some pretty hack lines. It's difficult to generate anger where none is really called for. The spotty script contained room for Regis Toomey, as Diamond's police lieutenant friend.

Sponsor Maxwell House's sales success this summer is evidently hinging in good measure upon the calculated appeal of star Janssen, certainly not on this story, a poor imitation of a nifty original. *Art.*

MOONLIGHT BAY
With Bruce Smith, Carol Starkman, Jack Creley, Don Wright Singers, Bert Niosi's Orch
Producer-Director: James Guthro
Writer: Cliff Braggins
Musical Director: Bert Niosi
30 Mins; Wed., 8:30 p.m.
STANDARD BRANDS
CBC-TV, from Toronto
(J. Walter Thompson)

"Moonlight Bay" kickoff for forthcoming 13 weeks on 38 stations of the Canadian Broadcasting Corp. network is a musical package that has Bruce Smith as maitre d' of a mythical summer hotel. Smith, considerably pretied-up for his tv debut, has a healthy 6-9 a.m. radio audience for his off-to-work "Toast and Jamboree" chatter and platter-spinning via CJBC, Toronto; and has been identified with this morning chore for nine years. Any curiosity on the teeoff, therefore, is due to Bruce Smith.

Opener in lobby setting was a cross-stage greeting by summer resorters to "Hi, Neighbor" by the company; an "Oceana Roll," in straw hat and blazer, by Jack Creley; Carol Starkman singing "Personality," with gyrations on a table-top; a sing-song medley by the Don Wright Singers (five men, five girls); with a duet of "I Can Do Without You" by Creley & Starkman. For choral finale, grouping sang "Deep Night" and "Moonlight Bay."

Interpolated was Bruce Smith's smooth, avuncular delivery of camping hints that was too lengthy and belonged to a public service announcement rather than a musical. Apart from the harmony of the Don Wright choral group, and the excellent backgrounding of Bert Niosi's orch, "Moonlight Bay" needs greater injection of comedy values and, particularly, a tightening of direction that will remove some of the amateurish stiffness of the principals—all of whom have had stage experience. They can sing but the acting had a gee-whiz, look-ma, quality that is disconcerting to viewers used to professional presentation.

Under the present State-operated tv system, the sponsor takes what program and time is allocated him by the CBC but pays the production shot. This time, Standard Brands is plugging Chase & Sanborn coffee, plus Royal Instant Pudding, and such visual commercials are commendably short; but, unless there is a pickup in prodial. gram tempo and entertainment, viewers are going to turn that *McStay.*

Radio Review

RUSTY DRAPER SHOW
With Joanie O'Brien, Chamberlain Orch, vocal chorus, guests; Roy Rowan, announcer
Producer - Director - Writer: Milt Hoffman
25 Mins.; Mon. thru Fri., 8:35 p.m.
Sustaining
CBS, from Hollywood

Rusty Draper, a disk fave on the Mercury label, is running a bright musical show from Hollywood. If he can maintain the breezy pace of the kickoff stanza Monday (1), Draper might prove that there's still a future for live music on the sightless kilocycles despite the fact that disks sound virtually just as good and are considerably cheaper to program.

Besides being a potent song stylist, Draper projects effectively with a folksy quality as the program's host. His script could stand some sharpening and the show would gain if use of the word, "wonderful," were made verboten by Draper and the other performers.

On the opener, another teenage idol, Tommy Sands, turned up as a guest and neatly rendered one classy ballad, "Let Me Be Loved," and then bowed off after calling his teenage fans "wonderful." Draper registered with solid vocals of the current hits, "Bye, Bye Love" and "I'm Gonna Sit Right Down and Write Myself A Letter." A promising young thrush, Joanie O'Brien, a regular on the series, also contributed a neat "Breezing Along With the Breeze" and "Old Cape Cod," while a vocal combo on the show, as yet unnamed, was okay on "Shenandoah Rose" and "Marianne."

Played before a large studio audience, stanza had that "live" feeling which gives the performers a spark and a spontaneity rarely found on disks. *Herm.*

ABC's WHDH-TV Tie

That affiliation contract with WHDH-TV has finally been signed, giving ABC-TV its first live coverage in the key Boston market. Station goes on the air late this fall.

ABC-TV will have live coverage in 85% of the U.S., according to the network.

L.A.'s 18 FM'ers

Hollywood, July 2.

Eighteenth local FM station, KMLA, L.A., went on the air yesterday (1). Station is a subsid of Music Cast Inc., local "functional music" operation.

Music Cast has been using facilities of KRKD-FM for past seven years. Firm will continue to use KRKD-FM for "functional" music, but will broadcast standard programming from new transmitter, using tower of KCBH (FM), Beverly Hills. However, within six months, KMLA plans to "multiplex" its functional music from new transmitter.

As part of new programming, KMLA plans a Sunday stereophonic music program in cooperation with KCBH, first time this has been done by two FM stations.

TV PIONEERS ELECT 'DUB' ROGERS PREXY

Washington, July 2.

W. D. (Dub) Rogers Jr., head of KDUB radio and tv stations in Texas, has been selected as prez of the Society of Television Pioneers—which held its organizational meeting in Chicago in April on the occasion of the annual convention of the National Association of Radio and Television Broadcasters.

At that time Rogers, who had taken the initiative in encouraging "old timers" in tv to organize the society, presided at the session. By vote of the charter members the organizational committee was installed as the board of directors and authorized to elect officers.

Others elected as officers include John E. Fetzer, prez of the Fetzer Broadcasting Co., first v.p.; Harold Hough, director of WBAP-TV, Fort Worth, second v.p.; CampbellArnoux, prez of WTAR-TV, third v.p.; Glenn Marshall Jr., prez WMBR-TV, Jacksonville, secretary.

Henry Morgan 'Sez Who' As CBS Radio Entry

CBS Radio is making with the comedy shows for summer replacements. Having set Stan Freberg to sub "Our Miss Brooks" for the summer, the network has now tapped Henry Morgan to emcee a new comedy-panel session, "Sez Who" as the dog-days replacement for Jack Benny. The two series will run back to back Sundays at 7 to 8 p.m.

Backing Morgan will be panelists Gypsy Rose Lee, Joey Adams and John Henry Faulk. "Sez Who" is a Frank Cooper package, created by Sidney Resznick. Show starts July 14.

Philly Deejay Cleared

Philadelphia, July 2.

Bob Horn, 41, former WFIL-TV deejay, was acquitted on moral charges last week by visiting Judge Cyrus M. Palmer, who presided at a two-day trial without jury. Horn's trial on same charges last January resulted in a hung jury.

The disk jockey was cleared on all charges made by Lois Gardner, teenager formerly on the Paul Whiteman program. Defense witnesses testified Horn had been elsewhere on all dates specified by Miss Gardner.

FM Staging Comeback in So. Cal., Upswing in Biz; Multiflex a Factor

Hollywood, July 2.

Frequency Modulation radio, once all but buried under the impact of television's coming, is making a vigorous comeback in Southern California.

Item: FM stations in Beverly Hills, San Francisco, Reno, Portland and Seattle are currently joined in an informal Pacific FM Network, in which tape-recorded programs are exchanged. Next month, KRCW, Santa Barbara, goes on the air, and will act as a relay station for a live Coast FM net.

Item: Harry Maizlish, former KFWB topper, who now operates KRHM (FM) Hollywood, is planning to mount an extensive campaign to "Make one set an FM set."

Item: a recent Pulse Inc. survey showed 48% of all Los Angeles-Orange County radio sets (estimated total, 1,900,000) are capable of receiving FM signals (i.e., either FM sets or combo AM-FM). This would put FM receiver count at about 900,000 locally. Further, Maizlish is mounting his own FM survey through Facts Consolidated org.

Item: (and perhaps the most important item), FM business is definitely on the upswing. A. A. Crawford, topper of KCBH, Beverly Hills (and interim prexy of new Pacific FM net) admits that two years ago, when he started operations, his music store sustained the station completely. This year, he's 60% sold out to commercial sponsors.

The new FM net has set N. Y.-Chi station rep firm of FM Unlimited as national reps. Another firm, United FM Inc., has been set up by Paul Roberts to rep FM stations solely. United FM reports two major sales in past week—to a N. Y. savings firm on WBFM, there, and to Diners Club for 11 major markets.

These sales mark a new trend in FM locally. In past, much income of the 18 FM stations in the area have derived from "functional music" operation, in which stations supplied background music to stores, bars, dentist offices, etc. Under new "multiflexing" setup okayed by the FCC, in which the same FM frequency channel can be used for two or more separate broadcasts simultaneously, most stations will continue "functional" operation. However, more and more, the FM'ers are pitched for the ad dollar, especially in recent months.

One factor working in favor of the Frequency Modulation camp is the hi-fi craze which has swept the nation. Technically, most hi-fi gear utilizes Frequency Modulation for top reception, and FM radio has been a natural beneficiary.

Another factor has been that even the minor AM stations are having an unprecedented boom, and prime time availibilities are hard to come by. In top AM stations, sponsors have been known to wait, coin in hand, for months for a good time schedule. Some of this money has gone into FM, especially for advertisers seeking specialized audiences.

'No Double Spotting'

However, all is not clear sailing to the FM broadcasters. Significantly, Harry Maizlish, a veteran of the AM wars, warns: "I'm determined not to duplicate the errors of AM radio. There will be no double or triple spotting on KRHM. And we won't permit the overhead to get out of line. We intend to keep down the personnel. We don't need expensive personalities. A normal AM station needs 200 to 300 spot announcements daily to come out ahead. We can get by with considerably less.

"This is the postman, ringing the second time. I hope we don't repeat the mistakes of the past. We can operate on less than the 25% of the income of an AM station and still be in the black, on a music and service policy. The personalities will be there, but on a realistic monetary basis.

"The field is there; the room is there. All we have to do is to put on something to which the public wants to listen, then let them know about it."

Several AM stations in L.A. also run FM stations, as a subsidiary operation. Calvin Smith, general manager of KFAC-AM-FM, reports that his stations run the same programming, and that when an advertiser buys KFAC, he buys a package of both stations at a single rate. Smith wasn't quite as enthusiastic about FM's future. Several years ago, a KFAC-FM merchandising offer drew 600 replies; recently, another similar offer drew the same. In short, there's not much increase in FM demand, Smith feels.

More upbeat is John Hansen, manager of KABC-AM-FM (ABC owned-and-operated). KABC is only local AM-FM station which programs separately for each operation. FM station airs music during nightly baseball broadcasts on AM, and two hours of opera over each weekend. Business for FM alone hasn't been too strong, Hansen admits, but recently it's been picking up. "I expect a real boom in FM next year," he predicts.

Mortimer Hall, who runs the very profitable KLAC operation, recently applied to the FCC for an FM construction permit. Says Hall, with customary frankness, "Who knows what's going to happen next in this crazy business?" Hall amplifies that he's applied for the FM license with a view to future possibilities not because he expects FM radio to be a profitable venture in the near future.

Pharmaceuticals Firms Up Sat. at 10

Pharmaceuticals Inc. firmed up a 52-week sponsorship deal for NBC-TV's Saturday at 10 period, with the web thereupon posting the Saturday night SRO sign, but hasn't yet decided its program choice for the time slot.

Under consideration by the sponsor and the Ed Kletter agency are "Truth and Consequences," "High-Low" and a new EPI package, "What's the Use?" Decision won't be due till the first of next week.

Hollywood—James P. Boysen, ABC-TV producer-special events editor here, has resigned to become program director of WLOL, Minneapolis.

REHEARSAL FACILITIES IN LEADING HOTEL

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#5 MR. DISTRICT ATTORNEY.....30.8
#6 I LED 3 LIVES.....29.8
#7 DR. CHRISTIAN.....26.8

ZIV TELEVISION, INC.

Presbrey's Com'l Format

Continued from page 24

primary target, is relegated to a secondary position.

According to Presbrey, who has a new sales plan for "Press Conference," it's senseless for an institutional advertiser to buy every week of a panel stanza, because of the limited pitch he has to make. He feels that the institutional pitch is too limited in variety and scope to be repeated weekly without soon becoming dull and ineffectual, especially since it cost a single sponsor of a half-hour panel between $2,500,000 and $3,000,000 in time and talent annually to support it.

Since the webs themselves haven't been doing much in support of their top panel shows, Presbrey sees his blueprint as the best way to salvation.

Rather than dissapate the pubaffair program's institutional impact, the producer believes, it should be sold to four different bankrollers, each taking one week out of the month. First off, a $5-600,000 yearly tab would permit any number of underwriters to buy the pubaffairs package who now shy away from prestige tv because of the high cost-per impression.

He said that the institutional advertiser—and it's clearly known—doesn't seek the continuity and repetition of the hard-sell sponsor, and that he can instead do a better job of creating identity by buying only once a month and correspondingly planning his commercials carefully, perhaps with the support of a strong periodic mail or word-of-mouth promotional campaign among customers. That way, Presbrey pointed out, the pubaffairs show gains impact from "a party-like atmosphere," meaning the institutionaler can excite more interest over a show that is like a tv special than over monotonously unbroken sponsorship.

"All the identification they want," the producer said, "is the understanding in a limited area of what their company is doing and has to say. You can't repeat this message too often; once a month and they can make a big thing of it."

He said that holds for the big potential underwriters as well as the small. The General-Electrics, U.S. Steels and DuPonts would be wasting coin on a regular institutional tv basis.

Besides "Press Conference" on ABC, NBC has "Meet the Press" and the alternating "Youth Wants to Know" and "American Forum," while CBS runs "Face the Nation."

Magnuson Report

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. . . or to seek to accomplish the same preferred status for its own facilities through the use of non-competitive business practices or the imposition of rules which discriminate against independent supplies of sets and scenery."

That spot representation and film syndication activities by networks raise problems that merit further Committee inquiry if the FCC does not cover them in its network study.

That affiliation agreements be open to the public and that their terms be extended to five years but that affiliates be given the right of cancellation on shorter notice to maintain flexibility. That if this requires an extension of the licensing period there should be legislation "strengthening the Commission's other means of control over the performance of its licensees."

That since abuses are possible in the power of networks to give preferential treatment to their own programs, the FCC and the Dept. of Justice should look into the matter on a continuing basis. Similarly, the agencies should concern themselves with the possibility of networks buying into independently produced programs as a condition to their being broadcast on the networks.

The purpose of the recommendations, the report declares, is "the elimination of artificial restraints which distort the processes of competition in favor of the networks, so as to open the entire industry up to freer, more equal competition."

Actually, it concludes, the proposed changes "may work to the ultimate benefit of the networks themselves, although they would no doubt insist that they are better able to decide than anyone else. Nonetheless, the networks are powerful organizations staffed by able people with the finest background of experience in the industry and with ample financial resources to sustain their operations. It is not believed that any of the suggestions made . . . will seriously impair the ability of the networks to compete, and it is confidently expected that they will continue to thrive and serve the public."

Built-In Educ'n

Continued from page 23

the Fund for the Advancement of Education. Its sponsors are the New York City Board of Education, the Hudson Guild and Language Research Inc.

Details of the television installation, engineered by General Precision Laboratory, whose equipment is being used, show program origination facilities at three points—the elementary school, the health centre, and the neighborhood house. A central tv control room at the school will contain a vidcon film chain to provide a ready source of filmed information directly to the houses at any hour of the day. Programs from all three locations are fed to the four apartment houses and piped into each family's television set via Channel 6.

Present plans call for a production staff consisting of a director, an assistant director, a technician, secretary, and a group of part time consultants and evaluators. Including language courses, health, nutrition, music, art and other aspects of adult education and community activities, the project will serve as an experimental studio for development of educational tv as well as a pilot program for a special audience tv system appropriate to a small community or a chain of public housing buildings.

Goodwin

Continued from page 25

Mont executives involved could or would say if the delay were permanent. Nonetheless, the reasons for the decision against buyout of KTLA were made clear several weeks ago, when the trade got it through channels that the deal, which everybody initially thought was a foregone conclusion (since Par was then considered the controlling interest in DuMont) was going through a shaky period.

Buckley a Factor

Richard Buckley, now a veep in charge of sales and programming at DuMont, had just sold WNEW, a New York radio indie to DuMont, and was leading a DuMont board faction not overly enthusiastic about the deal. Par, it has since maintained of itself, was staying completely neutral; it left the decision up to the other DuMont board members, but it was generally conceded that consummation of a KTLA-DuMont corporate tieup was to Par's advantage.

Buckley and his cohorts contended that the stock price asked by Par for KTLA was too high. The one station, which is just now converting to black ink, at the Par rate of exchange, was worth about 50% of the entire worth of DuMont, which owns two tv stations, both of which made money last year, and WNEW, the richest indie in the radio field.

From now on in, Goodwin will be paid by DuMont and will share the top management of the chain with Buckley. It's he who will be primarily active in the areas of new station acquisition, it was reported, and Buckley will handle the day-to-day management.

It was Buckley and other former WNEW owners who received the 150,000 new DuMont shares which lowered Par's control of DuMont. Buckley himself has nearly 10% of the company and would have had about 7% if the KTLA deal were completed.

Syndicators

Continued from page 27

ers" but the reference is to what was the live Gleason show.)

Syndication Quality Up

Now at the other end of the stick, the quality of syndication programming, at least in terms of screen values and dollars invested, has gone up over the years. And the level of syndication programming, and perhaps the variety, should continue to rise—especially if the station bottleneck in the U. S. is broken.

As this is happening in the syndication field, the networks elect to program virtually in the same areas as syndication, the westerns, the mellers, the costume adventures, the action adventures, mysteries, the whole bread and butter field which a syndicator hues to as a baby clings to his bottle. And if the development continues unabated—with less Tiffany shows on network and better telefilm product in syndication, with each show vieing to capture the mass market and thereby leavening programming differences—the network's role in the future is thrown into question. Will it follow the course of radio once the tv station bottleneck is broken? Will film in tv serve as transcriptions and records in radio? Will the tv network of the future be relegated in the main to news and special events coverage and occasional extravaganzas? These are some of the questions being posed, and some of the answers indicated appear in the long-run to upset the present net structure if web and syndicated programming continue to grow along lines now mapped out.

NBC Vs. CBS

Continued from page 23

Similarly in the east the stripping down has been going on at an accelerated pace. Such old standbys in the production purlieus of bigtime entertainment as Hal Janis and George McGarrett are gone. Max Liebman is still under contract, but unassigned. Fred Coe is under contract, but with no assignment on tap. On the topside administrative end in programming, Tom McAvity is sitting out a contract.

The NBC pruning through the process of "buying from without" is saving the network a bundle of coin. The NBC command is convinced it's the right way and the effective way. By the first of the year some telling returns should be in.

The CBS Way

On the other side of the street, CBS-TV is literally bursting at the seams in building its creative forces under the Hub Robinson programming concept of doing things from within the organization and perpetuating the joint development and ownership on acquisition of shows. Such vet NBC standbys as Gordon Duff, Herbert Brodkin, Vincent Donehue, Arthur Penn, Gordon Duff, to name but a few, are now doing duty in the CBS creative vineyards as Columbia virtually alone carries the torch on the live hour dramatic entry (most of NBC's are going off.)

As NBC narrows its sights on inside creative personnel (both in N.Y. and L.A.) it's interesting to note that CBS' Hub Robinson returned only last week from London where he set up a creative programming unit overseas. Simultaneously came the announcement that the network's ambitious "Playhouse 90" series was in the market for an additional flock of topflight directors. Perhaps the most notable illustration of in-depth staffing of creative talent is the seven-man directorial team assigned to CBS-TV's "Seven Lively Arts" series: Franklin Schaffner, George Roy Hill, Sidney Lumet, Charles Dubin, Mel Ferber, Jack Smight and Robert Sharpe.

In contrast to NBC, this is programming on a very costly scale. But like NBC, Columbia's willing to gamble that this is the right way and the most effective way.

Can't Kid TV

Continued from page 23

vision trap. Button your shirt. Put on your shoes, grab the little woman and take her out to some real entertainment, the movies. And while your're at it, go to the best. See Bob Hope as the fabulous Beau James, Vera Miles as his fabulous girl friend and Paul Douglas as a fabulous city hall slicker in Beau James, shown on a 21-foot screen in VistaVision and Technicolor. It's the picture that cures T.T—Television Tension."

Shavelson and Rose, expressing shock that the copy was rejected, pointed to tv's longtime kidding of films and contended that they will consult legal advice on "how free is the air and why two can't play at the same game.

"There is no question of taste involved. Could it be that KNXT really has high tension shakes?"

Bill Tankersley of the station's acceptance department declared that it was rejected because it "was disparaging to the industry. We would turn down anything that is disparaging to any industry. That's on of the precepts of the NARTB code. They must be out of their minds to expect us to take it."

Desperate Hours

Continued from page 25

shows anyway (and neither "Arts" nor the operas have lined up any sponsorship prospects for their present slots; "Odyssey" is being dropped), and the differential then becomes one of losing out on potential time sales for the period contemplated.

But an hour's worth of time over 39 weeks comes to some $3,500,000 for the season. A hefty sum, to be sure, but there's another side to the coin. The hour shows could be slotted 10 to 11 on days when the 10:30 period isn't or can't be sold, so that the potential time sales eliminated would come to a half-hour, or some $2,000,000. Moreover, viewing the cost in terms of a public relations-public responsibility expenditure, it might be well worth it in its effect in contenting critics of the industry ranging from newspaper professionals to Congressmen to intellectuals like Carl Sandburg, latest to blast the medium.

It's true, the argument goes, that the networks expect to compensate somewhat for the week-in-week-out bread-and-butter routine with an unprecedented number of specials (24 on the books so far for CBS, nearly 60 for NBC). But what if those specials turn out to be the same old tired spectaculars? There's an element of calculatel risk involved—that the specials may heap more insult on the industry instead of turning loose the peace doves.

CBS Gridcasts

Continued from page 25

ball and pro hockey, which the web inaugurated last season, came off very well in terms of audience and sponsorship, so that the network is expanding its hockey schedule to overlap further into the grid season and is continuing pro football on the same basis as last year. The pro football regional sponsorship pattern is almost completely set, with just a few gaps which the web expects to be filled within three weeks or so.

Network's sports department is also in the process of renegotiating its contract with the Orange Bowl, which expires at the end of the year, after the New Year's Day telecast. CBS-TV is seeking two basic changes in the contract, one being a less lavish price for rights than the current $275,000 per game, the other a better choice of teams for the contest.

Web has already met with Orange Bowl officials on the latter point, and recommended that the Bowl retain either the Big Seven or the Atlantic Coast Conference (the two current sources of Bowl entries) but eliminate one and select the other team on an at-large basis. Since the Bowl's commitments to the conferences also end this year, the Bowl committee wants to make its new conference deals before working out the CBS contract. However, contract discussions between the web and the committee are set for late summer.



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BMI SUIT STALLS ASCAP DEAL

Over-Spiced Album 'Art'

The VARIETY spotlight on the leer-ics in the early rock 'n' roll items had its salutary effect in intra-trade sapolioing of the single-entendre wordage, to the degree that even the gravest offenders among the indie labels have long since conceded the industry service that was ultimately achieved.

In the same spirit, any medium that serves as the pillar and conscience of the business there is no business like can't ignore the "mood" album covers of late. The independent labels appear to be the prime offenders, and whether or not they have taken their cue from the "art" stills inspired by the major companies, this is the time for abrupt self-examination—and sharp editing.

Some of the mood poses, keyed unequivocally to adolescent attitudes, would indicate that the prime purpose of these mood music album covers is to inspire a mood for French postcards. The uninhibited art work may help sell albums—but why clutter it up with the wax works at all?

In recent years the diskeries have done a bangup merchandising job with some slick packaging, with accent on the external appeal. But merchandise-counter eye-deals are not ideal if the kids and other customers can't truly judge the contents by the cover.

Disk Industry's 'Oscar' Org Plans Meets In Key Cities; Weston Heads L.A.

Hollywood, July 2.

Organizational meetings in New York and other cities are being mapped for the National Academy of Recording Arts and Sciences which was formally launched at a meeting here which named Paul Weston as president of the Los Angeles chapter. Session was chaired by James Conkling who will continue to function as organizational chairman.

First order of business of the meeting here was the election of a board of governors which in turn elected the officers. In addition to Weston, those named were Lee Gillette, veepee; Sonny Burke, treasurer, and Tom Mack, secretary. The four officers and Benny Carter will serve as an executive committee to transact initial business.

Board of governors consists of Nat King Cole, Jo Stafford, Henri Rene, Lowell Frank, Val Valentine, Bill Claxton, Marvin Schwartz, Sammy Cahn, Jay Livingston, Stan Kenton, Felix Slatkin and Spike Jones, in addition to Weston, Gillette, Burke, Mack and Carter.

Organization meeting was attended by some 60 members of the disk industry representing the following vocalists, leaders and conductors, arrangers and orchestrators, a&r producers and directors, engineers, art directors and editors, composers, instrumentalists, comedy and education, documentary and miscellaneous.

'A Set of Regulars'

A VIP made a request of a music publisher for " a set of regulars," once an important intra-trade courtesy, referring to the latest sheet music. At one time, even professional copies were jealously guarded unless to known professionals, or musicians, presenting their cards and dates where booked.

The music man says he hasn't had a request for "a set of regulars" for so long he almost forgot the meaning of the trade term "because it seems nobody of late even opens the piano."

AMI 3d Juker In Consent Decree

Washington, July 2.

A consent decree has been signed with AMI Inc., major jukebox manufacturer, to terminate a Justice Dept. antitrust action. Decree was filed at the U. S. District Court in Grand Rapids, Mich.,

(Continued on page 50)

Harry Fox, Dozen Others Listed as Creditors in Royal Records' Petition

Royal Records, indie label operated by Jack Hooke, filed a petition in bankruptcy last week in N.Y. Federal Court, claiming liabilities of $72,312 and assets of $52,530. The company, which also issued disks under the Roost label, proposed to pay off as follows: administration expenses and tax claims in full; royalties to recording artists in 30 days; unsecured creditors to receive 25% of their claims as full settlement paid out over a number of months.

Prominent among the company's creditors is Harry Fox, publishers'

(Continued on page 50)

Pincus Platters As Pub's Talent Showcase

Publisher George Pincus has branched out into the recording biz with launching of Pincus Platters Inc. for the showcasing of new material and talent.

Initial step in the Pincus Platters operation was the sale of five masters cut by Art Wood to Joe Carlton, pop artists & repertoire chief at RCA Victor. Wood is a 19-year-old deejay on WLYN, Lynn, Mass.

TV COOL TO EARLY WRAP-UP

The shadow of the ASCAP songwriters' suit against Broadcast Music Inc. and the major networks is due to loom larger and larger in the negotiations between the American Socety of Composers, Authors & Publishers and the television industry for a new licensing pact. At the first talks held in New York last week, the $150,000,000 antitrust action was cited as one of the major hurdles to the writing of an early deal.

It's understood that ASCAP, through its committee chairman Oscar Hammerstein 2d, suggested a straight renewal of the current licensing pact which expires at the end of this year. ASCAP negotiators reportedly said they were satisfied with the terms of the new pact and regretted that they could not write a contract extending over a longer period. The last deal ran four years.

2d Suit After Renewal?

The broadcasters turned down ASCAP's proposal to renew the pact on one ground that the ASCAP songsmiths' suit, in effect, charged the current pact with being inequitable. What, the broadcasters asked, was to prevent the same litigating cleffers, or another group of writers, to start another suit against the industry after the pact was renewed?

ASCAP execs reportedly agreed that the suit was a problem but

(Continued on page 48)

Feller Exits ABC-Par A&R

Sid Feller will ankle his artist & repertoire spot at ABC- Paramount at the end of this month. He plans to freelance as arranger-conductor and to produce records for indie diskeries.

He had been in the a&r spot since ABC-Paramount was launched in July, 1955, splitting the chores with Don Costa. Latter will now handle the a&r duties alone since there's no replacement planned for Feller. In addition to his a&r chores, Feller had cut singles and albums for the label with his own orch. His latest disking, "The Lady Killer," went into release last week.

Before joining ABC-Paramount, Feller had been eastern a&r chief for Capitol Records.

ASCAP's Peak $24,731,156 in 1956 Of Which $18,689,638 Was Divided

Playing Postoffice

The music biz apparently isn't buying the bromide that letter-writing is a lost art. Already on the hit lists are Pat Boone's "Love Letters In The Sand" (Dot) and Billy Williams' "I'm Gonna Sit Right Down and Write Myself a Letter" (Coral). Upcoming is Dean Martin's "Write To Me From Naples," via Capitol.

And now Lionel Hampton is planning a revival of "Air Mail Special" for release on the Imperial label.

Gross revenue for the American Society of Composers, Authors & Publishers from its licensees reached the peak figure of $24,731,156 during 1956, according to a financial report to the membership by prexy Paul Cunningham. Latter decided to make a detailed report to the membership on income and expenses because the majority of ASCAPers have been unable to attend the membership meetings held semi-annually in New York and Los Angeles.

Distributions to ASCAP members last year totalled $18,689,638. Expenses of the Society during 1956 totalled $4,462,251, slightly under 18% of the gross, while $1,800,000 was set aside for payment to foreign societies. (Not reported in the statement was ASCAP's distributions to its members from overseas performances. Last year, this distribution totalled around $1,500,000).

Biggest item under the homeoffice expense heading was for distribution, which includes indexing, logging and tabulating. This cost $219,609. Advertising and publicity amounted to $177,794. Total homeoffice salaries were $1,501,754, while branch office salaries amounted to $604,621. Payments to legalites, including retainers to outside counsel, totalled $272,094 last year. Another major item in ASCAP expenses was relief to its members totalling $136,134.

As of March, ASCAP's membership totaled 3,732 active writers with 451 non-participating writers and 974 active publishers. The Society has 26,351 licensees, including bars, grills, taverns, hotels, night clubs, restaurants, cocktail lounges, dancehalls, skating rinks, film theatres, drive-ins and wired-music operators. There are 3,475 radio stations licensed and 21 national and regional radio networks, plus 453 television stations and three video networks.

In addition to income from licensees, ASCAP also had some incidental revenue from interest on U. S. Treasury bills and notes, amounting to $91,081; and from membership dues, amounting to $72,991. The total income was $24,895,230.

IBEW Strike Halts Recording at Col

Recording at Columbia Records has come to a standstill. The diskery is being struck by its engineers in New York and Chicago. (Col doesn't use its own facilities on the Coast.)

The engineers are members of the International Brotherhood of Electrical Workers (AFL-CIO), Local 1212 in N.Y. and Local 1220 in Chicago. The company's contract with the union expired Sunday (30).

Diskery execs and union officials held several confabs last month but couldn't come to any agreement. Union demands included wage hikes, overtime pay and vacations as well as a number of new provisions in the field of work regulation, enlarged jurisdiction and regulation of experimental work.

Col's offer of extended jurisdiction and a wage increase was rejected by the union.

Arthur Israel Jr. V.P. Of Famous-Paramount

Arthur Israel Jr. has taken over as veepee of Famous Music and Paramount Music. Firms are the publishing subsids of Paramount Pictures.

Israel succeeds Bernard Goodwin, who resigned from all his activities at Par to devote full time to his prexy post at DuMont Television.

AFM Bd. to Hear Kid Ory's Charge That a Frenchman And MCA Owe Him $15,000

San Francisco, July 2

Charges that a French promoter and Music Corp. of America had withheld "considerably more than $15,000" from Kid Ory and that the agency failed to give the Negro jazzman enough money to return from Paris after a European tour last December have been brought before the American Federation of Musicians' exec board for adjudication. The AFM board bears such appeals as regular procedure as a way of expediting the settlement of such claims without resort to the courts.

Ory, who played Europe with his combo last fall, claims that funds received from the European promoters were never credited to his account. Complaint also charges that though the MCA contract called for payment in full to Ory for the last three weeks of the contract, the agency took its commissions and notified the promoters on the road to stop Ory's drawing account.

Mrs. Barbara Ory, the trombonist's wife, who detailed the complaint in her suburban home here, stated that Ory had to wait until late spring to collect all figures from his Paris lawyer before pressing charges before the AFM. She said that other performers in Europe ought to have their accounts checked because of difficulties in translating foreign exchange to dollars.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros. Music)	Indianapolis—(Pearson's)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Love Letters Sand (Bourne)	1	5	1	2	1	1	2	1	1	1	2	103
2	2	†Dark Moon (Dandelion)	3	2	2	4	2	3	1	2	3	3	8	88
3	4	*So Rare (Robbins)	5	..	3	9	4	2	9	4	2	2	3	67
4	3	†White Sport Coat (Acuff-R)	6	..	4	6	10	6	3	5	5	4	1	60
5	6	*Around the World (Young)	2	1	6	1	..	5	6	3	..	..	10	54
6	5	†Four Walls (Sheldon)	7	..	5	3	9	9	4	10	6	5	4	48
7	8	*Old Cape Cod (Pincus)	4	3	..	..	..	4	..	..	10	..	9	25
8	7	†Round and Round (Rush)	..	..	8	..	3	..	10	6	4	..	..	24
9	13	†Bye, Bye, Love (Acuff-R.)	8	..	9	..	6	10	5	..	..	..	..	17
10	11	*Golden Braids (Roncom)	..	..	..	8	..	8	7	..	..	6	..	15
11	9	†All Shook Up (Presley-S.)	..	..	7	..	..	..	..	7	7	..	..	12
12	..	†Gonna Find Bluebird (Acuff-R.)	..	..	..	..	..	..	..	..	..	7	5	10
13	14	*Teen'rs Romance (Aztec)	..	..	..	..	..	..	..	..	..	8	6	8
14	..	†School Day (ARC)	..	..	..	..	..	..	8	..	8	..	..	6
15	12	†Wonderful W'ful (Marks)	9	..	..	..	..	7	..	..	..	..	..	6

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frank Sinatra (Capitol): "YOU'RE CHEATIN' YOURSELF" (Barton*), an uptempo ballad with a good lyric idea, is sold all the way via one of Frank Sinatra's strong rhythm vocals. "SOMETHING WONDERFUL HAPPENS IN SUMMER" (Sands*) is a lush type ballad with a melodic, romantic idea warmly projected by the crooner.

Art Mooney Orch: "THE PARADE IS PASSING ME BY" (Sunrise†) shapes up as a promising entry via this colorful, marching arrangement by Art Mooney's orch and chorus. It could hit big. "HONEST LOVE" (Daniels*) is a more conventionally tailored side.

Chuck Berry (Chess): "OH BABY DOLL" (Arc†) is another solid Chuck Berry number, one of the most talented writer-performers in the rhythm & blues field. It's got an offbeat sound over a rocking base. "LAJAUNDA" (Arc†) is an okay Spanish-flavored number.

Mickey & Sylvia (Vik): "LOVE WILL MAKE YOU FAIL IN SCHOOL" (Ghazi†) makes strong material for this team and it could hit big with the kids. "TWO SHADOWS ON THE WALL" (Ghazi†) is a less impressive tearjerker.

Frankie Lymon (Gee): "GOODY GOODY" (DeSylva, Brown & Henderson*), the swinging oldie, turns up in a sock rock 'n' roll version that will pass muster with the current generation of teenagers. "CREATION OF LOVE" (Kahl-Wemar†), a new ballad, is a slow-tempoed item slanted for the juves.

Tommy Sands (Capitol): "LET ME BE LOVED" (Livingston & Evans*), theme song of the "James Dean Story" pic, is a solid ballad delivered in excellent style by Tommy Sands who eschews all rockabilly mannerisms here. On "FANTASTICALLY FOOLISH" (Snyder*), Sands reverts back to the rocking groove with okay results.

Dean Jones (MGM): "HUSH-A-BYE" (Rooseveltt), a lullaby with a Latin beat, gets an attractive workover by Dean Jones. "THE BALLAD OF GUNSIGHT RIDGE" (Madrigal*), UA pic title song, is a prosaic storytelling yarn with an over-dramatic background.

Gene Austin (RCA Victor): "A PORTER'S LOVE SONG TO A CHAMBERMAID" (Mayfair*) is an amusing, oldfashioned number which vet crooner Gene Austin handles very attractively against a rinky-tink background. "I COULD WRITE A BOOK" (Chappell*), a showtune standard, is less suitable material for Austin.

Victor Young Orch (Decca): "TELL MY LOVE" (Famous*), one of the late Victor Young's film tunes from the Paramount film, "Loves of Omar Khayyam," gets a lush, listenable reading by the Victor Young orch conducted by Alfred Newman. "THE PURPLE HILLS" (Young*), another Young pic composition from RKO's "Run of the Arrow," is an attractive ballad with a western flavor.

Julie London (Liberty): "DARK" (Larrabee†), a moody ballad with a literate lyric, adds up to excellent material for Julie London's smokey pipes. A quiet number that packs lots of impact. "IT HAD TO BE YOU" (Remick*), the oldie, also gets an effective, sultry-voiced rendition.

Mel Tillis (Columbia): "IF YOU'LL BE MY LOVE" (Cedarwood†), a folk-type ballad, makes a good showcase for Mel Tillis, a country singer who doesn't try too many extreme rockabilly mannerisms. "JUKEBOX MAN" (Golden West†) is typical c&w material with a boogie beat.

Roy Tann (Dot): "HOT ROD QUEEN (Harman*), a driving teenage slanted number, gets a jivey workover, complete with the motorcycle noises, that the leather-jacket set could go for. "ACAPULCO" (Milbee*) is a fair Latin-flavored entry.

Winifred Atwell (London): "SPACE SHIP BOOGIE" (Wood*), as the title indicates, is a medley of offbeat sounds and the boogie tempo as played by accomplished keyboard performer. "STRUTTIN' DOWN JANE STREET" (Mecca*) is a more melodic side also expertly played by Miss Atwell.

Vivienne Della Chiesa (VIP): "AN AFFAIR TO REMEMBER" (Feist*), song of the 20th-Fox film, is handled effectively with this songstress' potent legit pipes against a lush background. "YOU'RE SOMEONE NEW" (Parakeet†), a new ballad, is another class tune delivered without vocal gimmicks.

Lee Denson (Vik): "NEW SHOES" (Sherman†), a folk-type ly by Lee Denson, a singer in the Presley school. "CLIMB LOVE MOUNTAIN" (Sherman†) is an appealing slow ballad.

Johnnie Eager (RCA Victor): "THERE ARE TWO 'EYES' IN HAWAII" (Criterion*), a cute tune which could launch the Hawaiian cycle predicted in some quarters, gets a pleasing rendition by Johnnie Eager with twanging guitars and vocal ensemble. "NO HUHU" (Criterion*) is a rhythm novelty using some Hawaiian vernacular.

Henry De Parl (RKO Unique): "SOMETHING SPECIAL" (Amy†) is a catching instrumental with a soprano sax lead. "BRAVO TOREADOR" (Amy†) is a Spanish-styled item with the same kind of sound.

Don Deal (Era): "UNFAITHFUL DIANE" (Hilliary†), an okay rocking ballad, gets a competent workover in a rockabilly idiom by crooner Don Deal. "DEVIL OF DECEIT" (Pampert) is a more elaborate ballad also well handled.

Tony Travis (Verve): "RED SHUTTERS" (Bourne*) is a bright number with a simple beat and original lyric that gets a good projection by Tony Travis. "FOOTSTEPS" (Hill & Range†) is an exotically flavored tune with an offbeat idea that may draw some attention.

Jovan Dell (Bally): "BON BON BABY" (Bon Bon†) is a bouncing rhythm tune delivered in standard rocking style. "LOVE ME FOREVER" (Valleydale†) is the slow ballad side also belted with the assortment of usual vocal tricks by Miss Dell.

Narvel Felts (Mercury): "KISS-A-ME-BABY" (Pure†) is a rockabilly entry with a Latin flavor delivered by a singer who sounds like a parody of Elvis Presley. It's got an amusing sound. "FOOLISH THOUGHTS" (Pure†) is strictly routine.

Jerry Lewis (Decca): "BY MYSELF" (DeSylva, Brown & Henderson*), from the Paramount pic, "The Delicate Delinquent," is not the best type of material for the Lewis style of piping. "NO ONE" (Leeds*) is a more swinging number which Lewis handles in straight style. Unfortunately, without that Jolsonesque touch, his vocalistics are not particularly effective.

Four Spices (MGM): "HOW I LOVE YOU" (Bourne*), the standard, could come back into the pop lists via this colorful ride by a good vocal combo. "WILD FLOWER" (Harms*), another oldie, has a charming, oldfashioned quality that could also click big.

Pat O'Day (RCA Victor): "TURNABOUT" (Rush†), a rocking number, is fair material for Pat O'Day who's making her bow on this label. "THREE ROADS" (Rush†), a more pretentious ballad, is given a good ride by Miss O'Day, but the lyric takes a long time winding up.

Little Joe & The Thrillers (Okeh): "LILY LOU" (Eby†) is a rock 'n' roll tune written and delivered strictly according to the pattern. The line, "I Love You, Yes, I Do," sounds as if it turns up in every song of this type. "PEANUTS" (Cranford†) is only slightly less familiar.

(*ASCAP, †BMI).

Best Bets

FRANK SINATRA (*Capitol*)	**YOU'RE CHEATIN' YOURSELF** ... *Something Wonderful Happens in Summer*
ART MOONEY ORCH (*MGM*)	**THE PARADE IS PASSING ME BY** .. *Honest Love*
CHUCK BERRY (*Chess*)	**OH BABY DOLL** ... *Lajaunda*
MICKEY & SYLVIA (*Vik*)	**LOVE WILL MAKE YOU FAIL IN SCHOOL** ... *Two Shadows on The Wall*
FRANKIE LYMON (*Gee*)	**GOODY GOODY** ... *Creation of Love*



LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
106th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
Dealers of America

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Harry Belafonte	Evening With Belafonte	RCA Victor
2.	Frank Sinatra	A Swinging Affair	Capitol
3.	My Fair Lady	Original Cast	Columbia
4.	Roger Williams	Fabulous Fifties	Kapp
5.	Fitzgerald, Armstrong	Ella & Louis	Verve
6.	Nat King Cole	Love Is The Thing	Capitol
7.	Lena Horne.	At The Waldorf	RCA Victor
8.	Most Happy Fella	Original Cast—Excerpts	Columbia
9.	Bells Are Ringing	Original Cast	Columbia
10.	Harry Belafonte	Calypso	RCA Victor
11.	Modern Jazz Quartet	At Music Inn	Atlantic
12.	My Fair Lady	Shelly Manne	Contemporary
13.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
14.	R. Clooney & Hi-Lo's	Ring Around The Rosey	Columbia
15.	Erroll Garner	Concert By The Sea	Columbia
16.	The Weavers	At Carnegie Hall	Vanguard
17.	Around World 80 Days	Sound Track	Decca
18.	Oklahoma	Sound Track	Capitol
19.	Mantovani	Film Encores	London
20.	Edmundo Ros	Rhythms From The South	London

Album Reviews

"Omar Khayyam"-"The Mountain" (Decca). This is a double feature on wax, containing the soundtrack scores from two Paramount films. The late Victor Young's score for "Omar Khayyam" has several flavorsome melodic strains which give it impact. On the flip side of this LP is Daniele Amfitheatro's score for the Spencer Tracy starrer, "The Mountain." This is more typical film music, serving excellently as atmospheric background but with little independent significance.

Guckenheimer Sour Kraut Band: "Sour Kraut In Hi-Fi" (RCA Victor). Although there's a comedy aspect to this group's monicker which is also accented in the liner notes, the music is more or less legitimate. It's real German street band music played in traditional style by a group of Coastites who formed this band as a hobby. With titles like "Wiener Blut," "Tyroler Waltz," "Der Lustige," "Hamburger Waltz," etc., nobody is gonna take home this set by mistake.

Tutti Camarata: "Tutti's Trumpets" (Disneyland). Six fine trumpeters in one section are spotlighted in this attractive instrumental set arranged and conducted by Tutti Camarata, a trumpet player himself. Numbers range from sweet to swing and from lush to taut with the ensemble work always precise. The featured players on horn are Pete Candoli, Conrad Gozzo, Shorty Sherock, Mannie Klein, Joe Triscari and Uan Rasey. The selections include some fine oldies plus some interesting originals by Camarata, among them the fine "Trumpet Soliloquy."

Johnny Puleo & His Harmonica Gang (Audio Fidelity). Alumni of the late Borrah Minevitch's Harmonica Rascals, Johnny Puleo's combo is comprised of expert mouth organists who get an unusually wide variety of sounds out of their instruments. They are at their best in numbers like "Peanut Vendor" or "St. Louis Blues Boogie" where the group's virtuosity, together and solo, is strikingly evidenced. Reportory also includes such standards as "Peg O' My Heart," "Sheik of Araby," "Roses of Picardy" and "Bolero." The recorded sound is excellent.

Sallie Blair: "Squeeze Me" (Bethlehem). A young Negro songstress now working the cafe circuit, Sallie Blair registers as a highly promising stylist. Miss Blair apparently listened closely to Lena Horne and Sarah Vaughan (who are fine models for any songstress), but she's developed her own style with a set of flexible and intense-sounding pipes. She gets solid backing in this set of oldies by a group under Richard Wess.

Gerry Mulligan Quartet (Pacific Jazz). Gerry Mullingan's combo continues to turn out some of the best sounds in the modern jazz school. In this set, recorded during a performance at the Storyville club in Boston, Mulligan who plays baritone sax and, occasionally, piano, has Bob Brookmeyer on trombone, Bill Crown on bass, and Dave Bailey on drums. One again, the combo accents intricate, swinging musical patterns by instrumentalists who always know that they are doing, which is more than can be said for many other modern jazzmen. Fr. Norman O'Connor, Catholic Chaplain of Boston U. and a deep-dyed jazz fan, writes some humane, literate liner notes.

New York Woodwind Quintet: "The Music of Alec Wilder" (Golden Crest). "This is a tough one to classify between a pop or longhair set. It tends more to the latter category, since only one pop tune, "Dinah," turns up in this highbrow collection of Alec Wilder compositions arranged for woodwinds and played by a crack combo.

Phil Nimmons Group: "The Canadian Scene" (Verve). While practically every country on the face of the globe, including Japan, has turned up with a jazz combo of one knd or another on wax, Canada, the closest neighbor to the U.S., has not been very productive in this field. This Verve album showcases the Phil Nimmons Group, a modern-sounding combo from Toronto with many interesting musical ideas. More so than probably any other musical idiom, jazz again shows that it knows no national boundaries.

Jose Melis (MGM). Jose Melis, a fancy keyboard performer proficient in both U.S. pop and Latin-American grooves, dishes up a pleasing program of oldies with rhythm accompaniment. Included among the dozen numbers are "September Song." The Theme from "Limelight," "Serenata," "Granada," "Solitude" and other opportunities for lush arpeggios.

Herm.

VARIETY 10 Best Sellers on Coin Machines

1.	BYE, BYE, LOVE ((3)	*Everly Bros.* ... *Cadence*
2.	LOVE LETTERS IN THE SAND (6)	*Pat Boone* ... *Dot*
3.	DARK MOON (10)	*Bonnie Guitar* ... *Dot* *Gale Storm* ... *Dot*
4.	SO RARE (8)	*Jimmy Dorsey* ... *Fraternity*
5.	GONNA SIT RIGHT DOWN (1)	*Billy Williams* ... *Coral*
6.	THE FOUR WALLS (7)	*Jim Reeves* ... *Victor* *Jim Lowe* ... *Dot*
7.	TEDDY BEAR (1)	*Elvis Presley* ... *Victor*
8.	I LIKE YOUR KIND OF LOVE (4)	*Andy Williams* ... *Cadence*
9.	ALL SHOOK UP (13)	*Elvis Presley* ... *Victor*
10.	LITTLE DARLIN' (13)	*Diamonds* ... *Mercury*

Second Group

	SEARCHING	*Coasters* ... *Atco*
	A TEENAGER'S ROMANCE	*Ricky Nelson* ... *Verve*
	OLD CAPE COD	*Patti Page* ... *Mercury*
	IT'S NOT FOR ME TO SAY	*Johnny Mathis* ... *Columbia*
	WHITE SPORT COAT	*Marty Robbins* ... *Columbia*
	WITH ALL MY HEART	*Jodi Sands* ... *Chancellor*
	SCHOOL DAY	*Chuck Berry* ... *Chess*
	FREIGHT TRAIN	*Rusty Draper* ... *Mercury* *Nancy Whiskey* ... *Chic*
	START MOVING	*Sal Mineo* ... *Epic*
	COME, GO WITH ME	*Dell-Vikings* ... *Dot*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Jodie Sands' P.A.s

Jodie Sands, who has broken through with a hit on the Chancellor label with "With All My Heart," is getting plenty of work calls since.

She's set for shots on the Vic Damone, Steve Allen and Julius LaRosa video shows and she's been booked with the Alan Freed show at the Broadway Paramount Theatre starting today (Wed.) following with a flock of nitery engagements in the east.

Presley, 8-Time Golden Boy

It's not news any more when Elvis Presley turns up with another 1,000,000-disk seller. But just for the record, Presley's latest RCA Victor platter, "Loving You" and "Teddy Bear," has become the singer's eighth disk to enter the golden circle. One week after its release, the disk passed the 1,250,000 marker and Victor execs say sales are still mounting steadily. Songs are from Presley's upcoming Paramount film, "Loving You."

Other Presley 1,000,000-disks have been "Heartbreak Hotel," "I Want You, I Need You, I Love You," "Don't Be Cruel," "Hound Dog," "Love Me Tender," "Too Much" and "All Shook Up." Don't Be Cruel" is Presley's top-selling side, having hit around 5,000,000 in sales.

The 22-year-old-singer has concentrated his string of hits into a period of less than two years.

RKO-Unique Back On Platter Front With Film Tunes

RKO-Unique Records returned to recording action last week with a flock of tunes from forthcoming United Artists' pix. The dates were a&r'ed by Jimmy Krondes, who heretofore had handled promotion for the label. The diskery's recording activities came to a virtual standstill a few months ago when Joe Leahy exited to form his own National label.

Artists on the sessions were Joe Tucker and Bill Fontaine.

In a move to get the diskery into high gear, exec veepee Stan Borden has brought in Ralph Scull as chief engineer and Al Colon to take over the traffic and shipping details.

Firm is now pushing two recently acquired masters, "Turnpike Cruise," by the Charlie Ross Quartet, originally cut on the Reserve label, and "Tanganyika," by the Johnny Noubarian Quartet, which was picked up from the Demo label. In the album field, the company is rolling with three current issues, Herbie Fields' "A Night At Kitty's," Artie Wayne's "You're My Thrill" and Ted Lewis' "A Million Memories." Set for July release are Keefe Brasselle's "The Modern Minstrel," Michael Srtange's "Something Strange" and the Victor Young score from the pic, "Run Of The Arrow."

New TV Pennsylvanians

Fred Waring is on the prowl for new Pennsylvanians. Maestro wants to refurbish his orch and choral crews for his upcoming CBS-TV show as well as a 10-week road tour which follows.

Waring goes on tv for six weeks beginnning July 22 with a cross-the-board show originating from his Shawnee-on-Delaware resort.

Joe Leahy Feeds On RKO-Unique to Staff His 'National' Label

Joe Leahy rounded out the personnel setup of his new National Records operation last week. Phil Macy has come in as chief engineer heading all the diskery's technical work and Ray Meinberg takes over in the sales manager's slot. Paul Leahy will be production supervisor in charge of shipments and traffic. They were all with RKO-Unique before joining National. Joe Leahy was RKO-Unique's prexy and a&r chief.

National's advertising, promotion and publicity will be handled by Sid Ascher. Meinberg is currently is on a 35-city tour huddling with label's distributors in key areas.

Meantime, Leahy is prepping a series of LPs including two featuring G. Schirmer standards, a dance package and a vocal album of secular songs by the English Bell Singers. He's planing to the Coast today (Wed.) to dicker for some soundtrack sets.

Coniff-Cal Cagno Pards

Ray Conniff, arranger-conductor for Columbia Records, and Joe Cal Cagno, former writer-artist with the King Features Syndicate and the N. Y. Daily Mirror, have entered the music biz via a new company, Conniff-Cal Cagno Enterprises.

It's a music publishing and talent management firm headquartering in New York. Songstress Helen Dixon has already been signed to a management pact.

BMI, SPA In 'Numbers Game' Over Publishing Tieups of 21 Artists

No. 1 Film Tune

At the half-year mark, only pic tune that's made a decent dent in the bestsellers has been "It's Not For Me To Say." Song is slotted in Metro's "Lizzie" and is riding high via Johnny Mathis' disking for Columbia.

Tune was cleffed by Robert Allen and Al Stillman.

LERNER & LOEWE'S 'GIGI' RE-RECORDING

Hollywood, July 2.

New approach to soundtrack music albums is being mulled by Alan Jay Lerner and Frederick Loewe for the projected package on "Gigi," Metro tuner they're writing. MGM Records will release the album.

Tune team wants to abandon the traditional practice of merely transferring the sountrack to an album in favor of a complete re-recording of the score by the cast. They feel it will give the album an added lift and will more closely approximate the original cast albums of Broadway shows, all of which are specially recorded. There has been no decision yet. As part of the argument in favor of it, Lerner & Loewe point out that the diskery must pay for re-recording anyway, under union rules, even though the actual track is used.

Broadcast Music Inc. slapped the Songwriters Protective Association for an alleged "slur on the integrity" of a group of performers who, in statements released last week, denied favoring BMI tunes. Of the 21 names making such statements in behalf of BMI, SPA said that 14 had interests in publishing firms "subsidized by BMI."

A BMI spokesman said that both SPA's arithmetic and logic were incorrect. In the first place, none of the artists in the group had firms that were "subsidized" by BMI, that is, received guarantees from BMI irrespective of the number of earned performances. Secondly, only 10 of the 21 were, in some way, affiliated with BMI firms. Of these 10, one (Dinah Shore) had a part-interest in a BMI firm that has published only one song. Another, Rudy Vallee has not had a BMI firm in active status since 1945. Thirdly, the BMI spokesman stated that SPA had failed to point out that the artists with BMI firms also had, in virtually every case, ASCAP firms.

BMI, which released the statements by the 21 performers as a counter-blast to Bing Crosby's rap against the broadcasters and BMI, pointed out that the artists' income from their publishing interests, both ASCAP and BMI, was relatively trivial. But of the performers reacted solely to the coin involved, then it would be more likely that they would favor the other side since their ASCAP firms were generally productive of more money.

This is the BMI breakdown of the publishing affiliations of the 21 artists involved: Dinah Shore, both BMI and ASCAP; Lawrence Welk, ASCAP only; Benny Goodman, none; Gene Autry, ASCAP and BMI; Patti Page, ASCAP and BMI; Nat King Cole, ASCAP only; Rosemary Clooney, ASCAP only; Rudy Vallee, inactive; Les Paul, ASCAP and BMI; Eddie Arnold, none; Kay Starr, BMI only; Sammy Davis Jr., none; Ray Bloch, ASCAP only; Ray Anthony, ASCAP and BMI; Percy Faith, none; Lanny Ross, ASCAP only; Mindy Carson, ASCAP only (through her husband Eddie Joy); Jack Hope, none; Fran Allison, BMI only (through her husband Archie Levenson); Sammy Kaye, ASCAP and BMI; and Stan Kenton, ASCAP and BMI.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Music)	Boston—(Musher Music Co.)	Albany—(Van Curler Music Co.)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music Co.)	Hollywood—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	**PAT BOONE** (Dot) "Love Letters in the Sand"	1	2	3	1	1	1	1	3	..	7	1	3	..	1	5	1	2	1	7	146
2	2	**JIMMY DORSEY** (Fraternity) "So Rare"	3	3	2	6	3	9	6	7	10	..	2	2	..	2	7	4	4	..	1	105
3	3	**EVERLY BROS.** (Cadence) "Bye, Bye, Love"	2	5	4	2	2	..	5	8	5	..	6	1	2	..	2	..	6	..	..	93
4	4	**COASTER'S** (Atco) "Searching"	5	..	1	..	..	3	3	..	3	1	..	..	..	..	4	..	8	..	8	63
5	6	**RICKY NELSON** (Verve) "A Teenager's Romance"	..	..	..	..	4	..	2	..	..	..	5	..	1	..	6	..	7	3	..	49
6	11	**ELVIS PRESLEY** (Victor) "Teddy Bear"	..	..	..	..	..	..	9	..	6	4	..	8	6	10	..	..	3	9	2	42
7	8	**JOHNNY MATHIS** (Columbia) "It's Not for Me to Say"	..	1	..	5	9	..	7	..	..	..	..	5	..	6	3	..	..	..	..	41
8A	14	**ANDY WILLIAMS** (Cadence) "I Like Your Kind of Love"	7	..	..	..	..	..	8	..	..	..	10	4	3	..	1	..	..	10	10	35
8B	7	**GALE STORM** (Dot) "Dark Moon"	..	..	10	..	..	2	..	..	..	..	7	..	9	5	..	5	..	4	..	35
10A	13	**PATTI PAGE** (Mercury) "Old Cape Cod"	9	..	..	4	6	4	..	..	9	..	..	..	10	..	..	..	10	..	5	31
10B	5	**MARTY ROBBINS** (Columbia) "A White Sport Coat"	..	..	..	..	..	..	4	..	..	..	3	9	..	7	..	..	1	..	..	31
12	6	**VICTOR YOUNG** (Decca) "Around the World"	..	4	..	3	..	..	..	6	..	..	..	7	..	9	..	..	..	..	..	26
13	..	**DELL-VIKINGS** (Dot) "Whispering Bells"	..	6	..	..	..	8	..	..	..	..	..	..	..	..	..	2	..	..	4	24
14A	10	**ELVIS PRESLEY** (Victor) "All Shook Up"	4	..	..	9	..	..	..	..	..	..	4	..	..	..	..	6	..	..	..	21
14B	..	**LITTLE RICHARD** (Specialty) "Jenny, Jenny"	..	..	..	..	..	..	..	4	7	6	..	..	..	..	..	..	..	..	6	21
16A	12	**JOHNNY MATHIS** (Columbia) "Wonderful, Wonderful"	..	7	..	..	5	..	..	..	..	..	10	..	4	..	..	..	..	..	9	20
16B	..	**LARRY WILLIAMS** (Specialty) "Short, Fat Fanny"	..	..	8	..	..	..	..	1	4	..	..	..	..	..	..	..	..	..	..	20
16C	..	**ELVIS PRESLEY** (Victor) "Loving You"	..	..	..	..	..	..	..	2	..	..	..	..	..	..	8	3	..	..	..	20
19	19	**COASTERS** (Atco) "Young Blood"	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	2	18
20	22	**DALE HAWKINS** (Checker) "Susie Q"	..	..	7	..	..	..	..	9	..	3	..	..	..	..	..	..	..	..	..	14
21	..	**FOUR COINS** (Epic) "Shangri-La"	..	8	..	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	13
22	15	**BILLY WILLIAMS** (Coral) "Gonna Sit Right Down"	..	9	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	11
23A	..	**CHUCK BERRY** (Chess) "School Day"	..	..	..	..	..	..	..	..	..	..	9	..	4	..	..	..	..	..	..	9
23B	..	**FATS DOMINO** (Imperial) "Valley of Tears"	8	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
23C	24	**JOHNNY AND JOE** (Chess) "Over the Mountain"	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	9

Victor Expanding Plant In N.J. to Meet Disk Sked

RCA Victor is expanding its plant in Rockaway, N. J., to include a new warehouse and distribution centre. Ground clearing has begun for a one-story brick structure containing 120,000 square feet of floor space.

Although Victor opened its plant in Rockaway only three years ago, it soon became inadequate due to the steady rise in the company's disk biz. The new building will provide office space and storage for all disks produced at the manufacturing plant which, in turn, will convert its warehouse space into additional pressing facilities. L. M. Goebel, plant manager, stated that the new layout will place the Rockaway plant, which services about 20 states along the eastern coast, in a more favorable position to maintain critical production schedules.

Victor has two other disk manufacturing factories, in Indianapolis and Hollywood.

Chicago Jazzmen Aid Ailing Lee Collins

Chicago, July 2.

Local jazzmen gave forth at a benefit Sunday (30) for ailing Lee Collins. Collins, who brought his dixieland trumpet from New Orleans to Chi in the '20s, is currently in County Hospital with a dilated lung.

Concert was held in the Glenhard Firehouse in Lombard, Ill., and performers included both contemporaries of Collins in the early heyday of Chi jazz and younger musicians active here today.

Unit headed by sagebrush singer Hank Snow plays 8,500-seat Auditorium, Ottawa, July 13 with Cowboy Copas, Wilma Lee and Stoney Cooper featured.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

This wk.	Last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—New York—WMCA	Lou Dennis—WBRY—Waterbury	Eddie Gallagher—WTOP—Washington	Howie Leonard—WLOB—Portland, Me.	Perry J. Brown—WTAO—Boston	Lad Carleton—WKOX—Framingham	Leo La Brache—WMOO—Milford	Larry Brownell—WKBW—Buffalo	Joe Deane—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Al Meltzer—WHEN—Syracuse	Bill Sheridan—WADK—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Bill Wright—WBRC—Birmingham	Jon Clark—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Jim Carley—WPIN—St. Petersburg	Bill Dawson—WISE—Asheville	John Adeny—WBIG—Greensboro	Bob Larimer—WSIX—Nashville	Chuck Blore—KELP—El Paso	Roger Clark—WNOR—Norfolk	MIDWEST: Howard Miller—WIND—Chicago	Wayne Cody—WMAY—Springfield	Ed McKenzie—WXYZ—Detroit	Sandy Singer—WCTN—Minneapolis	Steve Cannon—WLOL—St. Paul-Minn	Jim Wanke—KHMO—Hannibal	Chuck Norman—KSTL—St. Louis	Bill Dawes—WCPO—Cincinnati	Bob Engel—WJW—Cleveland	FAR WEST: Jack Wagner—KHJ—Hollywood	Earl McDaniel—KPOP—Los Angeles	Jim Ameche—KPAL—Palm Springs	Jim Blaine—KCSB—San Bernardino	Dick Cook—KSFO—San Francisco	Len Ross—KDB—Santa Barbara	Don Porter—KXL—Portland	Ray Briem—KLUB—Salt Lake City	Claude Brlem—KOL—Seattle	TOTAL POINTS
1	1	9	Pat Boone	Dot	*Love Letters in the Sand	4	2	1	..	1	..	1	2	2	2	1	2	1	..	1	..	1	..	2	5	6	..	2	4	4	4	4	2	5	2	3	..	..	..	2	8	5	..	..	7	235
2	4	7	Everly Bros	Cadence	†Bye, Bye, Love	2	1	4	1	6	..	2	1	8	..	3	4	2	..	..	..	..	..	..	..	..	..	1	1	1	1	1	1	1	..	..	..	5	..	..	..	..	1	..	2	182
3	2	7	Patti Page	Mercury	*Old Cape Cod	..	4	..	5	..	..	3	5	4	1	4	3	3	3	9	..	..	2	..	2	..	..	..	6	..	..	..	4	..	3	1	5	4	1	4	..	4	5	..	10	169
4	3	14	Jimmy Dorsey	Fraternity	*So Rare	6	..	2	..	5	..	4	..	..	..	2	1	4	2	10	1	6	..	1	1	5	..	4	5	..	..	9	..	..	..	..	7	..	..	1	2	..	2	..	5	157
5	11	7	Andy Williams	Cadence	†I Like Your Kind of Love	..	..	..	..	..	..	..	..	..	10	..	5	7	..	..	..	..	1	..	8	..	..	3	2	..	2	..	6	..	8	4	..	3	4	6	1	..	..	..	..	94
6	9	4	Billy Williams	Coral	*Gonna Sit Right Down	5	3	..	2	..	1	6	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	2	8	..	7	10	1	..	..	..	2	..	..	..	6	3	..	89
7	5	9	Johnny Mathis	Columbia	*It's Not For Me to Say	1	..	6	..	7	2	..	..	..	9	..	..	..	..	1	..	..	..	..	..	..	..	7	..	8	..	8	..	5	7	..	..	..	..	7	4	..	3	2	..	88
8	32	3	Mantovani	London	*Around the World	7	..	..	..	..	..	..	..	..	..	..	..	10	8	..	..	..	..	6	4	..	..	..	..	5	6	..	..	4	7	..	..	..	3	10	5	3	..	..	..	65
9	18	11	Marty Robbins	Columbia	†A White Sport Coat	..	..	5	..	..	..	7	..	..	..	..	6	..	..	..	..	..	..	..	..	..	6	10	..	..	..	3	9	9	..	6	..	..	3	7	..	8	..	9	55
10	30	2	Elvis Presley	Victor	*Teddy Bear	3	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	3	..	2	..	..	..	..	..	1	..	..	..	..	..	..	1	53
11	..	7	Perry Como	Victor	*Girl With Golden Braids	..	..	..	..	..	..	8	..	6	8	..	7	..	..	4	..	..	4	5	..	..	..	..	..	9	..	5	..	..	..	..	..	..	..	..	..	..	..	..	43
12	7	7	Jodi Sands	Chancellor	*With All My Heart	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	..	..	8	..	10	10	2	5	..	..	..	..	..	..	42
13A	29	12	Bonnie Guitar	Dot	†Dark Moon	..	..	3	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	9	..	..	..	..	..	..	5	6	..	..	..	..	37
13B	6	6	Ricky Nelson	Verve	*A Teenager's Romance	..	..	..	4	..	..	..	..	..	..	5	..	..	..	..	3	..	..	..	..	..	..	5	..	..	..	3	..	..	..	9	..	..	..	..	..	..	..	..	..	37
15	42	5	Steve Lawrence	Coral	†Can't Wait for Summer	..	..	..	..	..	..	..	..	1	..	..	..	5	..	..	..	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8	..	..	..	35
16	22	2	Nat King Cole	Capitol	†Send for Me	10	9	..	6	..	..	..	..	5	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	4	..	30
17	19	5	Rusty Draper	Mercury	†Freight Train	..	..	..	..	..	..	..	..	3	..	..	..	..	9	..	4	..	..	..	3	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	29
18	26	3	Four Coins	Epic	*Shangri La	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	7	..	..	..	..	6	8	..	..	7	..	..	..	..	..	..	28
19	21	8	Four Lads	Columbia	*I Just Don't Know	..	..	..	..	..	..	9	..	..	7	..	..	..	2	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	2	..	..	..	25
20	20	7	Sal Mineo	Epic	†Start Movin'	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	6	..	6	..	..	..	..	8	..	..	..	..	..	..	24
21A	15	4	Victor Young	Decca	*Around the World	..	..	10	..	..	..	3	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	21
21B	44	6	Mills Bros	Decca	†Queen of the Senior Prom	..	..	..	2	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	21
23A	28	10	Jim Reeves	Victor	†The Four Walls	..	8	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	7	..	..	..	..	..	..	..	..	10	..	..	..	..	20
23B	8	8	Nancy Whiskey	Chic	†Freight Train	..	..	..	8	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	20
23C	..	1	Elvis Presley	Victor	†Loving You	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
26	33	17	Diamonds	Mercury	†Little Darlin'	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	19
27A	..	1	Ames Bros	Victor	*Tammy	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	9	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	18
27B	..	1	Frank Sinatra	Capitol	*You're Cheating Yourself	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	8	..	18
27C	39	8	Tommy Sands	Capitol	†Goin' Steady	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	18
30	..	1	Richard Hayman	Mercury	*Tammy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	16
31A	35	4	Billy Ward	Liberty	*Stardust	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	5	..	14
31B	..	1	Perry Como	Victor	†My Little Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	14
33A	12	4	Marvin Rainwater	MGM	†Gonna Find Me Bluebird	..	..	..	3	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33B	..	5	Coasters	Atco	†Young Blood	..	..	..	..	..	..	..	..	..	..	8	..	..	..	2	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
35A	..	1	Owen Bradley	Decca	†White Silver Sands	..	..	..	..	3	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
35B	..	18	Ferlin Huskey	Capitol	†Gone	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
37A	..	1	Don Rondo	Jubilee	†White Silver Sands	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	10	..	..	..	3	..	..	..	..	11
37B	45	3	Joni James	MGM	*Summer Love	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39A	..	7	Charlie Gracie	Cameo	†Fabulous	..	..	..	4	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	6	..	..	..	11
39B	..	5	Buddy Knox	Roulette	†Rock Your Little Baby	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
39C	17	10	Gale Storm	Dot	†Dark Moon	..	..	..	..	..	..	..	..	..	9	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
42A	36	12	Chuck Berry	Chess	†School Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42B	..	6	Ralph Marterie	Mercury	†Shish Kebab	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	3	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	..	9
42C	17	8	Coasters	Atco	†Searching	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
42D	..	1	Dell Vikings	Dot	†Whispering Bells	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	9

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Inside Stuff—Music

Vik Records, the RCA subsid label, has snagged another flock of artists for its roster. Among the new additions are songstresses Helen O'Connell and Julie Wilson. The Winged Victory Chorus, pianist Neil Wolfe, saxman Bobby Dukoff, guitarist Chuck Wayne have also been signed to cut albums for the label. Also joining up are several combos, such as the Rover Boys, the Gallahads and the Country Singers, plus balladeer Brook Benton and rockabilly singer Gene Morris. Herman Diaz heads Vik's album output, while Bob Rolontz pilots the singles division.

The Call Board, official organ of the Catholic Actors Guild of America, issued a Gene Buck Memorial Issue in Jne, featuring tributes to the late songwriter-producer and longtime prexy of the American Society of Composers, Authors & Publishers. George Buck, exec secretary of the Guild, wrote the leadoff tribute to his brother, who was prexy of the Guild for 15 years. Others memorializing the veteran showman are Walter Kiernan, Gene Fowler, George E. Sokolsky, Bob Considine, Frank Scully, Ward Morehouse, L. Wolfe Gilbert, and Bruce Reynolds, latter for the Lambs Club.

Decca Records' line of phonographs for the coming year has been expanded into 14 models ranging from $19.95 to $199.95, in addition to an augmented series of accessories, including disk storage racks, needles, cases, etc. Lowest-price model is a manual machine while the top-priced phonos have hi-fi features and can be used with three different speaker enclosures being marketed by the diskery. Decca is currently kicking off the sales campaign for the new machines under the tag of "Preview '58."

Next year's Newport Jazz bash may be switched to a later date because of a skedded appearance at the Brussels World's Fair next July, according to prexy Louis L. Lorillard. This year's festival gets underway Thursday (4) and continues through Sunday (7) at Freebody Park in Newport, R.I. Lorillard said arrangements are being made through the State Dept. for a touring group of Newport Jazz Festival artists to give a major performance on several nights of the Brussels event. This would mean that the 1958 festival might have to be skedded for later in the summer, possibly the first week in August, he pointed out. Lorillard field confabs with Brussels officials in Europe earlier this year

Maestro Hank Sylvern is writing his own material for a pipe organ series of albums that he'll cut for the ABC-Paramount label. He'll cut them at the Paramount Theatre where his recording sessions will start at 1 a.m., closing time for the Broadway house.

Goughan Named Manager Of Col's New PX Division

Columbia Records is going after the Armed Services Post Exchange trade. Diskery has set L. Laurence Goughan as manager of military sales,a newly created spot.

Goughan will handle both Columbia and Epic lines for the PX push. Epic is Col's subsid label. There are about 3,000 post exchanges in this country alone.

Before joining Col, Goughan had been associated with European post exchange operation for the past 12 years.

Israeli 'Hipsters' to Cap

Hollywood, July 2.

Capitol's next new offering via its international release program will be Trio Aravah, an Israeli group currently working its way through Europe enroute to the U.S. Vocal trio has been tentatively set for an appearance on the Ed Sullivan show in the fall.

Unlike other artists introduced in the Capitol series of albums from around the world, Trio Aravah has a modern music flavor. They concentrate on Israeli material, of course, but in the more modern idiom rather than traditional. It's described as the Middle East's first "hip" act.

Vik Signs Pat Susuki

Pat Susuki, Coast songstress, has been added to the roster of Vik Records, the RCA subsid label.

Herman Diaz, artists repertoire chief of the label, inked the thrush while in Hollywood last week.

Newport Grins and Bears It as Fans Invade Town for Jazz Festival

By DAVID BITTAN

Newport, R. I., July 2.

This onetime watering spot for the Vanderbilts and Whitneys was girdling today (Tues.) for the fourth annual onslaught of jazz fans from all parts of the nation.

Some 25,000 persons are expected to attend the four-day Newport Jazz Festival which opens Thursday night (4) with the traditional-style blowing of Louis Armstrong and closes Sunday night with the Count Basie band's swinging sounds.

All available hotel space has been booked for weeks. Many private citizens are dusting their guest rooms to rent them out for the four days. Restaurants are doubling and tripling their food orders. It's jazz festival time and Newporters by now know how to take care of the jazz fans.

Any resistance of the more staid citizens had to the nonconformist jazz lovers has long since melted.

This year's extraordinary talent lineup—which features a good percentage of the top jazz names in the business—is expected to draw a record crowd to the concert sessions at Freebody Park.

The opening night session has been billed as a "party" for Armstrong, who will be celebrating his 57th birthday July 4. Ella Fitzgerald will be featured vocalist. Traditionalists Sidney Bechet, Kid Ory and Jack Teagarden are among those on the bill.

After the last note sounds Thursday night at the open-air stadium, Armstrong will be the guest at a party given by Mr. and Mrs. Louis L. Lorillard, patron saints of the festival, at their Newport mansion, Quatrel.

These Lorillard parties for musicians and the press, annual affairs, are featured by jam sessions which last into the early hours.

Serious Side

The festival, directed by Boston nitery operator George Wein and run as a nonprofit venture, has its serious side, too. Free forums will be held Friday and Saturday mornings. Saturday's controversial topic will be on "Music and the Use of Habituating and Addicting Drugs." Nat Hentoff will moderate a panel comprising Dr. Paul Diamond, psychiatrist; John Hammond, jazz critics; the Rev. Norman O'Connor, chaplain of Boston University's Newman Club and a jazz expert; pianist Billy Taylor and attorney Maxwell T. Cohen.

The modern jazzmen take over for Friday night's concert. Featured, among others, will be Stan Kenton and his band, singer Carmen McRae, the George Shearing Quintet, the Erroll Garner Trio and saxophonist Stan Getz.

Saturday night's bill includes the Dave Brubeck Quartet, Dizzy Gillespie's big band, singers Billie Holiday and Chris Connor and the Gerry Mulligan Quartet.

On the bill with Basie Sunday night will be Sarah Vaughan, Lionel Hampton, the Oscar Peterson Trio, saxophonist Jimmy Guiffre and pianist Teddy Wilson.

In a Newport departure, Mahalia Jackson and the Clara Ward singers will be featured at a Sunday afternoon "Gospel session."

The Farmingdale, N.Y., High School jazz orchestra will play at the Saturday afternoon concert, along with the groups of Don Elliott and Horace Silver, among others.

Three foreign-born musicians, Japanese pianist Toshiko; Bernard Peiffer, French pianist, and Dutch accordionist Matt Matthews are on the bill for Friday afternoon's concert.

The afternoon sessions, billed as featuring "Future Jazz Greats," although many already have arrived, will have a $1.50 admission. Tickets for the evening sessions range from $3 to $5.

The festival's promoters are hoping for better weather this year than last. The opening concert in 1956 was played in a drenching rain, with some performers and the entire audience soaking wet. It rained so hard umbrellas and raincoats didn't help. The second's night's performance also was marred by rain.

But, rain or shine, the jazz festival will go on as scheduled.

The Sparks to Decca

The Sparks, a teenage combo from New Orleans where they recently won a talent contest sponsored by Universal Pictures, have been inked by Decca Records. It's an instrumental-vocal quintet in the rock 'n' roll groove. First Decca release will be an instrumental on "Old Man River" and a vocal rendition of "Merry, Merry Lou."

Decca, at the same time, has picked up a disk by "Cousin" Herb Henson originally issued on the indie Tally label on the Coast. Tunes are "Up the Path and in My Door" and "Up Yaander."

Sister of Victor Young Withdraws Biroteau Suit

Hollywood, July 2.

Helen Hill, sister of the late Victor Young, has withdrawn her suit against Jacques Biroteau, manager of the composer-conductor and head of the Victor Young music corp., after new financial arrangements were made for her.

In her L. A. Superior Court suit filed June 14, she asked for establishment of a trust for Young's musical properties and his stock holdings.

RETAIL ALBUM BEST SELLERS

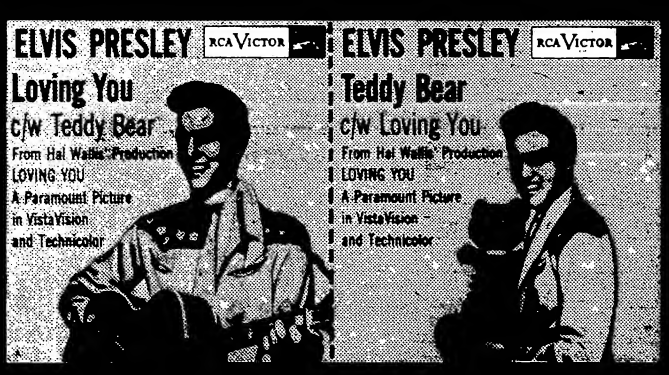
VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	New York—(Colony Music Shop)	Albany—(Ten Eyck Record Shop)	Washington (Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Portland—(6th Ave. Record Shop)	Hollywood—(Music City)	San Francisco—(Sherman Clay Co.)	Seattle—(Frederick Nelson)	TOTAL POINTS
1	1	"AROUND THE WORLD" (Decca) Sound Track (DL 9046)	9	10	8	1	4	1	1	1	1	1	1	..	2	1	1	7	1	1	3	2	2	162
2	2	FRANK SINATRA (Capitol) "Swinging Affair" (W 803)	4	1	2	7	3	2	3	3	2	..	2	2	4	4	..	5	..	2	4	3	7	138
3	3	NAT KING COLE (Capitol) "Love Is the Thing" (W 824)	1	3	3	..	2	..	2	2	4	..	4	1	1	2	..	1	4	6	7	4	9	131
4	4	"MY FAIR LADY" (Columbia) Original Cast (OL 5090)	3	7	9	3	5	8	..	4	5	2	3	10	6	6	..	3	..	3	1	10	5	105
5	6	POLLY BERGEN (Columbia) "Bergen Sings Morgan" (CL 994)	..	..	..	2	8	..	10	8	3	..	7	3	5	..	..	..	7	..	5	1	10	63
6	5	MANTOVANI (London) "Film Encores" (LL 1700)	..	..	1	4	..	..	..	5	9	..	5	..	3	..	8	9	2	..	..	7	6	62
7	7	ROGER WILLIAMS (Kapp) "Fabulous Fifties" (KXL 5000)	..	..	5	..	..	..	6	9	7	3	8	..	8	3	10	..	10	..	..	5	..	47
8	14	"KING AND I" (Capitol) Sound Track (T740)	7	..	..	..	6	4	8	..	..	5	6	8	9	..	..	..	..	5	..	..	3	41
9	8	TOMMY SANDS (Capitol) "Steady Date" (T848)	2	9	..	..	..	..	..	7	..	9	..	7	7	..	..	4	3	..	..	..	..	40
10	9	TENNESSEE ERNIE (Capitol) "Hymns" (T756)	6	..	..	..	7	..	5	..	..	..	9	..	..	..	5	2	6	..	..	..	..	37
11	10	LESTER LANIN ORCH. (Epic) "Dance to Music of" (LN 3340)	..	..	4	..	1	..	7	..	8	..	..	..	..	..	3	..	..	..	..	..	8	35
12	16	LENA HORNE (Victor) "Lena at the Waldorf" (LOC 1028)	..	2	..	8	..	6	..	..	..	..	..	..	..	..	..	..	..	..	2	8	..	29
13	15	HARRY BELAFONTE (Victor) "Ev'ning With Belafonte" (LPM 1407)	..	8	6	..	..	..	4	..	..	..	..	..	..	..	..	..	5	..	6	9	..	28
14	13	"OKLAHOMA" (Capitol) Sound Track (SAO 595)	5	..	..	..	..	7	..	..	10	6	..	9	..	..	..	10	..	10	..	..	4	27
15	12	HARRY BELAFONTE (Victor) "Calypso" (LPM 1248)	8	..	10	5	10	..	..	..	..	..	..	..	10	..	..	6	8	..	9	..	..	22
16	..	"NEW GIRL IN TOWN" (Victor) Original Cast (LOC 1027)	..	5	..	..	..	..	5	..	10	6	..	..	..	..	..	..	..	..	..	..	..	18
17A	19	"EDDY DUCHIN STORY" (Decca) Sound Track (DL 8289)	..	..	..	..	9	3	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	15
17B	17	TENNESSEE ERNIE FORD (Capitol) "Spirituals" (T618)	..	..	..	..	..	..	..	..	..	..	..	6	..	..	4	8	..	..	..	..	..	15
19	18	ELLA FITZGERALD (Verve) "Rodgers & Hart" (MGV 4002-2)	..	..	..	6	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	6	..	14
20	14	ROSEMARY CLOONEY & HI-LO's (Col.) "Ring Around Rosie" (CL 1006)	..	..	..	..	..	..	..	..	..	..	10	..	..	..	2	..	..	..	8	..	..	13
21A	22	ELLA FITZGERALD (Verve) "Ella Sings Porter" (MGV 4001-2)	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
21B	..	JUDY GARLAND (Capitol) "Alone" (T 835)	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	6
23A	..	DUKE ELLINGTON (Columbia) "Ellington at Newport" (CL 934)	10	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	5
23B	23	ROGER WAGNER CHORALE (Capitol) "House of the Lord" (T-8365)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	5
25	20	DICK HYMAN (MGM) "60 Great All Time Songs" (E 3535-6-7)	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

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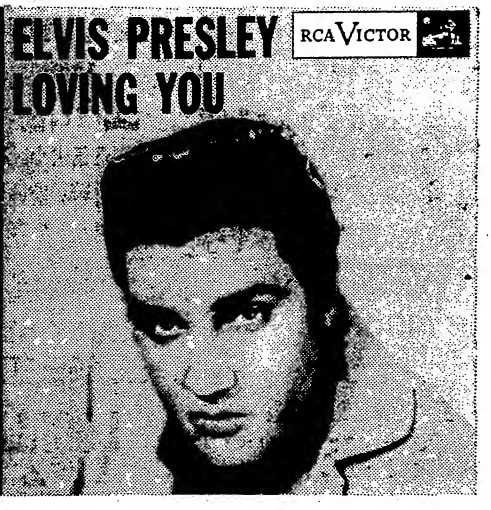


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On The Upbeat

New York

Abbey Albert orch into the Sheraton-Astor Monday (1) for indefinite stay . . . Jean Martin named women's chairman of the recording and disk jockey committee for multiple sclerosis . . . French jazz pianist Bernard Peiffer brings his trio into the Composer July 4 . . . Ray Carle Quartet moved into the Hotel Statler's Cocktail Lounge last week . . . NBC-TV's "Tonight" show picked up Signal Records' cocktailery at the Hotel New Yorker's Golden Thread Cafe last week . . . Chris Connor opened at the Bolero, Wildwood, N. J.

Ann Reisman, Decca-Coral publicist, engaged to Marty Hoffman, Coral's eastern promotion man.

London

Maurice Scopp, Robbins Music Corp. topper, planed out of London for New York 10 days ago after a three-week European business trip . . . Mike Stewart, manager of The Four Lads, who are currently playing a British vaude tour, left for the U.S. last week after a one-week quickie taking in Paris and London. During his stay he had talks with execs of the Philips recording label . . . A total of 18 bands, ranging from rock 'n' roll to mambo outfits, took part in a day cruise to France last week . . . Alan Gibbs has taken over the vocal chores with the Frank Weir orch . . . Composer Frank Loesser scheduled to arrive in London within the next week to arrange the West End presentation of "Most Happy Fella" . . . Songstress Rosemary Squires off on a four-week tour of British service bases in Cyprus and the near East.

Hollywood

Louis Armstrong set for a one-week stint at the Warner Theatre in Atlantic City July 9. He then opens at the Sands Hotel, Las Vegas, for a four-week stand July 17 . . . Dorothy Shay set for her annual three-week date at the Riverside, Reno, Aug. 15 . . . Stan Irwin set comedienne Jean Carroll to open with Marge & Gower Champion at the Sahara, Las Vegas, Oct. 22 . . . The Windsors, musical harmony trio, open at Marineland Restaurant July 9 . . . Frankie Laine opens a 10-day stand July 7 at Cal-Neva Lodge, Lake Tahoe . . . Mary Kaye Trio opens three-week stand at the Sahara rhythm tune, is belted energetically-Mello Men signed to provide background music for the "country style" musical score Jack Marshall is composing for C. V. Whitney's "The Missouri Traveler" . . . Dean Jones making the local deejay rounds plugging his latest MGM disk, "Hush-A-Bye" b/w "Gunpoint Ridge" . . . NBC-TV has purchased "The Lonely One," tune penned by Johnny Western for the web's series, "Boots and Saddles"

Chicago

Spike Harrison booked for Moose Club, Champaign, Aug. 5 for three weeks . . . Jack Teagarden will play the Crest Lounge, Detroit, Sept. 10-22 . . . Bob Gibson to cut folksong album for Decca . . . Diamonds with Dan Belloc orch to tour midwest starting in Milwaukee July 7 and winding up July 21 in Chicago . . . Sleepy Laners into McCurdy Hotel, Evansville . . . Streamliners with Diane Gayle at Moose Club, Champaigne, last week for two frames . . . Dick Contino orch at Aksarben Coliseum, Omaha, Aug. 6-7 . . . Herb Lance here for rhythm & blues concert at Civic Opera House Sun. (30) . . . Composers at Suttmillers, Dayton, O., July 15 for three weeks.

San Francisco

Lovey Powell, with Brooks Morton on piano, opened at Romanoff's Crown Room atop Nob Hill. Between sets Jack Nebergall strums the harp . . . the original Fack's has returned to a jazz policy with George Cerutti Quartet.

Frances Faye opens July 24 at Fack's II . . . Ralph Sutton moves into the suburban Dabville Hotel (26) . . . Ronnie Kemper and Betty Reagan, out of Detroit, going into the Domino Penthouse . . . Bob Hodes filling in for Turk Murphy at the Tin Angel while Murphy's at the Newport Jazz Festival . . . KPFA starting a series on the Lu Watters band (Turk Murphy, Bob Scobey, Clancy Hayes, Wally Rose, et al.) at the late, lamented Hambone Kelly's . . . Moana Surf Club will reopen with Virgil Gonsalves band . . . Joaquin Garay negotiating for a Frisco club.

Pittsburgh

Woody Herman and the Herd booked for a one-nighter at the Copa July 10 . . . Illinois Jacquet set for the Rock 'n' Roll Room the week of July 22 . . . Tiny Wolfe, longtime bandleader at Copa, will go out as a single turn weeknights over the summer when Copa switches to weekend operation . . . Tony Little, organist, renewed until Labor Day at Carlton House's Town & Country Lounge . . . Johnny Costa, staff pianist at KDKA-TV, will be on the Chatham College music faculty again next term . . . Marty King orch, which had been at Colonial Manor Fridays and Saturdays only, now playing nightly with opening of White Barn Theatre strawhat season. Playhouse adjoins the Manor . . . Teddy Zupka, organist, had his option picked up at Shamrock Room . . . Dave Tamburri orch renewed again at Beverly Hills Hotel.

Kansas City

Tommy Reed orch closes a long winter-spring stand at the Hotel Muehlebach's Terrace Grill July 4. Crew takes a vacation, then opens at the Martinique, Chi, Aug. 5, following that with a September stand at Lake Geneva, Wis. . . . Joe Reichman orch takes over the Terrace Grill July 5 for a 12-week stand, repeating the policy of the Muehlebach last summer . . . Charles Drake orch has returned to the Drum Room of Hotel President, coming up from a Texas stand . . . Madcaps, currently in the Terrace Grill, are set for the Palace, N. Y., July 5 for a week . . . Charlotte Politte fingering the piano between orch sessions in the Terrace Grill . . . Carmen LeFave Trio recently took over the stand in the Muehlebach's Cafe Picardy . . . Les Harding orch, who had the Pla-Mor Ballroom sold out from under them, have taken up a new stand at Moley's Ballroom.

ASCAP-TV

Continued from page 41

insisted they had no control over the songwriters one way or another. (Hammerstein, though not a plaintiff in the suit directly, has been an active supporter of the litigation. Paul Cunningham, ASCAP prexy who was also present at the negotiations, is a plaintiff in the suit.)

The broadcasters also refused to renew the present agreement because they noted that there was some feeling among video station operators that ASCAP was getting too much money. ASCAP earned about $10,000,000 from the video industry last year and, if the current licensing fees are maintained, is figured to earn more in succeeding years as the video industry's earnings go up.

Meetings Continue

While the respective negotiating committees were unable to see eye to eye at the first session, the video industry's counsel, former Federal Judge Simon H. Rifkind, and ASCAP general counsel Herman Finkelstein will continue to meet until the next general powwow in about a month. It's understood that there's some feeling on both sides that if the current pact is not renewed at an early date, there should be a complete rewrite of the contract.

Under the current pact, ASCAP's blanket license for stations calls for a 2.05% cut of net revenues from sale of airtime after certain deductions. Networks, under a blanket deal, pay 2½% of net revenue from sale of airtime plus a sustaining program charge of $150 per affiliate per year. The per-program license rate is 9% of the net revenue from the sale of programs using the Society's music.

M-G-M Records
TOP HITS OF THE WEEK

JONI JAMES
SUMMER LOVE
and
I'M SORRY FOR YOU MY FRIEND
K 12480 MGM 12480

Marvin Rainwater
GONNA FIND ME A BLUEBIRD
K 12412 MGM 12412

CONNIE FRANCIS
EIGHTEEN
and
FADED ORCHID
K 12490 MGM 12490

RAY CHARLES SINGERS
AROUND THE WORLD
and
TAKE A TRIP TO MEMORY LANE
K 12507 MGM 12507

ART MOONEY AND HIS ORCH
THE PARADE IS PASSING ME BY
and
HONEST LOVE
K 12503

CHUCK ALAIMO QUARTET
LOCAL 66
and
HOW I LOVE YOU
K 12508

M-G-M RECORDS
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recorded by
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Capitol
Famous Music Corporation

Fast climbing the charts . . .
DON'T CRY MY LOVE
A Great Vocal Rendition by
VERA LYNN
on London Records (#1729)
THE B.F. WOOD MUSIC CO., INC.

IT'S NEW
IT'S CALYPSO
IT'S ROSEMARY CLOONEY
WHO DOT MON, MOM?
Columbia #40917
REMICK MUSIC CORP.

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RECORDING STUDIOS
REHEARSAL ROOM
COMMERCIAL PHOTOGRAPHER
ETC., ETC.

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LANE BROTHERS:
DING DANG DANGLIN' c/w
UH-UH HONEY
with Joe Reisman's Orchestra 47/20-6900



BOB JAXON:
BEACH PARTY
c/w
I'M HANGIN' AROUND
47/20-6945



LOU MONTE:
THE WIFE (La Mogliera)
c/w
MUSICA BELLA
(The Beautiful Music of Love)
with Hugo Winterhalter's Orchestra and Chorus 47/20-6951



HANK SNOW:
MY ARMS ARE A HOUSE
c/w
TANGLED MIND
47/20-6955



EXPLODING BIG ALL ACROSS THE NATION—THE AMES BROTHERS' **ROCKIN' SHOES** c/w **TAMMY**
(from the Universal-International film "Tammy and the Bachelor") with Joe Reisman's Orchestra and Chorus 47/20-6930

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3 ASCAP Pubs In Test Case Vs. Store's Tune Use

A test case to determine whether a retail store with its own music system has to pay license fees for the use of copyrighted music is shaping up as a result of a suit filed in N. Y. Federal Court against the Lane Bryant store in Manhasset, L. I., by three ASCAP publishers. ASCAP already has several stores among its licensees, but since Lane Bryant, after several discussions, believed they were exempt from the licensing provisions, it was decided to test the case in court.

Issue has come to the fore since an increasing number of establishments are using their music setups with LP disks played over amplifier systems. Where wired music services are used, the establishments are automatically licensed by the central source which pipes out the music.

Publishers bringing the action against Lane Bryant are Famous, New World and Chappell. Plaintiffs asked the court to restrain the store from performing their songs and to award statutory damages of $250 per infringement, plus court costs and attorney fees.

Revel's 'Ghostrophobia'

Composer Harry Revel is due for an album splash via Vivian Della Chiese's indie V.I.P. Records. Diskery has latched on to 20 original Revel pieces for a two-album packaging.

The first album will be tagged "Visions in Color," a mood music package. Second set will be called "Ghostrophobia," which will spotlight rhythm instrumentals.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	PAT BOONE (Dot)	Love Letters in The Sand*
2	3	EVERLY BROS. (Cadence)	Bye, Bye, Love†
3	2	JIMMY DORSEY (Fraternity)	So Rare*
4	4	ELVIS PRESLEY (Victor)	All Shook Up† / Teddy Bear*
5	6	COASTERS (Atco)	Searching† / Young Blood†
6	..	ANDY WILLIAMS (Cadence)	I Like Your Kind of Love†
7	8	GALE STORM (Dot)	Dark Moon†
8	9	RICKY NELSON (Verve)	A Teenager's Romance* / I'm Walkin'†
9	5	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* / Wonderful, Wonderful†
10	7	MARTY ROBBINS (Columbia)	A White Sport Coat†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LOVE LETTERS IN THE SAND	Bourne
2	2	*SO RARE	Robbins
3	3	†DARK MOON	Dandelion
4	9	†BYE, BYE, LOVE	Acuff-Rose
5	4	†A WHITE SPORT COAT	Acuff-Rose
6	..	†SEARCHING	Tiger
7	5	†THE FOUR WALLS	Sheldon
8	7	*A TEENAGER'S ROMANCE	Aztec
9	6	†ALL SHOOK UP	Presley-Shalimar
10	10	*IT'S NOT FOR ME TO SAY	Korwin

(*ASCAP. †BMI)

Trade-In Booms Victor Longhairs; 400% Up in May

RCA Victor's trade-in program for classical disks clicked big with a 400% boost in longhair sales during May as a result. W. W. Bullock, chief of Victor's album division, said that dealers credited the trade-in program with boosting traffic in a normally dull month. Promotion involved dealers giving a $1 trade-in allowance on old albums towards the purchase of a new Victor classical LP.

In the New York area, because of the prevalence of price-cutting, there was little activity in the promotion, Bullock reported. But Boston, despite price-cutting, did strongly with the plan. Some customers were reported to have traded in their whole 78rpm libraries to get started on the first LP purchases.

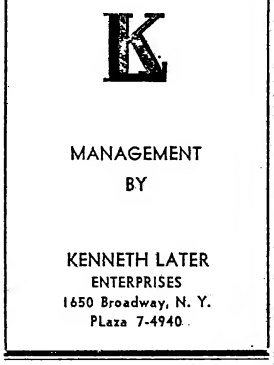
One dealer in Los Angeles received over 1,700 78 rpm albums while a Chicago outlet reported that one customer brought in 104 old-speed albums at one time. Similar incidents occurred in other parts of the country.

The promotion was sparked by a $250,000 ad campaign on the local level in addition to national mag displays and commercials on network video shows. At this point, Victor has not decided what to do with the old trade-ins. They are currently being counted at the distribution centres.

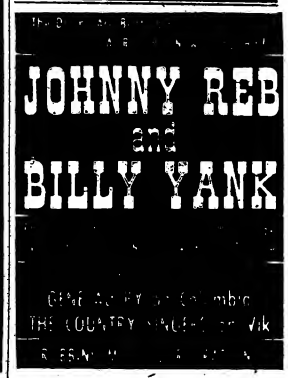
Ivan Mogull to Europe

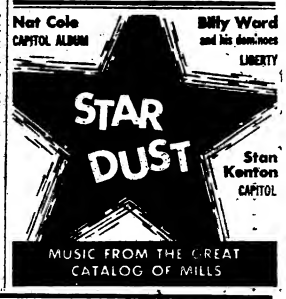
Publisher Ivan Mogull left for a six-week European trek Friday (28). First stop will be in London where he'll launch Ivan Mogull Ltd.

He also plans to o.o. the publishing potential in France, Spain and Italy for his own indie operation.









AMI

Continued from page 41

shortly after the actual civil anti-trust complaint was filed.

This is the third of a series of such actions in connection with the distribution of jukeboxes. Earlier, the Government settled similar actions against J. P. Seeburg and Wurlitzer, via consent decrees.

"The judgment," said Victor R. Hanson, head of the antitrust division, "prohibits from restricting, or limiting, the persons to whom its machines will be sold. Further, it prohibits restrictions, or limits, by AMI on territories in which its distributors may sell the coin-operated machines.

"It also bars the cancelling of any distributorship franchise because of the failure, or refusal, of a distributor to limit or restrict his sales, or the territory in which he may chose to sell. The defendant, AMI, is also prohibited from maintaining a list of purchasers, or serial numbers of coin-operated machines purchased from its distributors, and using any such list for the purpose of restricting or limiting the territories in which, or persons to whom, distributors may chose to sell AMI products."

Royal Records

Continued from page 41

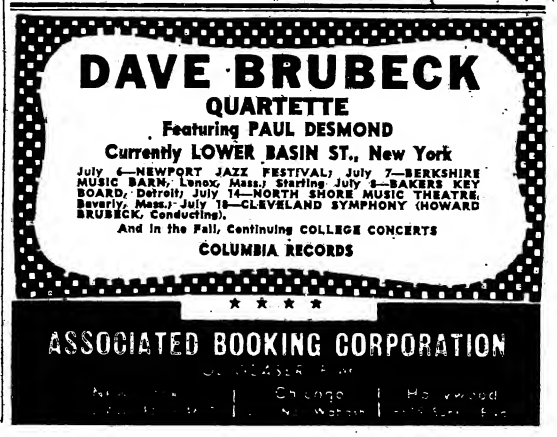
agent trustee, who is owed $14,000 by Royal for mechanical royalties. Several months ago, Hooke had signed a confession of judgment acknowledging the debt, and he agreed to pay off in regular quarterly instalments. Fox, through his attorney Julian T. Abeles, stipulated that if the payments were not made promptly, the whole debt would become immediately payable. The judgment, moreover, was worded in a way that made the corporate officials personally liable, so that the bankruptcy proceedings may not affect the debt to Fox.

Other creditors on Royal's books are Capitol Records, for $7,100; Commodore Records, $8,080; Globe Albums, $2,152; Globe Productions, $5,000; Forshay Music, $10,000; Music Performance Trust Fund, $2,000; Arc Music, $2,000; M. Warren Troob, $1,200 for legal services; Cospat Distributing, $1,193; Birdland Presents Inc., $4,000, and Music Publishers Holding Corp., $1,800.

Hearings on the bankruptcy petition are due to be held next week.

Ruth Brown, Bo Diddley and the Paul Williams orch will be in a rock 'n' roll show coming to the Municipal Auditorium, San Antonio, July 13. Also on the bill will be the Five Satins, the Coasters, the School Boys and the Drifters.





BONIFACES' BLUECHIP BINGE

Wildwood's 'Supermarket Special'; 3,100-Seat Cafe, ½ Acre & Names, Too

Wildwood, N. J., July 2.

The trade is watching with interest a new experiment in cafe entertainment being tried out here. The new Beach Club at Diamond Beach Lodge, just south of Wildwood Crest, is believed to be one of the few cafes ever to seat 3,100 persons at one time for a plush, "supermarket" form of after-dark entertainment. Originally planned to seat 2,300, the finished product now comfortably seats 3,100. A small army of 150 employees are on duty.

Covering 20,000 square feet of space, or nearly half an acre, the club is semi-circular in design with six descending tiers divided by silver ropes. The floors are covered with nearly 2,000 yards of rich, deep red plush carpeting. The decor is flaming red and jet black. The four bottom tiers are devoted to tables while the top tiers are bars.

The dance floor is a sharp departure from the usual night club postage stamp type. It can comfortably accommodate 250 couples. It is surfaced in a tri-colored cinnamon brown, red and black.

The management has invested in theatre-type sound systems with unusual attention to acoustics. Elaborate stage lighting includes banks of overhead and footlights, special dimming equipment and follow-spotlights.

The waiters wear scarlet mess jackets with gold braid epaulets, and dark trousers. Male patrons are required to wear jackets, despite the summer resort atmosphere.

The entrance is an adaptation of classical Greek style architecture. The exterior lighting is designed to emphasize the broad white horizontal bands and vertical blue sawtooth effect of the facade of the drum-shaped building. An 80-foot sign in blue neon is visible for seven miles and from the nearby Garden State Parkway. The building is completely airconditioned and dressing rooms are designed to be especially spacious and comfortable.

During a trial run, the spot has been attracting large crowds with the Charlie Spivak band and singers Barbara Bowman and Keddy Lester. Word-of-mouth and the entertainment world grapevine have given the club tons of support before the doors even opened. The full impact is not expected to be felt until tomorrow (Wed.) night when the complete show with Frankie Laine moves into the big room. Show will include Corbett Monica and Danii & Genii Prior.

Spike Jones bows in July 14 for 10 days, followed by Ted Lewis and the "Calypso Carnival" starting July 24, also for 10 days. Martha Raye is picking her own supporting acts for her Aug. 2 opening, while Lou Monte has been added to the Eartha Kitt and Gypsy Rose Lee show from Aug. 12-16. The McGuire Sisters bill Aug. 17-26 will include Ned Walsh, the Priors and the Capri sisters. Allan & DeWood will appear with Nat King Cole in the season closer from Aug. 26 to Labor Day.

The new Skyway Lounge overlooking the ocean will feature pianist Penny Parker and the Skyliners trio.

COLE, CHRISTY'S 19G IN FRISCO ONE-NITER

San Francisco, July 2.

"Record Star Parade" topped by Nat King Cole, June Christy, Nelson Riddle orch, among others, scored a near sellout of $19,000 in a onetimer Sunday evening (30) at the Civic Auditorium, here. Top was $4 with nearly 6,000 attending.

Start of the show delayed nearly a half-hour because of the last minute rush. Charley Stern handled the promotion for Carlos Gastel, Cole's manager.

N.J.'s West End Casino Playing Acts Weekends

The West End Casino, West End, N.J., will resume weekend talent operations July 5 when Alan Dale and Lou Alexander work the spot for two days. Meg Myles and Will Jordan go in July 12 and Gene Balos and Millie Vernon hit the cafe July 19.

Spot has been established many years and at one time had full-scale name shows.

Tiff With Unions Douses Hamid's Flushing Show

The George A. Hamid Water Circus slated to have opened tonight (Wed.) at Flushing Meadows Amphitheatre, Flushing, N.Y., has been called off after breakdown of negotiations with various unions.

According to Hamid, conditions imposed upon him by various crafts would have made operation impossible. One of the major offenders, he said, was the United Scenic Artists, which Hamid declared didn't want to permit him to use his own sets, demanded royalty on what was hung as well as on costumes that were brought in. Stagehands, he declared, increased wages over last year and didn't want to permit seven-night operation. Another offender, Hamid said, was the American Federation of Muscians which demanded 22 men for this project instead of 14 or 15 that it would require.

Hamid declared that it was tough enough trying to make a go of this because of the uncertain weather element and the necessity to pay the cast whether worked or not, without having to pay the upped union demands. In addition, ATAM didn't permit his own pressagent, but wanted him to hire two others.

(Continued on page 52)

Champ Divers Booked For Mpls. 'Aqua Follies'; 140G From Det. Angels

Minneapolis, July 2.

Al Sheehan's locally produced annual "Aqua Follies," July 17-28, a major attraction of the Aquatennial, summer mardi gras here, will have as its headliners Olympic and world diving champions Pat McCormick, making her professional debut, and Jauquin Capilla, for the first time in the show, plus the perennial Bruce Harlan.

Other pool principals will include Charlie Diehl, Hobie Billingsley and Orwin Harvey, "Follies" regulars, and Al Coffee, Bill Woolsey, Jimmy Goodhead and Johnny Bower. Stage end will have singer Jimmy Carroll, musical comedy performers Marilyn Delaney and Mitchell May, comedian Charlie Dunn and Chinese "hillbillies" Ming & Ling. There'll also be the usual 24 precision "Aqua Dears" and same number of stage "Aqua Darlings."

6 Detroiters Kick In

Detroit, July 2.

Half a dozen Detroiters, only one a pro, are backing to the tune of $140,000 "Aqua Follies of 1957," dated for Aug. 19-31 at Belle Isle, playspot in middle of the Detroit River.

Rental of City of Detroit pool on island, costing $5,000, has been paid by group composed of Bill Dennis, board of commerce; Nat Miller, general manager Service Parking Corp.; Jack Frost and Mac MacGiverin, electrical contractors; Ed Knight, sound reproduction biz, and Al Rice, theatreman.

CAFE CRISIS IN SALARY SPIRAL?

By JOE COHEN

The nitery field is passing through a crisis, resulting from an unbridled raising of salaries to levels beyond even those of Las Vegas and Miami Beach spots. Talent agencies as well as operators are voicing the fear that the salaries being hurled around by large-seaters may force a general upbeating of stipends and thus further narrow down the number of cafes, raise menu prices and make availability of names even scarcer.

The agencies fear that under present tax laws a name can only play a specified number of cafe dates. With higher salaries, that amount will dwindle considerably among the higher echelon of names.

The latest and probably the most alarming entry in the high salary sweeps is Ben Maksik, operator of the Town & Country Club, Brooklyn. He has lined up a schedule for next year that includes Jerry Lewis, Sept. 9; Ritz Bros., Sept. 27; Alan Gale and the Celebrity Club Revue, Oct. 14; Victor Borge, Nov. 15; Johnnie Ray and Jean Carroll, Dec. 3; Sophie Tucker, Jan. 24; Harry Belafonte, March 21; Tony Martin, May 9, and Tony Bennett, June 6. Other deals are in the works.

It's been Maksik's problem to get topliners to hit the remote reaches of his Brooklyn location and to fill the 1,750 seats therein. Under normal salary conditions, Maksik would be unable to overcome the traditional playing values of Manhattan's Copacabana and Latin Quarter, and thus has had to take the rubber bands off his roll and

(Continued on page 52)

Lena's Horne of Plenty; Cracks L.A. Grove Mark

Los Angeles, July 2.

Highest net profit ever achieved in the room has been racked up by Lena Horne in the first two weeks of her four-and-a-half-week stand at the Cocoanut Grove. She has been playing to virtual capacity audiences nightly.

In addition to the record number of covers, Miss Horne has attracted a heavy spending audience. As a result, according to entertainment director Gus Lampe, net profit on the run thus far is 38% ahead of the mark set by former record holder, Harry Belafonte.

Palace Dropping Vaude—Again; Eyeing Straight 'Big Film' Policy

Jersey Stage Coach Liquor Dimout for Strip Displays

License of the Stage Coach Inn, S. Hackensack, N. J., was lifted for 15 days by the N. J. Alcoholic Beverage Commission, starting Sunday (30). Suspension came as a result of a charge of permitting a "lewd and immoral" act at the spot last February. Sherry Britton was on the bill at that time.

Owners pleaded "no defense."

Pierre's Cotillion Pondering Policy On Acts in B.O. Dip

Talks are now going on by executives of the Hotel Pierre, N. Y., to determine whether there will be a talent policy in the Cotillion Room. Decision is expected to be made this week since any delay may automatically mean that names will have to be dropped on the basis that most hotels are grabbing up what headliners become available.

Reason for the indecision lies in the fact that earnings in the room dropped considerably last year. There were a few performers, notably Celeste Holm and Lilo, who made money for the house. Otherwise, profits were down.

Presently, the Cotillion Room is operating through the summer with only an orchestral policy. Whether this will be continued into the fall without name act lures is one of the subjects up for discussion.

The removal of the Pierre from the talent ranks would break an important link in the N. Y. hotel room circuit. The Cotillion is regarded as a prestige booking, along with the Persian Room of the Plaza, Empire Room of the Hotel Waldorf-Astoria and the Maisonette of the St. Regis. Because of its prestige, the Pierre was able to get some of the top names to go in at prices less than that which they obtained in other cafe situations.

Stanley Melba has booked the house some years, with most of the seasons being regarded as highly successful.

The Palace Theatre is planning to drop vaudeville. The last bastion of pure vaude on Broadway and probably in the U. S., the house last week posted a two-week notice for band, stagehands and acts, to take effect week of July 11. Business has been off for some time at the house, and although it hasn't taken any severe losses and may have even come out slightly ahead on the vaude deal, the Palace may make a bid for taller coin by going after big pictures, and possibly making the house available for legit shows.

Sol Afl Schwartz, RKO Theatres president, states that the probabilities are that the Palace will continue with its present policy, but notice was put up as a protective measure. "It's not our intention to close the theatre," he said. He explained that the procedure of putting up a notice was normal so that the house would be in position to move in should anything come along.

The danger with this kind of procedure, however, lies in the fact that musicians and stage crews start to disappear, and should the theatre continue sometimes the backstage and pit quality deteriorates.

The Palace presently has a commitment with Jerry Lewis to play there around Christmas time. But nothing has been pactcd for that deal. It's believed that the house will go in for two-a-dayers as the names become available.

Nothing definite is set for the Palace. The house may continue from week-to-week even beyond the present established deadline. In that event, the notice will remain posted so that the talent can be dropped at a given moment. Delay in getting a picture that can launch a straight film policy, or availability of talent that might mean an added measure of income for the Palace, may cause a temporary continuation of four-a-day.

The Palace has been handicapped by the fact that it's been on a comparatively low budget which rarely went over $4,000 for eight acts. It was impossible to get names at these prices, except some oldtimers who drew the social security set. Booker Dan Friendly is regarded in the trade as having been instrumental in getting acts that would ordinarily cost more than the allotted budget. The Palace had been regarded as a showcase from which acts were booked on vaudeo shows and went to other N. Y. situations such as Radio City Music Hall and the Roxy. The theatre was also an aid in showcasing talent for local bonifaces and bookers.

The Palace during its vaude tenure was also instrumental, during its two-a-day showings, in launching the return of Judy Garland to American audiences. It also preemed Jerry Lewis, and provided Danny Kaye with a rostrum for a long run.

House opened during its latterday revival on May 19, 1949. Its latest vaude run will be a month or so over eight years.

New England Up in the Clouds

Rhode Island Giving Gladhand to Rainmaker, But In Mass. Resorts and State Laws Are Dampers

Boston, July 2.

Al fresco show biz, which has been having a bonanza because of an almost month-long drought and heatwave in New England, is threatened by artificial rainmaking, but Massachusetts outdoor amusement interests need not worry because the state's complex laws regarding artificial cloud-seeding.

Rhode Island has already negotiated for the services of a rainmaker, and Prof. Wallace E. Howell of Lexington, Mass., a pro rainmaker, has presented his pitch to John L. Rego, R. I. director of agriculture and conservation. Only a greenlight from the R. I. attorney general, expected hourly, is needed to start the cloudseeding.

However in Mass., where officials of the Brockton Fair, Eastern States Exposition, and operators of lake resort areas, amusement parks, strawhatters, summer arts festivals and concerts would certainly voice objections to rainmaking, the meetings and hearings necessary to get a rainmaking project started would take so much time that a decision either way would be reached far too late to benefit anyone.

To get an artificial rainmaking project started in this state, an individual or interested group would have to make formal application to the Weather Amendment Board, made up of the commissioners of agriculture, public health and conservation. The board would then have to call for a public hearing, with representation also by the Water Resources Commission and the Industrial Division of the State Dept. of Commerce.

At such an open public hearing, anyone or any group could appear in opposition to the rainmaking project. This would take so much time that the drought would either have done its damage, normal rain would have relieved the situation, or a decision either way would be too late.

Massachusetts is not too hipped on artificial rainmaking anyway, it seems. Back in 1952, the Worcester County Farmers Field Day wanted to stage an experimental rainmaking project to see what the results might be. But the Weather Amendment Board said no, that such an experiment was not considered justified.

KY.'S BEVHILLS PACTS NAMES TO YEAR'S END

The Beverly Hills Country Club, Newport, Ky., has lined up enough shows to last the balance of the year. Inn is now starting to book into 1958. In some instances, secondary acts are still to be set. However, the headliners have been pacted solidly.

Following the July 5 session with Jane Froman and Georgie Kaye, Rusty Draper is set for July 19; Andrews Sisters, Aug. 2; Steve Lawrence and Gene Baylos, Aug. 16; Johnny Puleo, Aug. 30; Novelites and Carmel Quinn, Sept. 13; Don Cornell, Sept. 27; Gloria De Haven and Al Bernie, Oct. 11; Ted Lewis, Oct. 25; Ben Blue, Nov. 8; Gunty and Eydie Gorme, Nov. 22; Nelson Eddy, Dec. 6; and Olson & Johnson, Dec. 20.

Salisbury Beach's 'Great Conversion' In Dry '57; Liquor-to-Lobster, Etc.

Salisbury Beach, Mass., July 2.

"No booze" policy here has switched some nitery spots from cafe society to teenage jukebox softdrink recreation centers, made arcades and skill game resorts out of others and converted former bars into souvenir, knick-knack and religious articles salesrooms.

What happens to a lush beach spot with 44 liquor places when curfew strikes is aptly illustrated by the signs now up on former hot spots. "Gift Shop," "Live Lobsters," "Fish 'n' Chips," "Chinese Food."

Salisbury's dry vote in the last election forced the nitery ops to switch to new businesses or pull out. They've decided to fight it out this season, hoping for a revival of liquor next year, and have set up a plan for a seven-man liquor commission for which they'll ask legislative authority.

Meantime, Dennis Mulcahy's once brightly lit seven nights a week 1,200-seater with some of the biggest names in show biz is now a weekend only cafe-type dancery. Here with the McGuire Sisters, Frankie Laine, Patti Page, Johnnie Ray, Sammy Davis Jr., Tony Bennett, Teresa Brewer, and other such names would ordinarily be skedded, Georgie Kaye and a 14-piece dance orch plays while the customers sip on softdrinks. Last season, the McGuires broke the Frolics attendance record with 16,000 paid admissions for a week's stint. This year things are much different and the club's Sidewalk Cafe is now a Skee-ball.

Jenny's nitery, once a showcase for top burlesque artists, is now an amusement arcade. Eddie Mogab's intimer is in the fish, chips and lobster biz. Another former night spot is a jukebox recreation center for teeners. Joe O'Shea's Oasis is now a Chinese beanery.

Charlie Gamanick, last year a night club op, now runs a Kiddyland where moppets ride with a popcorn kick. McKenzie's package store is now a meat market. Several spots are shuttered for the time being, and the beach front has for the first time empty stores.

Ops are concentrating on the plan for next year. A group of citizens will petition the State Legislature for authority to set up a seven-man commission to handle the liquor biz if it is revived. The commission would award licences and reports are that not 30% of the number operating last season would be permitted. The townspeople can vote on liquor in the state election next November.

GRANADA FESTIVAL'S ROSTER OF VIRTUOSI

Granada, July 2.

In a setting of Moorish splendor, Granada's International Dance and Music Festival bowed in here for its sixth successive year. Longhair music and ballet acts take place within or adjacent to colorful world wonder Alhambra and festival has become a serious turismo rival to Venice, Aix-En-Provence, Lucerne, Bordeaux, Florence and other roofless highbrow meeting grounds.

Featured soloists this year are Jose Iturbi, Wilhelm Kempff, Victoria de Los Angeles, Alfredo Campoli (violin) and Gaspar Cassado (cello). Opening all-Beethoven concert onstaged Kempff as piano soloist with the Spanish National Orchestra under the baton of Ataulfo Argenta. Festival will give first world reading of top Spanish composer Cristobal Halfter's "Two Movements for Kettle-Drums and String Orchestra."

The dance section opens June 28 with the Grand Ballet de l'Opera de Paris in the Generalife Gardens. Group toeing the line includes Liane Dayde, Marjorie Tallchief, Claude Bessy, Renault, Van Dijk and Skibine.

In Face of 1,500 Not in Union, AFM Undisposed To Take a 50% Cut

Minneapolis, July 2.

Musicians' union here has under advisement a request from the board of the Aquatennial, annual summer mardi gras, that the celebration be permitted to reduce the number of union musicians employed to play at the stadium (before each of the two parades) from 40 to 20. The cost to the Aquatennial would be reduced from $800 to $400.

Initial reaction of union officials was that the number of musicians should be increased rather than cut. They pointed out that the union is contributing to the celebration by permitting 1,500 non-union musicians to participate in the parades and some other events. Out of 1,800 Minneapolis Muscians' union members, only 10% are employed at their trade, the officials also said.

As a compromise, an Aquatennial board member suggested that the number of musicians be left at 40 and the union make a $200 contribution to the celebration.

Hamid vs. Unions

Continued from page 51

It's now regarded as too late to get the Flushing Meadows project started on anything else, and for the first time in 15 years, there will be an entertainment blackout there. Site had been operated by Elliot Murphy who relinquished the spot this year. Billy Rose was the original operator having been the first tenant of the amphitheatre when his "Aquacade" was part of the N.Y. World Fair in 1939-40.

Show that been booked by Hamid included the Mariners, Russ Morgan orch, Will Mahoney, Robert Lamouret, Gae Foster line (24) and assorted divers and clowns. Hamid declared that he notified Park Commissioner Robert A. Moses on Friday (28) that he would not be able to operate, citing lack of cooperation by the various unions.

Local 802's View

Typical of union response to Hamid's accusation of hampering the project was the reply by Al Manuti, president of Local 802 of the American Federation of Musicians.

He said: "Hamid would operate with a piano player if we let him. We had 25 men on that job last year. We have 36 men at Jones Beach and 27 men in Central Park. We gave Hamid a break to see how it goes the first year.

"Why does every producer think he's going to lose his shirt He comes to us asking for concessions immediately. If he tried and lost, then he could ask for concessions, but first we want to see how it goes."

Rudy Karnolt of the United Scenic Artists said that Hamid is trying to avoid union conditions. He claimed that Hamid wanted to come in with non-union scenery which was built for the road. The union demanded that he hire designers, as Murphy did. However, Karnolt said that he and Hamid made some compromise agreement, which he understood was satisfactory. He declined to give terms of the compromise "because the membership would knock my brains in." He also said that Hamid has never been in the theatre and he's trying to bring "carnival" conditions into New York. He added that Hamid must have known he couldn't open, for reasons best known to himself.

THE 'IF' ENDS THE DEAL

Max Winters Passes Up Elvis Presley Booking

Minneapolis, July 2.

Local promoter Max Winters agreed to Elvis Presley's demand for a $25,000 guarantee for a single appearance here during the Aquatennial, local annual summer mardi gras, this month.

But when Presley also stipulated that the engagement would be contingent upon Winters lining up another such booking in the area, the latter found himself unable to meet the requirement and bowed out.

Bonifaces' Bluechip Binge

Continued from page 51

offer flattering terms to headliners potent enough to draw kingsized grosses.

Maksik Vs. The Copa

Maksik has upped salaries of several performers who played these midtowneries. Tony Martin, who played the Copa at about $8,500, has been snagged by the T&C. Salary was announced by spokesmen for Martin at $25,000 for a five-year deal. Actually, deal calls for coin that's just about half or $12,500. Johnnie Ray was taken out of the Hotel Waldorf-Astoria for an increase, and Jerry Lewis, originally scheduled for the Copa, was snatched away by an offer said to be as high as $40,000, which would include the surrounding show.

On the other hand, some agencies are advising clients to hit the midtowners for purposes of prestige, and ease of working conditions. For example, Milton Berle is believed likely to sign with the Copacabana for a December stand for three weeks. Berle last played the T&C for $22,500 with show included.

Curiously enough, the Maksik excursion into stratosphere salaries comes at a time when Las Vegas hotels are saying "I pass" at some of the high fees being asked by agencies and acts. It's more difficult to get a sizeable raise in Las Vegas than at any time in the history of the greenfelt country.

The Florida Situation

Florida prices might have been stabilized this year, but they are rising in small degrees because of activity by the Americana Hotel which is trying to line up its winter schedule and outbidding its neighbors for acts that have been faves in the resort.

Cafe operators are making no secret of their fears of the effects of the Town & Country's move into the economic stratosphere. They point out that the T & C may be skating on thin ice with its high show and operation costs, from the view that several rainy weekends could wipe Maksik out. The gambling is for high stakes; he could come out with a bundle if every condition works out in his favor.

However, their fear lies in the fact that sooner or later the established names must hanker to go over where the higher chips are available, prestige or no, even if barnlike proportions hamper their efficacy.

Star-Making Idea

One consequence, they say, will be the necessity of having to build their own headliners. Jules Podell, Copacabana operator, has already started on this step. His recent bookings reflect that trend. The bill with Buddy Hackett and Ella Fitzgerald, which ended last week (26), resulted in two headline bookings. Hackett will head the show in October and again in May, while Miss Fitzgerald will go in June 5. Myron Cohen and Roberta Sherwood, who were paired, are now deemed sufficiently strong to head their own spots. Sue Carson and the Sportsmen, on the present show, may wind up as headliners in time.

In addition, Podell has snaggled Eartha Kitt off the hotel circuit for a fling at the Copa, March 6; Martha Raye is tentatively set, Nat King Cole and Jimmy Durante are committed to the Copa. In addition, the ever-faithful Joe E. Lewis plays the spot for a six-week stand.

Lou Walters of the Latin Quarter has been getting novelties from Europe, and has been getting headliners when available at prices he can afford to pay. Walters isn't going in for competitive bidding at this stage of the game.

The building of headliners, bonifaces says, has long been delayed. A situation of this kind creates a crisis which might have been averted had they gone in for experimental bookings to a greater degree in the past. By creating their own stars, the bonifaces of the smaller capacity spots hope to keep their prices in line.

Of course, the nitery owners who build headliners are not certain of retaining them. However, they feel that it is healthier for the industry to create than to outbid. Another factor is the ability of the established smaller-capacity spots to undersell their product. The Copa, for example, during the tenure of Frank Sinatra retained its $5 minimum, respite the fact that no one would have balked at a bottom price double that which was charged. Both that spot and the Latin Quarter have considerably lower menu tarrifs than that which prevails at the T & C. However, the latter spot must maintain a price structure which can support the higher salaries Maksik is forced to shell out.

The critical period in all the cafes will come next season. The talent agencies are moving cautiously, even though many nitery owners, especially those in a highly competitive situation such as Wildwood, N.J., are offering fabulous prices.

Although a lot of the blame for the higher price graph, is now being shifted to bonifaces, the percenters do admit that they've given the situation a nudge in the past, but generally are fearful of taking credit for the latest inflationary trend since many privately admit it's most likely to turn out badly for the industry.

'Holiday on Ice' Runs 3 Weeks in Mex City

Mexico City, June 25.

"Holiday on Ice" did its usual boffo biz here, with its twoweek booking at the Arena Mexico, starting last month extended an additional week. Show of 125, headed by Arnold Skoda and Kay Stravensa, which Hal Stevens managed, was given a big new bally.

Show, which was impressarioed in Latin America by Joaquin Guerra, local promoter, ended its year's tour here. Company went back to U.S. and will open the 1957-58 in Minot, N.D.

ESTELLE SLOAN
IN LONDON

Currently
London Hippodrome
For Four Weeks

Just Closed
London Palladium

TV
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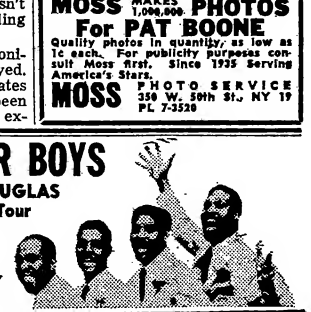


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HOLIDAY HOUSE, Pitt., Pa.
July 15, GLEN PARK CASINO, Buffalo
Mgt.: STUART & WILL WEBER, New York

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Chicagoland Fair Spreads Exhibits And Acts for Under-a-Buck Fortnight

By DAVE LEVADI

Chicago, July 2.

As trade centre and manufacturing mecca for the midwest, Chicago has been able to capitalize on its industries and lakefront scenery for years with trade and commerce fairs. These have shaped as this city's chief attraction for summer tourists.

The current Chicagoland Fair runs only from June 29 through July 15 and makes little comparison with the scope of past summerlong industrial fairs sponsored by representatives of the automobile and railroad industries along vast expanses of the Outer Drive area. But even a turnout here of several hundred thousand is expected to prove profitable to exhibitors and promoters, according to the sponsoring Chicago Assn. of Commerce & Industry.

Visitors pay their 90c. at the gate and pass through either of two halfmile aisles lined with the exhibits of over 250 local and national industrial operations, vending outfits, transportation services, publishing establishments and other commercial enterprises, many of which are set up to pay their own way through the retailing of merchandise. Not overly impressive are the much heralded displays of the town's educational and cultural facilities, giving wall space and nominal recognition to one or two schools and listing the museums, theatres, etc. At the far end of the Pier the foot-weary can take their choice of the elaborate eating establishment set up under the auspices of the Palmer House Hotel or seat themselves at either of several entertainment centres.

90-Cent Umbrella

All shows at the fair are covered by the 90c. admission. Included are concerts by Jack Russell's 35-piece band under Leo Henning, the Ed & Wilma Ice Show with a competent cast of 11 doing four 40-minute shows a day, and Tommy Bartlett's Water Ski Thrill Show including skiers, boatmen and an assortment of airborne acrobatics assembled from Bartlett's Wisconsin Dells home base and from Florida. Bartlett also runs his troupe of 18 on a strenuous four-a-day schedule.

The only other regularly seheduled act is More's Puppets, squeezed into empty spaces on the program and providing bally material to encourage smallfry attendance. Fireworks compete with the evening acts at the lakefront and special events and guest appearances fill in the rest of the bill.

In an affair of this sort, an overlapping of events is necessary to avoid too heavy a concentration of traffic at any one point and to capture the excitement of the crowd. The whole setup here is well-designed to allow viewers clear sight of the shows despite the continous throngs of strollers. For performers, things are not as easy as in a hotel dining foom or nitery where one doesn't have to compete with diversions in the crowd or shows nearby. For this reason, more space should save been spared from the exhibits for more commodious performing areas.

Hardly a newspaper, tv station or radio outlet here has failed to give at least some mention to the fair.

A preview show, June 28, brought a full pier despite early afternoon rains. Resultant word-of-mouth gives indications of a busy two weeks.

Blackpool Park Boss Seeks Ideas in U.S.

Blackpool, Eng., July 2.

Leonard Thompson, chairman of Blackpool Pleasure Beach, is currently touring the U. S. looking for new ideas. He will visit N. Y., Chicago, Philadelphia, New Orleans and California. He also will call in on Disneyland in Hollywood.

According to C. E. Burrell, Pleasure Beach secretary, the Americans have always been ahead in the amusement park field.

"Most of our equipment came from America in pre-war days," he said. "The dollar situation being what it is, the only thing you can do now is to get ideas and see if you can get similar equipment in more accessible places, such as England or Europe."

Secombe Eyes U.S. Trip

Glasgow, July 2.

Harry Secombe, English comedian scoring at Empire Theatre here in revue "Rockin' The Town," under Bernard Delfont banner, is mulling a look-see trip to U. S. in November.

Zany-style comedian is set for "Puss in Boots" pantomime at Coventry Theatre in December. He will play another summer season at the London Palladium in late spring of 1958. His radio series "The Goon Show" tees off again in September.

Curfew in Wildwood Extended; Spots Busy With Talent Bookings

Wildwood, N. J., July 2.

With the blessing of the city solons, Wildwood night clubs will rock almost all the way round the clock this summer. An extra half-hour of live music time has been tacked on each night's performance. Floorshows and music can now extend until 2.30 a.m. nightly. On the eve of a holiday, such as July Fourth and Labor Day, the music can continue until 3:30 a.m.

Turc Duncan begins his 27th year of promoting wrestling in Wildwood Convention Hall pier with ballet-dancer-turned-wrestler Ricki Starr featured.

Philadelphia's leading disk jockeys are summering in Wildwood. Dick Clark of WFIL-TV "Bandstand" is in for nightly appearances at Hunt's Starlight ballroom on the boardwalk, along with disk talent. Joe Grady and Ed Hurst of WPFH are appearing with record hops and talent at the Wildwood roller rink.

Mrs. Louisa Booth, plans to step far afield from her previous shows in the big Chateau Monterey. She will present original musical productions. A cast of 14 are appearing in a show produced by Victor Manfred, with book and lyrics by Roy Freeman and original music by Stan Applebaum. Show conductor is Philip Raskind.

Oscar Garrigues is still attempting to fill four open weeks at his Manor Hotel Supper Club. These are July 5, 19, 26, and Aug. 3. Joni James is current with Tony Martin coming in July 12 for a week. Jerry Lewis will be in for two weeks starting Aug. 9 and Liberace starts Aug. 23.

Sea Isle Casino is dickering Vaughn Monroe and still has open weeks for top talent. Billy Ford & His Thunderbirds and Walt Bruno's quintet are house combos at Ben and Jack Martin's Mardi Gras club with rock 'n' roll headliners slated to augment the show. Hotel Blackstone Emerald Show Bar is going for the big beat with the Nite-Trons, featuring Jet Lorring and Al Nit and the Dyna-matics. Three Guys & a Doll with Hank Ventura have been tapped for the hot weather showcasing at Bill McHale's Mocambo.

Louis Dacri's orch has opened the ballroom of the Wildwood Crest pier and will appear there nightly until mid-September. Everett Murray is in his 17th year as m.c. at the big oceanfront centre.

Bud and Dave Moore have opened their new Inlet club in the Anglesea section, switching from rock 'n' roll to Chinese talent, featuring Indie Kino with the Two Gents. The old Inlet club, an island landmark since 1912, was destroyed by fire in midwinter. The spot achieved a measure of fame when a Morristown, N. J., talent scout first saw Bonnie Baker, of "Oh, Johnny" fame, singing there as a weekend fill-in act.

Mickey Shaughnessy will appear from July 8 to 21 at Eddie Suez's Club Avalon. Shaughnessy got his first film break when a scout saw him perform on the Club Avalon stage. Haller & Haydon are the current comics at the Avalon. Coming in to fill the comic slot after Shaughnessy will be Ronnie Sterling and Billy Kelly. Singer Charlie Gracie opens for two frames on July 22, followed by singer Dick Lee for four weeks starting Aug. 4. Alis Lesley, the "female Elvis Presley," is currently headlining until July 21.

Lower Basin Street As Montmartre-in-N.Y. For The Bohemian Jazz Buffs

The kinship between New York's Greenwich Village and Paris' Montmartre is the reason for the mushrooming jazz club operation below 14th St. That's the opinion of Ralph Watkins, who preemed his Lower Basin Street (in association with Bill Faden) just below Sheridan Square last Wednesday (26).

"The eastside spenders," he explained, "would rather come down to a club in the Village than patronize a westside operation." (Watkins had been running Basin Street on West 51st St. for the past several years until the building was razed.) "It's important for the artists, too," he added, "because they like to know that they're playing in spots where the audience is receptive. And the Village supplies that kind of audience.

As far as the analogy to Paris' Montmartre, Watkins believes that the Village's nightlife diversity, which includes stripperies, intellectual hangouts and foreign-styled restaurants, makes it a perfect spot for an on-the-town spree which can't help but pull traffic into the jazz clubs.

Despite his bullish attitude on jazz in the Village, current Lower Basin Street operation is a test case. Room reverts back to an off-Broadway theatre group Sept. 14. If summer biz indicates that his thinking on jazz and the Village is correct, Watkins already has a location in mind for a place to set up a permanent shop.

He admits that he'll get a better indication of Lower Basin Street's potential after the run of his strong kickoff headliner, Dave Brubeck. Already set for gigs during the summer are Phineas Newborn and George Shearing.

Opening show, which pulled a turnaway crowd, spotlighted Brubeck's quartet (piano, bass, drums, sax) which alternated with pianist Jutta Hipp. Miss Hipp, who has an imaginative keyboard touch, soloed the first few sets but was virtually lost in the big room. Management planned to bring in a bass and drums assist to give her turn more depth. For the opening night hipsters, Brubeck did no wrong. He had 'em virtually eating out of every riff.

Tab for the room is $1.50 for admission (bullpen supplied) and a $2.50 minimum at the tables.

Gros.

'Variety' London Office Manager's Innocent-Eye View of Vegas

By HAROLD MYERS

London, July 2.

To a Londoner whose conception of gambling had been conditioned by the sedate atmosphere of the Monte Carlo Casino, and whose night-life diet had been largely restricted to single act presentations, his recent first time look at Las Vegas induced a reaction almost as startling as psychiatric shock treatment.

The Nevada desert stopover was made at the tailend of a transcontinental trip across the United States and was, to this showbiz reporter, easily the show business highlight of a tour overloaded with highlights. It was, to paraphrase the title of a Broadway comedy, like a visit to a small, but fabulously prosperous and exciting planet.

The Las Vegas Strip, easily the most synthetic development of the century, has also developed into the greatest talent showcase in the English speaking world. The names seen in lights on any one day would be more than enough to keep the London Palladium at capacity level the year round. And from a presentation point of view, the shows had a greater glitter and more lavish production qualities than many West End theatres; particularly so in the new and lush Tropicana, where the apron stage half-circled the auditorium to give a highly decorative quality.

This byliner, who never became accustomed to the high cost of eating in the States, was particularly impressed with the comparatively low charges prevailing through the desert resort, though not for philanthropic reasons he realizes. Accommodation in the lush hotels was substantially below the rates in either New York or Hollywood; and the inclusive prices for a meal and toprate show compared favorably with the modest London charges.

Where else, for example, would it be necessary to have an entire supporting company to appear with Lena Horne? In London last year she headlined at the Savoy as a solo attraction for a month, and there was turn-away biz every night. At the Sands, however, she was a headliner with big name talent in support and an extravagant production as an overall showcase.

Along the Strip there was Joe E. Lewis at the top of the bill, but, once more, an expensive lineup to provide the extra attraction, including the internationally publicized stripper, Lili St. Cyr. Top calibre talent have, indeed, become commonplace among the Vegas resort hotels, to a degree that would overwhelm audiences in any other part of the world.

But in Vegas anything below fabulous would be doomed to failure. That's the overworked adjective that has to be applied to every facet of the Strip and is more true there than anywhere else in the U. S. That's particularly true of the modus vivendi of even the most lush hotel; everything is designed to force the visitor from the hotel bedroom straight into the gaming room. There, the inevitable odds of the laws of chance adjust the bargains elsewhere.

N.Y.'s Central Park in Quick Booking Of 'Cotton Club Revue,' Florida Click

Baker Sisters Split

Revere Beach, Mass., July 2.

The Baker Sisters, McCoy sister act of singing comediennes current at the Revere Frolic through Saturday (6), are breaking up with Thelma retiring while Bobbi will break in a new partner and continue with the act. Thelma, wife of Gene Gendrome, owner of Lucky Pierre's restaurant in New York, leaves the act at Saturday closer to become a housewife.

Bobbi will break in new partner, Fran Burr, on a six-week USO tour to Korea. Act will continue to be billed as the Baker Sisters.

Patti Page Cancels Mich. and Ind. Fairs; Det. Sets Big Bills

Detroit, July 2.

Patti Page, who earlier had agreed to sing at both the Michigan and the Indiana State Fairs, has decided to cancel these appearances.

The Michigan State Fair now has set the following performers for the 6,500-seat Coliseum: Headliners for the first four-day weekend, Aug. 20-Sept. 2, Johnnie Ray, Eydie Gorme and Bill Haley & His Comets; for the Sept. 6-8 session, Guy Mitchell, Georgia Gibbs, the Fontane Sisters and the Harmonicats.

The following acts will perform both weekends: Rhythm Kings, the Tyrones, Billy Ward & His Dominoes, the Hilltoppers and Sammy Shore. Roy Tracy will be emcee.

The grandstand show will present "Movieland Animal Stars" featuring Rin Tin Tin and Lt. Rip Masters (James Brown) and Rusty (Lee Aaker) for eight days, plus Leo Carrillo for Sept. 3-5 only.

Torme's 2d Brit. Tour

London, July 2.

Mel Torme opens his second British vaude tour July 22. He'll take in Bristol, Edinburgh, Manchester, Birmingham, Newcastle, Glasgow and London. The tour will last approximately nine weeks.

Torme is also expected to appear in two commercial tv shows, Associated-TeleVision's "Sunday Night At Blackpool" and "Saturday Spectacular."

The "Cotton Club Revue", which started at the Cotton Club (ex-Beachcomber), Miami Beach, has been signed for the Theatre Under the Stars in Central Park, N. Y. Show goes in July 8 for one week and options, after its four-day run at the Carter Barron Amphitheatre, Washington.

There had been a possibility of "Cotton Club Revue" going into the Palace or Loew's State, with latter deal more likely. However, it's felt that following its showcasing under legit auspices, it could still be utilized in a vaude house.

The all-Negro show comes into New York at a time when the Michael Grace operation in the Central Park was conceded to be in great difficulty because of the brutal reception accorded its present occupant, "Rosalie." Grace was faced with the prospect of getting a readymade stock company or closing. However, in the legit field, large traveling companies are few. Consequently, when the Cotton Club, which will have about 50 performers onstage, turned up, deal was made quickly.

In "Cotton Club Revue" will be Cab Calloway, Lonnie Sattin, Norma Miller Dancers, George Kirby and others. General Amusement Corp. agented the deal with Jack Bertell acting as special rep for the show.

The show was the surprise cafe click of Miami Beach last season and racked up tremendous grosses. It followed with a run at the Royal Nevada, Las Vegas, where business was mixed.

MAJOR PITT CAFES GO WEEKEND FOR SUMMER

Pittsburgh, July 2.

Warm weather is sending two of the town's top niteries into weekend operation over the summer. Pair are the Twin Coaches, district's biggest cafe with seating capacity of 1,200, and the Copa, in heart of Golden Triangle. Latter will undergo an extensive remodeling job during the shutdown.

Only deviation from the July-August policy at Coaches will come in August when Andrews Sisters play a nine-day stand. Copa has inked a lineup of names for its weekends, including Denise Darcel, Count Basie, Tommy Leonetti and Crew Cuts. Woody Herman & The Herd have been set for a single-nighter July 10.

With Copa shuttering weeknights, that'll leave only the New Nixon operating downtown.

Outdoor Jazz Circuit As Campus Pinchhitter

Hollywood, July 2.

New "outdoor jazz concert" circuit has been put together by vet promoter Van Tomkins for the summer season when he is unable to book his campus dates. Wheel starts with four cities, which may be expanded within the next few weeks.

First of the concerts will be staged tomorrow (Wed.) night at the San Bernardino City Park, to be followed by dates at Laguna, Bakersfield College and Santa Barbara. Initial package consists of Anita O'Day, Bud Shank group and the Pete Jolly Trio. Tomkins books the acts on a full-week basis, rents the outdoor locations on his own and promotes the bashes in association with local deejays.

Calypso Joe (Matons) Eyeing Waikiki Site

Honolulu, July 2.

Calypso Joe's, offbeat nitery in downtown Honolulu, has been shuttered and Bill Matons, better known as Calypso Joe, is looking for a location closer to Waikiki.

Meanwhile, Lord Sylvester, hailed in advertisements as "Honolulu's first authentic calypso singer," has opened at the Waikiki Rathskeller. Room's management hopes he'll be able to attract the profitable repeat biz chalked up by folksinger Stan Wilson for several months in the same basement room.

Huge Load of Nitery Talent on Tap As Atlantic City Tees Off 'In Full'

By JOE WALKER

Atlantic City, July 2.

The 10-week summer season gets off here this week when most night clubs and airconditioned grilles in the boardwalk hotels open with seasonal talent to compete for the mighty dollar.

Again some of the top names in show biz are booked for some part of the 10 weeks to culminate with the No. 1 resort event, the Miss America Pageant, which starts the Tuesday after Labor day.

Steel Pier, George Hamid's huge boardwalk spot, brings in Tony Bennett, Frankie Laine, the Mills Bros., Frank Parker, etc., plus big name bands for dancing on the pier's end.

Hamid's Jazz Bill

Into Hamid's Boardwalk Warner, which seats 4,200 and operates mostly as a summer picture house, comes a jazz extravaganza July 9-15 featuring Louis Armstrong, Ella Fitzgerald and Lionel Hampton—a bit of something new on the Boardwalks.

Paul (Skinny) D'Amato, major importer of top talent here, has completed his 500 Club bookings for the season with Frank Sinatra again due in over the Labor Day weekend while Jerry Lewis will be here the week of Aug. 1. Liberace, in his first nitery appearance at the resort, appears the week of July 25. Previously booked were Nat King Cole and Sammy Davis Jr., with Tony Martin due to get things underway as the club swings into summer routine July 6.

Cotton Club, sepia spot which has operated here for years, gets into the bigtime by booking Count Basie and Duke Ellington plus Lionel Hampton as its top attractions.

Arthur Lee Simpkins, Clyde McPhatter, Louis Jordan and the Billy Williams Quartet are the big seasonal attractions at Club Harlem, for years the leading sepia spot here.

'Ice Capades' at Hall

John Harris again brings his "Ice Capades" to the Convention Hall for a six-week stand the last two weeks in July and through August.

On the boardwalk, the large hotels are, as usual, bringing in near-top talent in their bids with other resort attractions for the visitor's dollar.

Lord Lance & His Calypsonians plus the resort's Pedro Albani & His Islanders opened Friday (28) night in the Ritz-Carlton's new Calypso Carousel room. Featured is Jesse Barber.

Submarine Room of Hotel Traymore had Larry Wilde and the Paulette Sisters with Joe Stern's orch over the weekend.

Noro Morales with his piano and Latin Rhythms come in tomorrow (Wed.). Stern band is fixture for season.

At the Bamboo Lounge of the Warwick, the resort's largest beachfront apartment building, Hilda Simmons is featured. The Laynes featuring Anne Gordon and Bob Headley opened Friday at the Holiday Room of the beachfront Mayflower.

Seaside Hotel's Surf 'N' Sand Room is presenting the Jules Lavan Trio featuring Anita Carter.

President's Calypso

President Hotel opens season in its big Round-the-World Room tomorrow night with the Bobby Roberts orch and Lady Sheree & Her Calypso Trinidaires, plus Mambo Hy and Jill with a Latin-American dance contest a feature each Friday night.

Shelburne presents Herbert Curbelo and his Latin-American orch featuring Isabel Canalas, vocalist, in its Boardwalk Lounge for the season.

Brighton offers its Punch Bowl with the Four Tones.

Cotton Club started its season yesterday (Mon.) with the Miles Davis quintet and the Hampton Hawes trio. Talent for the rest of season includes Dizzy Gillespie, the American Jazz Quartet, July 8-14; Count Basie, George Shearing Quintet, Julian "Cannonball" Adderley Quintet, July 15-21; Billy Holiday, Max Roach Quintet, July 22-28; Duke Ellington band, Carmen McCrae trio, Horace Silver All-Stars, July 29-Aug. 4; Bud Powell Trio, Phineas Newborn Trio, Aug. 5-11; Lionel Hampton's band, American Jazz Quartet, Aug. 12-25; Al Hibbler, Jimmy Smith Organ trio, Aug. 26-Sept. 2.

Paradise, sepia spot, advertised as oldest night club in America, gets underway tonight with Olivette Miller and Bert Gibon presenting "Highlites," a salute to Miller & Lyles. The Swamp, which heretofore has been the Dude Ranch, on the uptown boardwalk, also gets started tonight with Billy Duke & His Dukes plus the Tune Timers and Dia Blito. Harlem, big colored cafe, swung into action a week early with Lon Bibeau Fontaine presenting the Timmie Rogers Show.

Jockey, Erin, Etc.

The Jockey Club off the resort's main stem in mid-city got going on its 25th year Friday with Jockey Hyatt offering Danny Windsor and Billy Lee, Guy Marks, Betty Logan, Alverta, Kathy Denniss, Pau August, plus the Harry Sclafford orch.

The Erin Cafe in mid-city near the boardwalk opened with Johnny (Rubberface) Frisco as emcee and the O'Connor Twins, Adele Young Dancers, Flame Moore and Don Shelley, Charlie Francis and Colleen O'Grady.

On the uptown boardwalk Ben Coty, for many years emcee at the Dude Ranch, opened his own Theatrical bar featuring Beryl Booker and Slam Stewart. Hialeah, big spot on main street in mid-city, has brought back Bob O'Neill who has been featured there for many years, plus the Victors.

In the Doman Club which operated for years as the Nomad, the Lamplighters with Bobbie Parker, Flamingo and Mike Pedicine and his band open for the season tonight.

Garden Pier ocean ampitheatre, operated by the city, opened its summer season with concerts by the Atlantic City Festival Orchestra July 1-2. The Naupauer Accordion Symphony with a patriotic program by the Atlantic County American Legion is planned for July 4. Pier features the Lan-Chester Chorus of 100 voices from Lancaster - Chester counties of Pennsylvania Friday (5) and will have entertainmen every night but Saturday throughout the season. Pier is cuffo.

C&W Bash in Dallas

Dallas, July 2.

Stars of the "Grand Ole Opry," "Ozark Jubilee" and Louisiana Hayride" will pool their talents for one of the biggest country western shows ever presented here in the special July 4 night program in the Dallas Sportatorium.

Headliners will be Kitty Wells, Johnny & Jack; the Tennessee Mountain Boys and comedian Pete Scudder, all from "Grand Ole Opry"; Johnny Horton from "Louisiana Hayride," the Marksmen Quartet from the "Ozark Jubilee" show and the Plainsman Quartet from local radio.

Bandleader Johnny Long Felled by Smoky Blaze In Atlanta Hotel Room

Atlanta, July 2.

Orch leader Johnny Long narrowly escaped death in his hotel room here in the pre-dawn hours last Wednesday (26) when he was overcome by smoke. Long was found unconscious, overcome by smoke and lying on his bed, by a member of his band, Arthur Kasher Jr., who drives the bus in which the Long orch travels.

Police were told Kasher found Long in a smoke-filled room at the Peachtree Manor Hotel shortly before 4 a. m.

"Apparently I dropped off to sleep while smoking a cigaret," Long said. "I woke up and found the bed on fire and the room filled with smoke."

After discovering the fire, the bandleader said he notified the hotel desk. A hotel porter investigated, smelled smoke and then sounded the alarm. Kasher, who lives at Somerset, Mass., said he ran to the second floor after learning that there was a fire in the hotel. "I found Mr. Long unconscious on the bed," he said.

Long was given emergency treatment at Henry General Hospital for smoke inhalation. He also received a couple of minor burns on his leg.

After he was dismissed from the hospital he appeared before Municipal Court Judge James Webb to answer a charge of violating the fire ordinance. Atlanta laws are strict about causing fires in hotels because more than 120 died in a fire that gutted downtown Winecoff Hotel here not too long ago. Judge Webb, however, dismissed charges against the maestro, whose "Shantytown" has sold more than 1,000,000 records, with the admonition, "Be more careful."

Long was breaking his jump here while en route to an appearance at Fort Benning in Columbus, Ga.

Saranac Lake

By Happy Benway

Saranac Lake, July 2.

Benny Fields, the Oklahoma cowboy entertainer, takes time out to put on pantomime acts here that are relished by the ailing gang.

Arthur J. Slattery, chairman of "We The Patients," got surprise visit from Elizabeth Douglas McMahon who will summer here and open a studio teaching algebra, English and Latin. She's a graduate of our downtown actors colony.

Jean (Stuart) West, ex-NVA-ite recently connected with the main office of the Will Rogers hospital staff and who was taken seriously ill, is now taking a daily walk.

Benny Ressler, whose progress here is of special mention, is the president of the Shamus Club which provides milk and cookies to the kiddies at the William Morris Playgrounds Memorial Park. He bought a merry-go-round for the opening of the park yesterday (Mon.).

Thurman Sims, staffer at Proctor's Theatre, Yonkers N. Y., who graduated here in class of 1953, was in for a general checkup and went back to work with a clean bill of health.

Joseph (IATSE) Leonard off to Norfolk, Va., for an extended furlough following fine progress.

Jack Danzi, outdoor showman and husband of Muriel (Eddy Sisters) Danzi (she made the grade here), is now connected with our maintenance dept., with his family camping at Lake Flower for balance of the summer.

Write to those who are ill.

Harry Belafonte in "An Evening With Belafonte" plays Exhibition Forum, Vancouver, July 11, at $4.75 top.

Inside Stuff—Vaudeville

Lou Walters Enterprises, headed by Cass Franklin, has been notified to name an arbitrator to represent them in the proceedings brought by the American Guild of Variety Artists to revoke their club-date producer franchise. Union says the action is a punishment for acting illegally as agents. Union rules forbid nitery owners to act as percenters.

Longrun booking honor in Hawaii goes to Louise Akea Silva who heads the Royal Hawaiian Glee Club. She's been a starring attraction at the weekly Kodak Hula Show for the past 20 years, playing to about 100,000 tourists per year. Shutterbugs take between 4,000 and 5,000 photos plus 20,000 feet of motion film at each of the weekly sessions. It's a free show, sponsored for obvious reasons by a camera shop.

Veteran brother-sister cafe and vaude dance team of Jean & Walter Brown is permanently dissolved now with Jean Brown's entry into the dance studio field. She has bought an interest and become a partner in the Howard Dance Studio in McKeesport, Pa., the Brown's hometown. Miss Brown has been unofficially retired for the last couple of years since her brother went to work in Pittsburgh's Joe Hiller booking agency. He's permanently connected with that office.

The American Guild of Variety Artists last week awarded a plaque to Robert C. Rothafel, managing director of the Roxy Theatre, N.Y., in recognition of "meritorious service in bringing back stage presentations and in the commendation of efforts to encourage and foster live talent in the variety field."

The Minneapolis Star-Tribune newspapers again will sponsor the Aquatennial Queen coronation show, comprising vaudeville, music and pageantry, as one of the events of the Aquatennial, annual summer mardi gras, July 26. On this occasion, however, the show will be staged indoors at the Auditorium instead of in the municipal stadium. Headliner will be tv's Fran Allison. Among other participants will be Minneapolis songwriter Sid Lippman, now a New York resident; the U.S. Marine Corps band, the Keeler (Miss.) Air Force choir, the local Doc Evans Dixieland band, 15 visiting queens and Star and Tribune columnists Cedric Adams and George Grim.

Vaude, Cafe Dates

New York

Eartha Kitt pacted for the Cafe de Paris, London, Jan. 6 . . . **Paul Winchell** and **Trudy Richards** go to the Americana, Miami Beach, July 17 . . . **Martha Raye** tapped for the Elmwood Casino, Windsor, Ont., July 17 . . . **Evelyn Knight** set for the Palmer House, Chicago, Oct. 31 . . . **Suzanne Lake**, who has been working niteries, to warble with the Goldman Band concerts in Central Park . . . **Eddie Schaeffer** has signed with Mercury Artists . . . One Fifth Ave. starts booking its talent contest winners into the room July 9 with **Lynn Taggart** bowing, followed by folk singer **Frank Lee** and singer **Dorothy Carle** . . . **Ken Barry** to the Glenn Park Casino, Williamsville, N. Y., July 15 . . . **Jackie Kannon** booked for the 500 Club, Atlantic City, July 6 . . . **Bernie Fields** a newcomer at the Concord, N. Y. . . . **Eileen Rodgers** has been set for a guester on the **Julius LaRosa** tv show July 20.

Ruth Simelsohn has taken leave of absence as the Artists Representatives Assn. secretary to await motherhood . . . **Bob McFadden** tapped for the Monteleone Hotel, New Orleans, July 9 . . . **Marguerite Piazza** moves into the Sands Hotel, Las Vegas, Aug. 14 . . . **Pearl Bailey** works the Flamingo, Las Vegas, Oct. 3 . . . **Cedrone & Mitchell** repeat at One Fifth Ave. starting Tuesday (9) for an extended engagement.

Dallas

Blackburn Twins and **Jerry Collins** opened last week at the Statler-Hilton for two frames. They replace skedded **Rusty Draper** who postponed until Sept. 5 due to his recent CBS Radio show. **Chuck Cabot** orch comes in also on July 11 for eight weeks, replacing **Bob Cross'** crew. Latter set for Roosevelt Hotel, New Orleans, Aug. 15 for four weeks, but returns to the Statler here in September . . . Colony Club, with exotic Marcia Edgington in for three frames, will probably hold her over since stripper **Patti Wagon**, due July 15, is now hospitalized and will delay her local date . . . **Dorthy Ates**, daughter of **Roscoe Ates**, stuttering comic, into Theatre Lounge as singer-femcee . . . Exotic **Lee Sharon** quit the "Plaisirs de Paris" revue in London, retiring from show biz to raise poodles here.

Atlanta

Pianist - singer **Billy Murray** opened (1) at Howell House's Zebra Lounge . . . **Shirley Shantches** heads up the trio which bowed (1) at Peachtree Manor Hotel's El Morocco. Femme batoneer sings latino tunes and slaps cocktail drums . . . Comedy emcee **Vince Wayne** rides on new show at Club Peachtree, featuring exotic **Jill Evans** and tapster **Dottie Ann Cooke** . . . Comedian **Buster Ray** is surrounded by exotics in new show at Clovis Club . . . **Bryan & Linda Peters**, instrumental-vocal duo, are at Carmichael's . . . Warbler **Marilyn Davis**, **Billy Romano** in a novelty balloon turn and **Four Larks** are staying over at Henry Grady Hotel's Paradise Room . . . Other holdovers: Exotics **Dorian Lennis** and **Lisa Romaine**, **Cotton Watts** and **Chick & Joe Sterling** at Circus Lounge; comic emcee **Bennie Raye** and exotic **Lee Wong** at Clermont Hotel's Anchorage Room; **Freddie Martell** at Atlanta Biltmore Hotel's Garden Terrace.

Henry Grady Hotel's Paradise Room is headlining **Marylin Davies**, here from Havana's Casino Parisien. Room's bill is completed with **Bill Romano**, "balloon sculptor" novelty act, and **Erv Hinkle's** orch . . . Blonde exotic **Dixie Evans** opened last week at Imperial Hotel's Domino Lounge. **Phil d'Ray**, comedian, doubles as emcee and **Tokye Trio** round out show . . . Another exotic new to Atlanta circuit is **Dorian Dennis**, who headlines show opening last week at Circus Lounge on same bill with another dancer, **Lisa Romaine**, and holdovers **Cotton Watts** and partner, **Chick**, with **Joe Sterling** . . . **Russ Robinson**, cocktail pianist, bowed June 24 at Howell House's Zebra Lounge, mixing songs and patter with his 88ing.

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Copacabana, N. Y.

Jules Podell presentation with The Sportsmen (4), Sue Carson, Landre & Verna, Tom Rockford, Marilyn Cooper, Jeff Bolton, Mike Durso & Frank Marti orchs; line routined by Doug Coudy; costumes, Sal Anthony; music & lyrics, Durso, Mel Mitchell, Marvin Kahn; $5.50 *minimum.*

Summertime is the season for experimentation at the Copa, and this bill results in a payoff with the Sportsmen, Sue Carson and Landre & Verna contributing to a well-rounded bill that should keep most customers happy. Layout, incidentally, is one that leans heavily on variety. It's been a long time since the Copa has had one of the standard ballroom teams in the room, and Landre & Verna present a pretty picture indeed with a graceful line of terps and good overhead lifts. A ballroom team comes off almost as a novelty in these precincts.

In Miss Carson, Jules Podell has booked a personality who can develop ultimately into a draw. She's pert and personable with a clever line of material. Miss Carson has been in New York on a couple of previous occasions, but in this big-time bow, she impresses as a comer. Her bits include a song on the cleverness of men and the various methods of overcoming femme resistance. There's also a spot of impressions that come over excellently. She gets her yocks and she registers strongly in every direction. However, her previous notices indicate that she's been doing this act for some years. Should she emerge as a Copa steady instead of someone merely passing through, an enlargement of her catalog seems mandatory. She has the innate ability to reach higher brackets.

In the Sportsmen, the Copa has a solid singing group which gets top returns in a comparatively long stint. The group hit interest immediately with a recital of personal history and thence into a series of novelties, with only a passing mention of Jack Benny on whose show they attained national eminence. Their novelties cover a wide variety of subjects including spoofs of Texans, Mexicans, and a well written and sung treatise on Las Vegas. The results are high.

Production aides include the song and dance work by Tom Rockford, Marilyn Cooper and Jeff Bolton of course, the Doug Coudy-routined line. The Mike Durso orch, per usual, supplies snappy musical background and Frank Marti Latins it up for the relief. The music and lyrics by Durso, Mel Mitchell and Marvin Kahn are another plus. *Jose.*

Black Orchid, Chi

Chicago, June 25.

Jack E. Leonard, Pat Morrissey with Harry Slottag, Joe Parnello Trio; $1.50 *cover.*

Jack E. Leonard returns to the Windy City appropriately trimmed of poundage for his opening at the vestpocket Black Orchid. His act knits right into the windup of thrush Pat Morrissey's pipings for a solid show without letdown.

Leonard surprises the house shortly after Miss Morrissey leaves the platform by striding among the tables under a Panama hat and heaving wisecracks at the house. After his belated formal intro on the stage, he continues his string of quips directed at former employers, the band and any identifiable personages in the house. He managed to get a heavy response opening night. The vet comic scores heavy with his burlesques of phony stage mannerisms and trickery.

Platinum-topped Miss Morrissey is the savviest of the Orchid's recent femme pipers. She manages best with swingy numbers like "Lover Man" and "Goody, Goody." A special material bit, "Weak for the Man," fares less well with a crowd that expects the piano-caressing, full-throated song belting that gets Miss Morrissey her best response even if overworked through her 35 minutes at the mike. Credit for singer's success with her jazz numbers is in part due to her 88er Harry Slottag. Backing from the Joe Parnello Trio is also adept. Sally Blair takes over July 15. *Leva.*

El Rancho, Las Vegas

Las Vegas, June 25.

Sophie Tucker, John Carroll, Kay Brown, Renee Molnar Dancers (9), Dick Rice Orch (12); $2 *minimum.*

Sophie Tucker socks across a bagful of brandnew material in her return to the Opera House, which rewarded her a noisy ovation on opening night. She gets her biggest yock of the evening with "Calypso Soph," a number in which she wears dazzling gold jersey pants and spectacular headgear, an outfit she describes as "one that cost me $1,500 for a laugh." Other fresh numbers which make this probably the best act she's ever done here, include "I'm Song-Happy Sophie," "Why Go To Havana?" and "Entertaining Papa," latter being a bluish bit about a gentleman named Irving. Miss Tucker's vet accompanist, Ted Shapiro, scores as a comedian when he fills in with three minutes of dialog during one of her costume changes.

John Carroll is on bill, sharing a skit with Kay Brown, who portrays a teenager trying to convert him to rock 'n' roll. Carroll's powerful pipes boom "This Could Be The Night," "Around The World in 80 Days" and assorted songology to serve as a perfect balance for the chirping of Miss Brown. Pair make a delightful team as they sing "September Song" in the square and hep versions, and engage in some funny chatter exchange. Special bow should go to the talented Jeff Lewis, pianist who wrote skit, did arrangements, and conducted orch. Eddie Fox staged the clever number.

The Renee Molnar Dancers (9) add electricity to the festivities, which are skedded for four weeks. Dick Rice orch backs the package with appropriate flair. *Duke.*

Riverside, Reno

Reno, June 25.

Jimmy Durante with Eddie Jackson, Sonny King, Jackie Barnett, Amazing Monohans (3), Riverside Starlets, Bill Clifford Orch; $2 *minimum.*

There's a new spark in the Durante show caused by a collection of talent which is used sparingly but spread all the way through. And while Durante gives each performer plenty of opportunity to shine, the Schnoz still focuses most attention with his disgust, anger, and bull-whip commands.

A continuous barrage of songs, interrupted by his chastising of the orchestra, wandering customers and groups of waiters, is interspersed with his standard gags but the reception has never been finer for him.

The addition of Sonny King as a kind of straight man is good and King works in well with the Durante brand of fun. King is originally introed as a single singing a couple of songs. This could be eliminated. The show is already running overlong. But cowering before Durante and getting carried away with his songs is one of show's high points.

Ben Wrigley is another brief but hilarious addition, with his exaggerated walking and dancing. Durante's writer, Jackie Barnett, makes another brief but enjoyable appearance, singing a couple of songs Durante has turned down.

These three, plus the still crowd-pleasing Eddie Jackson, make for Durante's most continuously enjoyable show in a long time.

The Riverside Starlets are worked in with the Durante routines, too. The "All Girl Band" is especially outstanding and as usual the George Moro Line is sensational. In their opener they are almost too much to follow with an exciting rock 'n' roll session.

To add to the fast moving show, the Amazing Monohans couldn't be more aptly named. They even look great in their mistakes. The two youngsters spin and somersault fearlessly on the feet of the juggler. An exciting, entertaining trio.

Bill Clifford's band somehow keeps pace with the unpredictable Durante and falls into the "traps" with gusto. *Mark.*

The Seville, L. A.

Los Angeles, June 25.

Loray White, Lester Horton Dancers (6), El Escobar Orch (6); two-drink minimum.

Current entry celebrates this Santa Monica Blvd. boite's first anniversary. A lively ensemble of dancing and singing, show fits into the present trend of Latuning.

Tagged "Caribbean Cruise," the Lester Horton Dancers and Loray White are topbilled. Sepia thrush sandwiches her numbers with the six terpsters, setting the travel scene with an opening "Let's Get Away From It All," and scoring with "Black Coffee" and "Love."

Dancers are on for four fast numbers, bizarre costumes adding to the colorful effect. Opener is a rhythmic fire dance which catches the Caribbean mood. Balance are exotic in style, staged by Roland Dupree.

El Escobar orch lends slick backing for entertainment as well as providing the beat for cha cha cha dance crowd. *Whit.*

Mocambo, Hollywood

Hollywood, June 28.

Billy Daniels, Benny Payne, Paul Herbert Orch (7); $3 *cover.*

When the late hours pack in with pros and the high spenders line the walls and adorn the tables, it's an infallible sign that the reason for it all is someone out of a special mould. This, then, would glove-fit the magical talent of Billy Daniels, who has been around the Strip as often as any idol of the saloonatics. For just short of an hour he regaled the sitters and tipplers with his own unique brand of musical exercise topped off with "That Old Black Magic," which not even he could follow. It was a $10 opening Thursday night and from the storm of applause no one regretted the outlay.

Daniels has achieved a distinctive style that many have tried to copy but could merely imitate. Most of his numbers have the familiar ring and he wisely avoids special materials. Only the "Masculine Touch" has an air of newness and his toying with it makes it an especial delight. It's his selling as much as his singing that has won him such high favor in the clubs. Whether it's a zephyry whisper or belting foray into a high, ear-cupping register, he takes it snugly in stride. The gesture, the smile and sway give his rhythms the added touch of the consummate entertainer. The auditors shouted for and got "Yiddishe Mama," plaintively folksy and turned to a golden brown.

While Daniels is the main draw and deservedly, not to be dismissed as mere accompanist and arranger is Benny Payne, whose duets with the bossman are gems of matched harmony. He has a spot of his own and comes off as well as Daniels, which indeed is not faint praise.

Paul Hebert's crew on the stand gives musicianly backstopping, no sinecure considering the Daniels styling. On deck is Edith Piaf, coming up July 19, giving the Mo a pair of solid attractions for the floating population. *Helm.*

Viennese Lantern, N. Y.

Rita Dimitri, Yasuko, Ernest Schoen Orch; $3.50 *minimum.*

Max Loew's Alt Wien hideaway has gone far from its native heath in securing the current bill. Although the customers of this spot are accustomed to international bookings, the current combination of a Greek chanteuse and a Japanese singer is far-reaching even for this audience, However, the entertainment results are in keeping with the high standards of this spot.

Miss Dimitri, with a previous N.Y. cafe history at Le Ruban Bleu, who essayed the role of La Mome Pistache in the touring company of "Can-Can," furnishes an interesting grouping of songs. Some of them need a stronger projection, but generally, she makes out exceedingly well in this intimery. Her tunes embrace those displaying the Franco-Hellenic ancestry which includes a French medley, "Misirlou"" and a batch of numbers from "Can-Can." She makes a good appearance here with well-stacked architecture and gets an appreciative mitting.

The wandering strings headed by Ernest Schoen take some picturesque tours of the Loew hospice. The orch's tunes are international in scope and give a further note of intimacy to this room. Yasuko is further described under New Acts. *Jose.*

Blinstrub's, Boston

Boston, June 25.

Russell Arms, Conn & Mann, Maxwells (2), Dalton & Bailey (3), Moro Landis Line (10), Michael Gaylord Orch (10), Lou Weir; $2.50 *minimum.*

Russell Arms exudes personality in all departments — piping, chatter and aud participation bits —heading the final layout of the season at Blinstrub's 1,700-seater. The Era label and "Hit Parade" singer has to take three encores to satisfy Blinstrub denizens. Opening with "I'm Walkin'," he segues to "Evangeline" for nice rounds, goes to a salute to Jimmy Dorsey with "So Rare" and puts over a tour de force "Hit Parade Story of 1957" telling a story using practically all the year's song titles. Clever gimmick nets him a big round.

He takes "Singing The Blues" for a ride, goes into the aud singing and smooching with femmes, and is back onstage with "Dark Moon" ballad to big mitting, Yanking off his bowtie and draping his coat over shoulders, he gets off a howling Elvis Presley "Heartbreak Hotel" impresh and winds up to clinch solid with his hit disk, "Cinco Robles."

Conn & Mann, pair of clever tap terpers crew cutted and dress suited, open the show with a deadpan tap routine to weird music breaking out into wild abandon and then back to the deadpan. They take mike for choruses of "I Could Have a Ball," do some split bit terp carbons of Jose Greco and don tophats for "Tea for Two," clinching with a Chaplin walk tap for nice palm whacking.

Maxwells, formerly with "Ice Capades," transfer their zany nut costume acro act from skates to stage, doing lifts in slow motion style. Crowd pleaser is a one-hand stand on partner's head. Understander balances six colored wicker blocks on his soles while partner climbs up to top taking a straight down and roll over for clincher.

Dalton & Bailey is standout aerial with femme plant in aud who comes on to essay the trapeze in street clothes for big aud laughs. She swings on the trapeze up the ceiling of the room with socko breaks for heavy rounds. Two femme partners open with slick tricks and style while third of trio goes through her dizzying trap routine. *Guy.*

Lake Club, Spgfld., Ill.

Springfield, Ill., June 25.

Jeannette Star, Ray Comier, The Balladines (2), Miriam Sage Dancers (6), Buddy Kirk Orch (8); $1.20 *admission after 8 p.m.*

In keeping with Springfield's Capitennial celebration (June 30-July 6) the 125-year-old city's foremost nitery is offering the "Capitennial Follies," a revue with gay '90s overtures.

Acts performing in olio-fashion are woven into a gaslight era theme punctuated with audience participation a la community singing, square dancing and other period effects. Even the waitresses, bartenders and busboys are in costume commemorating the bygone days of Lincoln land.

Topping the bill is songstress-comedienne Jeanette Star, a junior red hot mama who places her weight at 280. Her opener, "I'm Fat, So What?," sets the mood for her jolly renditions. She asks for laughter with visual gimmicks, but seldom in the lyrics of her songs. Mostly, she belts in a straight manner such tunes as "Nobody's Sweetheart Now," "Smack Dab in the Middle" and "Make Me A Pallet on the Floor." The latter is the Ethel Waters blues version, not Blind Boone's ragtime ditty.

Ray Comier, billed as the "Harmo-Maniac," uses his horizontal saxophone to nostalgic effect with "Peg 'O My Heart," "Darktown Strutters' Ball" and other early era melodies. He has no trouble winning encores, one of which at show caught was variations on a strain by W. C. Handy called "South St. Louis Blues."

The Balladines, European dance duo, open the layout with an Americanized can-can in Continental costumes which fit in snugly with the Capitennial capers. The boy-girl team turns to more serious terping in "An American in Paris" sequence featuring some acrobatic tossups that are high for the Lake Club's low ceiling. For a finale, the pair executes a spirited Charleston—spirited in that it has more aerial derring-do than associated with the Roaring '20s version. *Wayn.*

Statler Hotel, L. A.

Los Angeles, July 2.

Carl Ravazza, Chop Chop & Charlene, Eddy Bergman Orch (11); $2-2.50 *cover.*

Carl Ravazza's current three-week stint in the Statler Hotel Terrace Room will find favor with both the rounders and out-of-towners frequenting this supper club. At Thursday's (27) opener, singer, who makes his entrance via the rear of the room singing an original "welcome to the show" tune, held tablers in tow throughout his 45 minutes on mike. Repertoire, which utilizes his particular voice quality to best advantage, is comprised of a variety of tunes that range from ballads to specialty songs.

Ravazza's voice, although good, is not the best around; his sense of showmanship, however, is tough to beat. Ravazza scores best by the way he puts over a song; also in knowing just what to say in between numbers, especially to the femmes who seem particularly captivated by the guy.

Chop Chop & Charlene, a Chinese magician and his pretty assistant, continue to prove that "the hand is quicker than the eye." The vet magico also scores with a variety of tricks that though oft seen, continues to mystify. *Kafa.*

B'ch Club, Wildw'd, N.J.

Wildwood, N.J., June 28.

Ketty Lester, Ronnie Eastman, Danii & Genii Prior, Penny Parker, Barbara Bowman, Bob Lapkin Skyliners (3), Charlie Spivak Orch (17); no cover or minimum.

Ketty Lester, a bright newcomer, draws the opening assignment in this new 3,100-seat palace of pleasure in exotic black and red decor. Well-groomed and strikingly gowned, she projects a varied assortment of seven songs to the most distant corner.

Miss Lester is theatrically exciting and rhythmically uplifting. Although a trifle nervous in the Madison Square Garden-like spaciousness of this after-dark spot, her vitality and throaty projection attracted generous applause from opening night ringsiders.

She intros with "Little Girl From Little Rock," segues into a torchy "Let Me Love You" and "I Love to Love." One of her best numbers follows, a ragtime-styled "Play Mr. Bailey." This number nets plenty of favorable reaction. She changes pace for "I Get a Kick Out of You," followed by "He Flipped" and "Nobody's Chasing Me." Her slick training by manager Dorothy Shay and winning patter indicate a future headliner.

Comic Ronnie Eastman offers clever pantomime routines to a taped accompaniment. Spirited Danii & Genii Prior give zest and freshness to the dance department.

Charlie Spivak orch continues to do its top-rank job of providing the danciest music and is admirably conducted for the showbacking. *Math.*

Statler-Hilton, Dallas

Dallas, June 28.

Blackburn Twins with Jerry Collins, Bob Cross Orch (12); $2-2.50 *cover.*

Identical male duo has been around the nitery circuit long enough to know the score. Pair, a big hit two years ago in another room, keeps the customers on this return date and it augurs a neat b.o. for the fortnight.

Opening (27) found the Blackburn Twins taking the tablers in hand easily with a fast opening vocal, "Let's Get the Show On the Road," and they kept the rapport with the trademarked mirror routine. Comic addition, Jerry Collins, abets the 45-minute show with his terp bits and gags. Sesh gets a little overdone on the third-sex theme, until the talents get together for some fancy hoofing and top throwaway lines for a begoff. Trio melds all the way for a good showcasing.

Top assist comes from the Bob Cross band, which also packs the large floor for leather-pushing turns. Trio winds July 10, with Gogi Grant due July 11 for two frames. *Bark.*

Frolic, Revere B'ch

Revere, Mass., June 27.

Baker Sisters, Tommy Wonder & Margaret, Buddy Thomas Line (12), Cliff Natale Orch (5); $2.50 *minimum.*

Zany Baker Sisters got off a polished funfest in Mike Della Russo and Jimmy Cella's seaside 400-seater in their swan song as a sister act. At close of this stint (6), Thelma leaves the act and Bobbi breaks in a new partner on six-week USO tour to Korea. The two funmakers get big aud reaction here from walkon and fracture with Jimmy Durante and Helen Traubel impresh. Thelma has a boff Roberta Sherwood carbon and Bobbi scores in a whacky Elvis Presley routine and a nicely etched Pearl Bailey impresh. They nab heavy mitting with a nostalgic vaude turn, "Me and My Shadow." The singing comediennes nabbed two encores and were off way ahead.

Tommy Wonder & Margaret, recently at Blinstrub's in Boston where they broke in a new act, are sock in 10-minutes of fancy terping and a novel bit by Wonder with femme dummy. Buddy Thomas stages a slick capsule revue with production piper Bob Warren and platinum-topped Jean Thomas singing their way through aud to stage with "Meet The People." With line of nine femmes and three lads in dance numbers in groups using both stage and top-stage levels, Warren & Thomas duet for big mitting and Warren takes a spot for big voiced rendering of "Granada." Thomas uses all his people on stage all through with handsome costuming and slick choreography.

Cliff Natale batons the show with a crisp beat. This layout exits Saturday (6). Jerry Vale and new show open Sunday (7). *Guy.*

VARIETY BILLS

WEEK OF JULY 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

AUSTRALIA

MELBOURNE
Tivoli (T) 8
Johnny Lockwood
Bobby Limb
Dawn Lake
Les Thaiks
Medlock & Marlowe
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Continentals
Rae Morgan
Pamela Godso
Olivia Dale

SYDNEY
Tivoli (T) 8
Ronald Chesney
Peter Brough
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Nina Cooke
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail

SINGAPORE
Odeon (T) 1
Katherine Dunham Co.

NEW YORK CITY

Music Hall (R) 27
Melissa Hayden
Ronnie Ronalde
Mohidor 3
Rockettes
Raymond Paige Orc
Corps De Ballet
Glee Club

Roxy (27)
Nancy Le Parker
Manuel Del Toro
Mickey Powers
Leslie Sang
Skating Squires
Roxyettes
Roxy Orch

Palace (4)
Ortei & Shepard
Michael Chimes & Family
Jack Powell
Julia Cummings
Gauthier's Steeplechase
Jan Welles
Frank Marlowe
Burnettes

BRITAIN

BLACKPOOL
Palace (I) 1
Hylda Baker
Tanner Sis.
Odette Crystal
Sonny Roy
Mitchell Singers
Impero Bros.
Janet Gray
Murtia Granger Co.
Ivanco 4
Joan Davis Co.

BIRMINGHAM
Hippodrome (M) 1
Lita Roza
Shane & Lamar
Fayne & Evans
Skipway 2
Jones & Arnold
Jim Couton
Archie Glen
Alaine Diagora
Cooper 2

BRIGHTON
Hippodrome (M) 1
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
R & J Jover
Eleanor Gunter
Matla's Dogs

EDINBURGH
Empire (M) 1
Ronnie Hilton
Miles 2
Kodell
Gold & Cordell
Mary Maylor
Fran Dowie
Candy Kane
Groestins & Gaston
Allen Bros. & J

FINSBURY PARK
Empire (M) 1
Carroll Levis Co.
Rochelle 3
Eddie Goffron
Peter Quinton
Danny Ray
Pan Yue Jen Tr.

GLASGOW
Empire (M) 1
Billie Anthony
Rudy Horn
Dior Dancers
Gimma Boys

HALEY
Theatre Royal (M) 1
Marion Ryan
T & P Derrick
Bonar Colleano
Jackie Ross
J & P Barbour
Lionel King
Weldens
Raymills

LEEDS
Empire (M) 1
Albert Modley
Flack & Mills
Dukay Co.
Roy & Ray
Mandos Sis.
Lynda Ross
Rusty
Manz & Chico

LIVERPOOL
Empire (M) 1
Max Wall
Terry Kennedy Co.
Anne Hart
Jumpin' Jax
5 Speedees

LONDON
Hippodrome (M) 1
Lonnie Donegan Co.
Alma Cogan
Estelle Sloan
Vic Hyde
George Holmes
Des O'Connor
Evers & Toni
Kemble & Christine

MANCHESTER
Palace (M) 1
Guy Mitchell
Sylvia & Audrey
Renee Strange
Roxy & Glenda
Duncan's Collies
Walthon & Dorraine
Billy Maxam
Jack Francois

NEWCASTLE
Empire (M) 1
Tommy Fields
Betty Jumbel
Jimmy Gay
Jack Stanford
Barry Sis.
Eric Roger Gr.
Wendy Todd
Alan Mills
Betty Fox
Bil & Bil

NORTHAMPTON
New (I) 1
Cyril Dowler
Sheila Raye
F Langford & Co.
Barry Crane

NORWICH
Hippodrome (I) 1
Peaches Page
Eno & Gray

SOUTHAMPTON
Grand (I) 1
Sherry Laine
James Crossini
Little Beaver
Lee Giris
Kooimans Waters
Jimmy French

Cabaret Bills

NEW YORK CITY

Bon Soir
Jimmy Komack
Cindy & Lindy
Sylvia Syms
Three Flames
Bruce Kirby

Blue Angel
T. C. Jones
Carol Burnett
Mae Barnes
Mitzi Cottle
Jimmy Lyon 3
Bart Howard

Casanova
Helene Darcel
Jacques Zarow
Alex Alstone

Chateau Madrid
Tongolele
Gilda Casanova
Raul Mapa
Ralph Font Orc
Candi Cortez
Canay Orc

Copacabana
Sue Carson
Sportsmen
Landre & Verna
Buddy Hackett
Tom Rockford
Marilyn Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc

No 1 Fifth Ave
Joey Carter
Rosemary O'Reilly
Bob Downey
Harold Fonville

Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas

Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy

Hotel Roosevelt
Eddie Lane Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc

Hotel Statler
J Dorsey Orc
Lee Castle

Latin Quarter
Bobby Breen
George Matson
Isabel & Miguel
Trio Calypso
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc

Old Roumanian
Jan Bart
Danny Carroll
Sadie Banks
Joe La Porte Orc

Park Sheraton
Jan August
Spark Thurman
Two Guitars
Kostya Pollansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Hamshay

Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Sophie Parker
Zeb Carver
Ed Smith
Ralph Michelle
Billy Kelly
Irving Harris

Village Vanguard
Irwin Corey
Jimmy Guiffre

Waldorf-Astoria
Sarah Vaughan
Count Basie Orc
Haitian Dancers
Bela Babai Orc

CHICAGO

Black Orchid
Jack E. Leonard
Pat Morrissey

Blue Angel
"Calypso Craze"
Jamaica Slim
Lady Venita
Rudolph King
Lady Janet
Shovon Trio
Roger McCall
Al D'Lacy Orc

Blue Note
Billy Straghorn Trio with L Hunter

Chez Paree
Milton Berle
Betty George
Dunhills (2)
Metropolitan 6
Stan Fisher
Ted Boyer
Ted Fio Rito Orc

Cloister Inn
Jean Hoffman Trio
Ruth Olay

Drake Hotel
Joanne Gilbert

Gate of Horn
Bob Gibson
Jo Mapes
Frank Hamilton

London House
Oscar Peterson
Eddie Higgins (3)

Mister Kelly's
Martha Davis & Spouse
Dorothy Loudon
Marx & Frigo

Palmer House
Joe Rubenstein Trio

Preview Room
Eydie Gorme
Lucille & Eddie Roberts
Hoctor & Byrd
Charlie Fisk Orc

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Rio Marlowe
Le Hermen (3)
Bob Barley Trio

Bar of Music
Emalie Henry
Vogues (3)
Felix De Cola
Jerry Linden Orc

Cocoanut Grove
Lena Horne
F. Martin Orc

Crescendo
Mills Bros.
Lenny Bruce
Dave Pell Octet

Interlude
Mort Sahl
Shorty Rogers Orc

Mocambo
Billy Daniels
Benny Payne
Frankie Sands Trio
Paul Hebert Orc

Moulin Rouge
Liberace
Jean Fenn

Statler Hotel
Carl Ravazza
Chop chop & Charlene
Eddy Bergman Orc

Zardi's Jazzland
Slim Gallard
Jen Gordon
Johnny Scat' Davis 6
Mike Riley Orc 6

LAS VEGAS

Desert Inn
Patrice Munsel
Jackie Miles
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Smart Affairs of '58"
Larry Steele
Garwood Van Orc

El Cortez
"Rhythm on Ice"
George Arnold
Paul Desmond
Buster Bailey Orc

El Rancho Vegas
Sophie Tucker
John Carroll
Kay Brown
Molnar Dancers
Dick Rice Orch

Flamingo
Jack Jenney
Gisele MacKenzie
Chiquita & Johnson
Flamingoettes
Lou Basil Orch

Fremont Hotel
Ish Kabibble & Sly Guys
The Fabulettes
Gayle Walton

Golden Nugget
Pepper Pots
Teri O'Mason
Ciro Rimac
Lee Maynard
Faye Ellen

Hacienda
Lori Hilton
Bob Morgan Quartet
Don Baker
Maurice Dell & Linda Ware
Shirley Scott

Riviera
"Pajama Game"
Larry Douglas
Betty O'Neil
Buster West
Barbara Bostock Novelites
Ray Sinatra Orch

Royal Nevada
Ina Ray Hutton Orch
DeMarco Sisters
Rose Marie

Sahara
Martha Raye
Condos & Brandow
The Wazzans
Cee Davidson Orc
Mary Kaye Trio

Sands
Peter Lind Hayes
Mary Healy
Four Voices
Copa Girls
Antonio Morelli Orc

Showboat
Tony Milo
Doleeta
Garr Nelson
Showboat Girls
Mike Werner Orch

Silver Slipper
Hank Henry
Peep-etts
Candy Barr
Pat Yankee
Bob Darch
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison Slipperettes
Geo. Redman Orch

Thunderbird
China Doll Revue
Thunderbird Dncrs
Al Jahns Orch

Tropicana
Jacqueline Francois
Johnny Puleo & Harmonica Gang
Elaine Dunn
Tybee Afra
Judy Logan
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Jackie Heller
Snooky Lanson
Sid Gould & Ralph Young
Hal Loman & Playmates
Lee Martin Orc

Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Lenn

Bill Jordan's Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Clark Fern
Harvey Bell
Vivian Lloyd

Club Calypso
Tropical Holiday
Carlos Varella's Cubanaires

Di Lido
Mandy Campo Orc
Marilyn Davies
Maria & Toni
Caney Orc

Eden Roc
Roberta Sherwood
Larry Best
Three Genes
Henry Tobias
Chico Orc
Mal Malkin Orc

Fontainebleau
Four Aces
Frank Fontaine
Mario & Floria
Murray Schlamme
Pupi Campo Orc
Sacasas Orc

London Towne
Arthur Blake
Weela Gallez
Jean Tourigny
Lucerne
Diosa Costello
Milo Vilarde
Don Casino
Tony & Francella
Tonia Flores
The Latin Lovlies 6
Carlos Marquez
Louis Verona Orc
Dave Tyler Orc

Malayan
The Riveros
Mighty Panther
Bahama Mama
Conrad Hodges' Calypsonians

Murray Franklin's
Jimmy Ames
Pepe Miller
Nat Poolgate
Dick Haviland
Murray Franklin
Jerry Lewis
Eddie Bernard

Nautilus
Leon Fields
Phyllis Arnold
Mario & Tonia
Syd Stanley Orc

Place Pigalle
B. S. Pully
Jennie Lee
French Follies

Seville
Harry Snow
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

Saxony
Al Stuart Archette
Ruth Wallis
Tommy Angel

Vagabonds
Calypso Revue
Lord Flea & Co.
Frank Linale Orc

HAVANA

Tropicana
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq

Sans Souci
Dick Lee
Gloria & Rolando
Ortega Orc

Montmartre
Raquel Bardisa
Fajardo Orc
C Playa Orc

Nacional
Leny Eversong
Eddie Garson
Ed Darby
Sherman's Models
Dancing Waters
W. Reyes Orc

RENO

Harolds
Jodimars
Betty Reilly

Mapes Skyroom
Marie McDonald
Dick Bernie
Skylets
Ed Fitzpatrick Orc

New Golden
Jack Teagarden
Harry Ranch
Morgan Bros.

Riverside
Jimmy Durante
Eddie Jackson
Sonny King
Jackie Barnes
Ben Wrigley
Monohans
Starlets
Bill Clifford Orc

LAKE TAHOE

Bal-Tabarin
Happy Jesters
Beverly Marshall & Make Believes
Pat Moran 4

Cal-Neva
Gordon MacRae
Cal-Nevettes
Matty Malneck Orc

Harrah's
Johnny Desmond
King Sisters
Reggie Rymal
Del Courtney Orc
Cal Neva

Stateline Country Club
Three Suns
Ray Bauduc
Nappy Lamar
Holly Twins
Jimmy Jett

Tahoe Palace
Daryl Harpa
Shanna
Jackie Burns

Wagon Wheel
Hank Penny with Sue Thompson

Paper Boom

Continued from page 1

most got to get them SRO to be assured of coming out in the black."

The high cost of jazz talent (some club owners admit that they'd like to book the big names but can't afford them) is minimizing job opportunities and may eventually dissipate all the forward steps that jazz has taken in the past few years.

Another aspect of the high cost of jazz, according to Friedman, is that it leaves no room for showcasing new talent. "A promoter has to shell out so much for the marquee attractions," he says, "that there's nothing left in the budget for him to take on and develop newcomers to the jazz field."

No Chance For Newcomers

Unlike other areas of show business, he adds, the jazz stars have no feeling for their own art to help newcomers. In fact, he states, "the top names are virtually locking out the newcomers."

Upbeat of sales in the jazz album market also is a contributing factor to the falloff of jazz in-person presentations. The jazz buffs with hi-fi sets don't have to lay out $4 for a session they can hear better at home. "Only way out of this situation," says Friedman, "is for the jazzsters to do something different onstage than they do for the groove."

Another problem confronting jazz promoters is the lack of professional savvy among the jazzsters. According to Friedman, who produced last summer's Randall's Island (N.Y.) festival and several concerts at New York's Carnegie Hall, "you can't get them to rehearse and you can't keep their friends and hangers-on from swamping the backstage area and disrupting the proceedings. In addition, he says, they've become a bunch of prima donnas who are too particular about how they're billed, whom they follow and whom they play with.

"If they don't straighten out their prices, and bring some efficiency and business-like manner to jazz presentations, they're going to blow the whole bit," is Friedman's sum-up.

Stratford Fest

Continued from page 1

shoppe, Heimrich's, run by one John Ward, former cop, attached to the Royal Mounties. He sells locusts, Grecian honey, kangaroo-tail soup, Mexican fried worms, truffles and fiddleheads—and ships 3,000 baskets of food to such outposts as Hollywood, London and N.Y. All this from a onetime strictly meat-and-potato Ontario switching centre.

Duke Ellington has dedicated his suite of Shakespeare sketches to the burg and will play it here Sept. 5. Critics Brooks Atkinson and Walter Kerr of N.Y. Times and Herald Tribune have visited Stratford and critic Claudia Cassidy of the Chicago Tribune has asked for opening-night seats.

Festival will have Christopher Plummer, Siobhan McKenna, Douglas Campbell and Frances Hyland, opening July 1, with "Hamlet," "Twelfth Night" follows next day and two plays alternate till mid-September. They're directed respectively by Michael Langham and Tyrone Guthrie—in whose honor Queen St. North has become Guthrie Ave. Stratford citizens have put up $253,000, in straight gifts, to support the festival started by localite Tom Patterson, onetime editor of Civic Administration, a Maclean-Hunter trade mag.

New Acts

THE MODERNAIRES (5)
45 Minutes
Eddys', Kansas City

A long-pending date is being filled by the Modernaires in the plush Eddy Brothers' room for fortnight to July 11. A date here four or five years ago was cancelled by the group with the understanding they would make it up later, and this is it. The booking also serves for the break-in of their new act, which they will use for some time on personal appearance, especially after Aug. 30 when the Bob Crosby show goes off tv. Troupe has been prepping for this interlude for several weeks. They follow with a couple of one-nighters in Salt Lake City and then back to the Crosby show to the finis.

It's easily evident that much has gone into preparation of this turn, and the 45 minutes turn out to be fine musical entertainment. They have some new choreography by Ray Malone, some special songs by Mort Green and Kirby Stone, and a raft of material from their own Fran Scott and Hal Dickinson.

The qualities for which they have become distinguished are all there with Paula Kelly as the femme voice and Dickinson, Scott, Johnny Drake and Dick Cathcart rounding out the group. Their opening session includes a vocal intro, "The Customer's Always Right,", "Around the World" and "Little Darling," before a special bit, "Good for Nothing," showing off Cathcart's trumpet work. Four men take to a barbershop session for "You Tell Me Your Dreams" and "Four Walls," leading into "Swing Low, Sweet Chariot." Miss Kelly rejoins them for a long list headed by a comedy entry, "I Can't Carry a Tune," some instrumental work on saxes with "All Shook Up," and the authentic Dorsey arrangement of "So Rare," a dandy bit of doing. The gal and Dickinson have a lighter moment with a novelty, "Go To Sleep," the whole crew joins in for their Coral version of "Calypso Melody," and then a medley of tunes with which they were associated in the Glenn Miller days is reeled off to great customer satisfaction. Closer is an excerpt from their forthcoming Coral album, "Making Whoopee," and a special finale.

No doubt about the Modernaires being a top vocal group and the audience responds accordingly.
Quinn.

GORMAN SISTERS
Songs
10 Mins.
Palace, N.Y.

Sister duo has a cute angle in that one of them is a 6-year-old; the other is a teenager. The moppet, who comes onstage after the first number, has a savvy songselling manner that, at the time, doesn't offend by being too studied. The child has appeal and also adds some good harmony to the vocals.

The older girl handles the main vocalizing part and delivers in the contemporary style. The pipes may not be too finished, but the beat and the feeling are there. She opens with "Great Day," and then is joined in by her sister for a workover of the oldie, "Them Thar Eyes," a rock 'n' roll item, "Eight O'Clock Date," and a calypso, "Hold 'Em Joe." They also get the inevitable plug in for their disk label, the Indie Arrow Records.
Herm.

OLYMPIADES (3)
Acrobatic
10 Mins.
L'Olympia, Paris

Three gilded; muscled men do a well-manned living statue bit. From various poses they segue into deft hand-to-handing notable for its suppleness and ease.

Grace and dexterity make this oldie act still a probable good filler addition to any type of vaude setups stateside.
Mosk.

PATTI SHERON
Songs
16 Mins.
Fairmount Club, Ottawa

Patti Sheron is a well-stacked blond with clicko pipes and evident attention to arrangements to fit her style. She uses a single guitar backing for her stint at the Fairmount Club, working both in show and lounge, bandleader Gerry Burgess wielding the pick.

She could use better staging and savvy, but she has strong possibilities for nitery, video and disks, impact abetted by her use of jazz-tinted styling in most songs.
Gorm.

YASUKO
Songs
10 Mins.
Viennese Lantern, N.Y.

Yasuko, a petite Japanese import, is an interesting addition to the nitery marts. Like many Nipponese, she's of tiny stature and voice to match. However, her tones are colorful and she projects an interesting tune assortment.

Yasuko shows up best in songs having the authentic tone of her native country. While she does well in the synthetics, such as "Many Splendored Thing" there were a couple of items in her catalog that showed a fine basis for development. At present, she's for specialized situations in Continental rooms where an international set obtains. Her natve garb, mincing steps and retiring demeanor are in the tradition of the general conception of the Japannese femmes.
Jose.

THREE REBERTES
Acro
10 Mins.
Palace, N.Y.

An Italian act which has played in U.S. circuses, the Three Rebertes are a fast and flashy tumbling turn which can fill any spot demanding acrobats. Three youngsters add a comedy touch to their routine, but they don't let the hoke slow up their stunts.

Working on a mat stretched across the stage, trio dish up a series of forward and backward flips and set it all off with some slapstick. For a neat closing bit, they do an eye-catching fall out of a triple handstand. Earn a big mitt for their efforts.
Herm.

NORMAN & DEAN
Comedy, Songs
36 Mins.
Chaudiere, Ottawa

Format of the Norman & Dean comedy-chant stanza is basically the same as the Martin & Lewis layout: Norman chants and straights, Dean clowns. But other than its high quality, the stint has no further similarity to M&L, and the pair stays as far away from aping M&L as possible.

Harvey Norman has clicko pipes, works them to biggest impact and sells all tunes effectively. He's generous with sings and lifts the session throughout. Stanley Dean hangs his slick comedy equally on sight and sound and registers big in both, using brief impression bits plus a gag trumpet insert that exhibits okay music ability. Routine shows evidence of heavy training and intelligent construction.

In niteries for a year, duo shapes up as big for cafes and television, able to handle class slots with slickness and savvy.
Gorm.

LAUREANNE LE MAY
Songs
14 Mins.
Chaudiere, Ottawa

Laureanne Le May, out of Quebec City, has all the physical necessities for a socko act, including a slick set of pipes, but she needs savvy and routining for niteries. She exhibits potential talent but her stint is weakened through lack of knowing what to do with what she's got, plus use of items that are wrong for her. For example, she works a drunk bit that seems out of place on a petite and pert blond looker.

With strong material and training, Miss Le May could be an okay possibility for the club circuits and, even as she is now, strategic camera and audio work could make her stint click on video.
Gorm.

RIVIERAS (2)
Apache
16 Mins.
Chaudiere, Ottawa

Although the Rivieras bill their stint as "Apache," it adds up more as an acro turn, with a switch. The gimmick is that the femme is the strong partner, tossing and spinning the heavy-set male like a feather throughout. Stanza opens with w.k. Apache overtones a la Lucienne & Ashour, another turn of similar genre, male slapping femme around the stage, but before long the gal gets fed up with the treatment and turns on husky male. Stanza has enough comedy to keep it moving and lively. Muscle-woman is a neat looker but proud of her biceps although she smacks customers who try to measure them (at her invitation).

It's an okay stint for niteries and television.
Gorm.

Palace, N. Y.

George Church & Dorene Kilmer, Nivellis, Rebertes (3), Gorman Sisters (2), Rigoletto Bros. & Co. (3), Roberto & Alicia, Eddie White, The Colleanos (2); Nick Francis House orch; "The Seventh Sin" (Metro), reviewed VARIETY, May 15, '57.

The current Palace bill hits the usual pace for these eight-acters, with a couple of neat turns adding the necessary hypo to an otherwise average layout.

Tops in this show are the Rigoletto Bros. & Co., the "Company" consisting of a well-stacked femme who assists in the magico stunts and contributes one novelty dance routine. The Rigolettos, a pair of vet troupers, in the No. 5 spot, hit with their sleight-of-hand stuff, which they do in a ribbing style, and their parody of an 1890 acro team. It's a rounded, pro act of far better-than-average calibre. Another magico turn, Nivellis, in the deuce, dish up a series of conventional disappearing stunts in a routining that's somewhat too slow.

Another fine turn is supplied by the Three Rebertes, an Italo acro team in the trey spot, and the Gorman Sisters, a vocal duo, which follows. Both are in New Acts. The rest of the bill is comprised of acts which have been around for some time and which have, for the most part, played this house before at one time or another.

George Church & Dorene Kilmer are a pair of smooth hoofers who work nicely in unison and then take off for some solo stepping. An okay warmer-upper. In the No. 6 slot, Roberto & Alicia come up with some Spanish-style stepping. A pair of goodlooking youngsters, they handle the flamenco idiom in fair style and then do a flashy medley of mambo and flamenco numbers.

Eddie White, a veteran comic whose youthful looks belie the few decades that he's been around the vaude circuits, handles the next-to-closing assignment. White is an oldfashioned style of performer, interspersing chatter amidst his songs with a broad style. He does a series of old, but still effective, in-law and dialect jokes and, to indicate how old this routine must be, White still retains a gag about the Roney-Plaza Hotel in Miami Beach.

For the finale, the Colleanos, a pair of tight-ropers and jugglers, perform a series of eye-catching stunts with one of the duo showing exceptional skill in doing some fancy hoop throwing while swaying on the tight wire.

Nick Francis supplies an authoritative downbeat in batoning the orch. *Herm.*

Empire, Glasgow

Glasgow, June 26.

Bernard Delfont presentation, with Harry Secombe, Billie Anthony, Rudy Horn, Dior Dancers (4), Gimma Boys (6), Anne Lancaster, Max Russell, Joe Cornelius, Sherman Fisher Girls (12), George Mitchell Singers (4), Sid Williams Orch.

Harry Secombe, squat, corpulent comedy man with ultra-zany streak allied to standout operatic tenor pipes, is mainspring of this layout. A marquee name via radio and tv in the U.K., Secombe, a combo of Danny Kaye and Lou Costello, tickles the risibilities continuously, and scores in solo spots, sketches and in a final singing slotting, where he deserts comedy for serious vocalizing to solid palming.

He garners yocks along with stooges Joe Cornelius (ex-wrestler) and Max Russell in an item titled "The Top Graders." This is travesty of U.S. name singers' custom of enthusing over British audiences and taking repeated bows in exuberant transatlantic style; title of scene is also takeoff on the Lew & Leslie Grade tenpercentery. It adds up to solid yocks.

A "Male to Measure" sketch, with Secombe as gown-shop proprietor displaying and selling male models, is good for laughs, but needs a stronger tag. Ann Lancaster, as in other sketches, works with experience for zag-yocking. Femme stooge also wins palming in a "My Son" item with Secombe.

Billie Anthony, blonde chirper, keeps the layout bright with lively tunes such as "This Ole House" and (wearing a strawhat) "Carolina." She also gives out with "Mr. Wonderful," current fave of U.K. singers. Gal has lotsa pep but needs to polish up her intertune gabbing.

Rudy Horn, Continental juggler, is standout specialty balancing six breakable cups, six saucers, even a spoon and sugar lump all atop each other while himself balanced precariously on a unicycle. He exits to solid mitting.

Dior Dancers, three males and a brunet, offer thrilling adagio stint, the distaffer being tossed by males with grace and expert timing. Act is brand-new under training of longtime adagio performer Bob Ganjou, and will merit attention on U.S. bookings in November. Gimma Boys, five males and a gal, add to specialty strength of layout with high-speed acro and balancing act.

Sherman Fisher Girls are well-drilled line, and vocal backing is by the George Mitchell group. Showbacking is from augmented lineup under Sid Williams' baton. *Gord.*

Apollo, N. Y.

"Dr. Jive's" Rock 'n' Roll Show, with Velvours (5), Joan & Joy, Hemlocks (5), Charts (5), Donny Elbert, Bobbettes (5), Jesters (5), Charlie & Ray, Heartbeats (5), Anne Cole, Sensations (4), Roy Brown Combo (6; "Beast of Hollow Mountain" (UA).

Tipoff that a big holiday week is at hand is the deluge of rock 'n' roll shows that hit the in-person circuit. This July 4 holiday is virtually a duplicate of the Easter week spree with "Dr. Jive," whose square handle is Tommy Smalls, holing up at the Harlem flagship and Alan Freed taking over the Paramount Theatre on Times Square today (Wed.).

Worst thing about a rock 'n' roll display is the repetition of beat, style and performance. But that's what attracts the kids, so the Apollo should be in for another of "Dr. Jive's" hefty b.o. stands.

This time out he's traffic-managing a dozen acts with whom the kids are familiar through disk airings on his WWRL show. He limits them all to two numbers apiece and keeps 'em rolling on and off despite occasional squeals from the fans for encores.

For the uninitiated, it's difficult to tell the players without a scorecard. The lyrics are hard to distinguish, the five-man groups move alike and sometimes dress alike. (At least two of the quintets at opening show sported scarlet socks.)

For the record and in order of appearance with tunes listed parenthetically: The Velours, five-man combo, ("Where There Is A Will" and "Can I Come Over Tonight"); Joan & Joy, femme duo, ("My Lover Has Left Me" and "You're My Perscription"); Hemlocks, five-man combo led by juve Bobby Riviera ("Joy of Love" and "Cora Lee"); Charts, five-man combo ("Zoop Zoop" and "Deseree"); Donny Elbert, high-pitched crooner ("Hear My Plea" and "What Can I Do"); Bobettes, five teenage gals ("Look At The Stars" and "Mr. Lee"); Jesters, five boys ("So Strange" and "Love No One But You"); Charlie & Ray, swinging male duo ("Bye Bye Love" and "Sweet Thing"); Heartbeats, five-man combo ("I Won't Be The Fool Anymore" and "Everybody's Somebody's Fool"); Anne Cole, powerhouse thrush ("No Star Is Lost" and "I Wanna Love You So"); Sensations, three guys and a femme ("You Made Me Love You" and "Please Tell Him 'I Love Him' For Me"); Roy Brown's six-piece combo ("Barroom Blues" and "Party Doll").

The entire cast got together at the finale for a noisy bowoff. *Gros.*

Hippodrome, London

London, June 25.

Lonnie Donegan, Alma Cogan, (with Stan Foster), Canfield Smith, Estelle Sloan, Vic Hyde, George Holmes, Des O'Connor, Allan Kemble & Christine, Evers & Toni, Reg Cole Orch.

With the Palladium currently housing a new revue, the London Hippodrome becomes the West End's new vaudeville flagship. The initial bill, in for a month, is topped by British performers, but a trio of U. S. acts are prominently featured.

Lonnie Donegan, the headliner, is probably Britain's most popular exponent of skiffle music—but they depart from the traditional washboard instruments. The quartet comprises two guitars, bass and drums, with the star providing most of the racy vocals. The infectious quality of their beat permeates the audience, who spontaneously respond with a hand-clapping accompaniment to the better known items in the repertoire, among them "Cumberland Gap," "Don't You Rock Me Daddy-O," "Puttin' on the Agony" and "Gambling Man." An attempt at a complete style and pace switch, with a new blues number, "I'm Just a Rolling Stone" (penned by one of the quartet), achieves a dramatic quality, but doesn't make the sock impact of the other numbers.

Alma Cogan, who was in last year's Palladium revue and is known via disks and tv, is a vivacious warbler who is also best when handling tunes with a distinctive beat. She's fine when belting out such rhythm numbers as "Mexican Rock," "Banana Boat Song," "Dream Boat," "Love and Marriage," "You, Me and Us," etc. The customers are with her, cheering all the way. Ballads come over with sincerity, but are not her strongest point. However, she deserves full marks for a distinctive gown, which includes half a dozen colorful skirts — which are peeled off one by one.

Canfield Smith's w.k. ventriloquial act, with his dummy Snodgrass, continues to get big laughs. Estelle Sloan, featured in the last Palladium vaude bill, impresses with the charm, style and originality of her solo stepping act, in which her "syncopated clock" number is the highlight. Vic Hyde's one-man band, in which he winds by playing four horns simultaneously, retains its full popularity. His bouncing personality is part of the showmanship inherent in the act.

George Holmes, colored dancing acrobat with a deft style, adds fascination magico bits for good measure and sturdy audience response. Des O'Connor, a rising local comedian-vocalist, has considerable promise. He has an original style, a keen sense of humor and a pleasing delivery. He builds from a slow start to win hefty acclaim. Allan Kemble & Christine open the bill with their combination dancing and unicycling; and Evers & Toni open up after the intermission with an adroit display of contortionism. Reg Cole's orch gives adequate backgrounding. *Myro.*

Palace, Blackpool

Blackpool, Eng., July 2.

George & Alfred Black presentation, with Hylda Baker & Partner, Tanner Sisters (2), Odette Crystal, Boliana Ivanko Quartet, Martin Granger's Puppets, Impero Bros. (2), Sonny Roy, Janet Gray, George Mitchell Singers (4), Joan Davis Ballerinas (12), Arthur Logan Orch.

Minus gloss of other layouts at this summer show biz center, this George & Alfred Black presentation emerges as good regional fodder, aimed at yocks and tickling the risibilities of thousands of vacationers from the middle-class shelf. Hylda Baker, diminutive north-of-England comedienne, with new stature as result of tv empetus and previous headlining in the town, scores strongly with travesties of dowdy confidential femmes engaged in everyday conversation.

Femme, gabbing in earthy Lancashire accent, wins yocks from the very types she tilts at so richly. She works largely with a tall, deadpan male stooge garbed as a freakish femme who never smiles but, in her own catchphrase, "knows, y'know." Latter is delivered with fruity air of confidence, and is a byword locally.

Tanner Sisters, well-drilled twosome offer compact songalog that embraces calypso and hit tunes, opening with "Banana Boat Song" and following with local-flavored version of "Rock Island Line" and "Around The World." Gals also score with roundup of "You" songs.

Martin Granger, assisted by distaff partner, earns mitting for a "Circus on Strings" item, with his puppets engaging in trapoline and trapeze stints. The Boliana Ivanko Quartet, three males and a femme, present adagio routines against bright decor of a Valentine scena.

Odette Crystal, French thrush lavishly gowned, is featured in Venetian and sleigh-ride scenes, giving out strongly with numbers such as "Funiculi, Funicula," and making attractive picture-frame in a snow bit. Impero Bros., with gal assistant, do novel acro-balance, a head-to-head bit being done while each is upturned on champagne bottles. This Austrian duo rate vaude and tv attention.

Sonny Roy, with poorish make-up, is local comedian who gains good results despite n.s.g. fodder. Janet Gray is attractive soubret. Vocal backing is from the George Mitchell Singers, and Joan Davis offers useful line of chorines as well as devising musical numbers. Arthur Logan orch showbacks. *Gord.*

Russkys' London Vaudsky

London, June 25.

The formula for variety in Russia cannot be assessed by Western standards. This was clearly demonstrated by the Moscow State Variety Theatre which made its British bow at this suburban 2,600-seater. Acts which would never find their way into a vaude program this side of the Iron Curtain are major attractions on the bill, which is presented by the Educational Performances Society Ltd., an offshoot of the British Soviet Friendship Society.

Individually, each performer is a polished artist, but the balance of the bill suffers from a too strong slant on culture. Although half the acts could fit into a Western variety show, the time allotted to them is cut to the minimum to make room for folk singers, dancers and instrumentalists. Major fault with this show is a complete lack of tempo. Performers stroll onto the stage long after their introductory music has finished, and take as much time as they wish to get settled, which results in long periods of silence.

Artists like Sofia Mey and Igor Divov, with a remarkable puppet act, make up a lot of lost ground with a routine which bubbles over with humor. The puppets are life-like down to their finger joints, and they get by far the best hand of the show with a satire on concert hall singers. Twin brother acrobats Boris & Vladimir Voronin are a couple of topliners in their field, and go through a well controlled routine of balancing and tumbling. Nikolai Stalnoy produces a fair amount of comedy. Bent double and wearing two sets of boots and topcoats, he transforms himself into a couple of fighting urchins. Folk dancing by Larisa Brusitsina and Dimitri Khorkov is subdued. One novel entry comes from a trio of girls accompanying themselves on banduras, large multi-stringed instruments. They sing "Over The Sea To Skye" in English, which results in hefty mitts.

Alfred Van Dam and his orch adequately showcase the bill which is in for two weeks before moving to another nabe location and should attract fairly good b.o. from the curious. *Bary.*

Streatham Hill, London

Sofia Mey, Igor Nickolayevich Divov, Boris Yakovlevich Voronin, Vladimir Yakovlevich Voronin, Nikolai Stalnoy, David Josephovich Chitashvili, Irina Alexandrovna Chitashvili, Vassili Michaelovich Snegerov, Edik Artashecovich Galayan, Evgeny Gregorievich Avksentiev, Ivan Antonovich Andrushenas, Valdimir Savvatevich Kats, Tamara Poleschuk, Nina Yvtuchovna Pavlenko, Valentina Petrovna Tretyakova, Nina Georgievna Khoreva, Galya Bayazitovna Izmailova, Avner Murdahayevich Barayev, Tatyana Kharitonova Makharadze, Larisa Nikolayevna Brusitsina, Dimitri Leonidovich Khorkov, Venianin Demyanovich Kukarin, Natalie Valerianova Tyuleneva, Alexeyevna Stepanova, Alfred Van Dam Orch.

Skouras to Tour

Continued from page 1

However, it was postponed when relations between the U.S. and Russia worsened. He said he had no specific plans to discuss motion pictures with the Reds, but added he was interested "in what they are doing technically and otherwise."

Possibility is seen that Skouras will make the trip in some official capacity as far as the American Government is concerned. Asked Monday whether he was going as a "private person," Skouras nodded assent. He said he could not talk with the Soviets re the purchase of American pix "since that's the domain of Eric Johnston." He and Johnston obviously have discussed the swing into Red territory.

However, said Skouras, "I've always said that I am against selling films to the Russians, or any other Communist government, unless they are sold just as they are in the United States. I don't believe in letting them select just what they want."

Russia to date has refused to buy Hollywood product. Moscow wants U.S. films, but on an exchange rather than a cash basis.

Skouras expects to be back home in late October or early November.

50 Silo Scripts

Continued from page 1

are sure bets for annual summer-long presentations.

Just to keep the record straight, there have been a dozen or so Broadway clicks that were previously tested in the sticks, including "Life With Father," "Four-poster," "Silver Whistle," "Come Back, Little Sheba," "Time Out for Ginger" and "Hole in the Head."

In addition to the following list (with stars indicated in parentheses), there will probably be a number of other tryouts listed as the season progresses.

Straight Shows

"Apple Reddens," by Russell McLauchlin.

"Back to Methuselah," G. B. Shaw's marathon drama adapted by Arnold Moss (Celeste Holm).

"Bette Bibb," by Paul Crabtree (Billie Burke).

"Black Eye," by James Bridie.

"Chrysalis," by Norman Ashton.

"Circus of Dr. Lao," adapted by Gwyn Conger and Nathaniel Benchley, from Charles Finney's book (Burgess Meredith).

"Dazzling Hour," adapted by Nancy Mitford from French of Anne Bonacci (Eva Gabor).

"Evening with T. C. Jones," solo show of impersonations.

"Fever for Life," by Orin Borsten (Fay Bainter).

"Good Night, Mr. Lincoln," by John B. Kelly.

"Gfillty," by Harry Granick.

"It Happened One Night," billed as a new farce.

"Lease on Love," new adaptation of Aldo de Benedetti (Philip Bourneuf, Frances Reid).

"Man in a Dog Suit," adaptation by William Wright and Albert Beich of Edwin Corle's novel, "Three Ways to Mecca" (Jessica Tandy, Hume Cronyn).

"Minotaur," by Robert Thom.

"No Laughing Matter," Lucienne Hill adaptation of French of Armand Salacrou.

"Pandora Jones," Julia Hannam (June Havoc).

"Re Jamison," by Joel Wyman.

"Roger the Sixth," by Joseph Carole (Dorothy Lamour, Robert Alda).

"Saddle Tramps," by Lonny Chapman.

"Second Oldest Profession," by Ralph Wesley Cain.

"Simon and Laura," by Alan Melville (Faye Emerson).

"Solitaire Lady," by George Batson and Don Harmon (Ethel Waters).

"Something Borrowed," by Kurt Vonnegut.

"States with Pretty Names," by Elliott Baker.

"Time to Be Rich," by Julian Funt.

"Trouble with Girls," by Charles E. Miller.

"Will and the Way," by Michael H. Molloy.

"With Respect to Joey," by Ernest Pendrell (Eddie Bracken).

Untitled comedy by Fred Carmichael.

Musicals

"Anyone for Love," by Burton Crane and Jane Douglass (Irene Manning, Renato Cibelli).

"Half in Earnest," Vivian Ellis adaptation of Oscar Wilde's "Importance of Being Earnest" (Anna Russell).

"Home James," no authorship announced.

"Mistress of the Inn," by Don Walker and Ira Wallach, based on Carlo Goldoni's "La Locandiera."

Costello Link

Continued from page 1

also headed Bond Estate Co., owner of the Tropicana. Indiana authorities ordered the insurance company to dispose of its holdings in the Tropicana last year.

Other niteries which have loans outstanding from Guarantee Reserve and are financially involved with Jaffe are Fontainebleau in Miami Beach, Flamingo in Vegas and Tahoe Village in Lake Tahoe, Nev.

Evidence of underworld cash backing the Nevada cafes could result in revocation of the licenses of those gambling casinos. New York police stated that they are trying to link Frank Costello to the Tropicana through Guarantee Reserve, according to the Daily News.

N.Y. Legit Takes to the Outdoors; 'Boat' at Jones Beach, 2 in the Park

By JESSE GROSS

New York is on an al fresco legit kick. Open air theatrical activity has spread from oceanside Jones Beach, L. I., to the city's Central Park and other borough greeneries. It's a movement that currently involves three separate productions, two commercial and the other a cuffo-admission project.

The highlight of the outdoor development is the opening of Central Park to legit production. This picturesque area has long been sought as a theatrical showcase. Last week it was the site of concurrent revivals of the operetta, "Rosalie," and Shakespeare's "Romeo and Juliet."

"Show Boat," at Jones Beach is a repeat of last year's stand at the waterfront Marine Amphitheatre, where summer legit has been a fixture for the past few years. The spread to the parks, however, was initiated last year at the East River Amphitheatre by the group currently responsible for the "Romeo and Juliet" production.

Of the revival trio, "Show Boat" and "Rosalie" are commercial ventures. The former is again being presented by Guy Lombardo, while the latter is the initial legittuner production of Michael P. Grace and Chris F. Anderson in a contemplated summer musical series at the park. "Romeo and Juliet," operating sans admission charge, played Central Park as the opener in a tour of parks in the city's other boroughs. It's being presented by Joseph Papp for the Shakespeare Workshop.

The Jones Beach entry is by far the most elaborate and appealing of the three productions. "Romeo and Juliet" is a satisfactory item and a credit to all concerned with the free-admission venture. "Rosalie," however, is another case entirely. It's an amateurish production.

The low-calibre of the operetta not only drew strong critical pans, but also cued the New York Post to do a special story on the "turkey," which "cast doubt about the whole future of show-business-in-the-park . . ." The production was slated to open June 24, but was rained out that night. However, prior to the downpour, Grace had wired the critice requesting they hold off reviewing the show until Wednesday night (26). It's understood the cast urged Grace to send the wires.

Most of the aislesitters turned up Tuesday (25) night, apparently working on the principle that if the show was open to the public it was therefore open for review also. The production had put in only a week's rehearsal prior to its preem and was obviously not ready to open when it did. However, beyond that, Stella Unger, billed as adaptor of the tuner's book, claims that the presentation does not have the remotest connection with what she wrote.

She says she could have gone to the Dramatists Guild and objected, but didn't because it would have tied up the operation. Henry Youngman, one of the show's headliners, was miffed because he didn't get the billing he claims was promised him. Both he and Miss Unger feel that the lack of ample rehearsal time was the major reason for the poor showing. The pair, however, also praise Grace's talent and enterprise.

As presented, the musical is a shamble. The book is a hodgepodge, the performances are ineffectual and the amplification system opening night was on the blink, causing the sound to vary violently in pitch. The choreography by Geoffrey Holder, who also dances in the production, is for the most part unrelated to the story, although it's okay on its own. The musical is scheduled to end a two-week run next Sunday (7). A night club show is set to follow (see separate story in Vaudeville section).

"Show Boat" and "Romeo and Juliet" both opened last Thursday (27) night. Reviewers attending the Jones Beach production were driven in hired limousines to Lombardo's East Point House eatery in Freeport, L. I., for dinner prior to the performance, and then back to the city after the show.

Coincidentally, "Show Boat" and "Rosalie" both preemed on Broadway during the 1927-28 season, the former, though, is the sturdier of the two. The book has more substance an dthe score more vitality as evidenced by such numbers as "Only Make Believe," "Ole Man River," "Can't Help Lovin' Dat Man," "Life Upon the Wicked Stage," "You Are Love" and "Bill."

The Jerome Kern, Oscar Hammerstein 2d-Edna Ferber tuner is well performed, both musically and dramatically. The physical production is colorful and imaginative, with the actual docking of the Cotton Blossom the crowning touch. It's a class offering.

Heading the cast are Andy Devine as Captain Andy, Helena Bliss as Julie, David Atkinson as Gaylord Ravenal, Gloria Hamilton as Magnolia, Helen Raymond as Parthy Ann, William C. Smith as Joe, Lou Wills Jr., as Frank, and Marie Foster, as Ellie. Except for Devine and Wills, who scores on the terping, they are all repeating roles they had in the production

(Continued on page 61)

Rosalie

Michael P. Grace & Chris F. Anderson revival of musical comedy in two acts (13 scenes), with music by Sigmund Romberg and George Gershwin, lyrics by Ira Gershwin & P. G. Wodehouse, book by William Anthony McGuire & Guy Bolton, adapted by Stella Unger. Additional songs by Cole Porter. Staged by Felix Brentano, choreography, Geoffrey Holder; costumes and scenery, Raoul Pene du Bois; musical conductor, Joe Stopak. Stars Mimi Benzell, David Brooks, Henny Youngman; features Helen Wood, Kelly Brown, Ruth McDevitt, Robert Shawley, Harold Gary, Jack David, Geoffrey Holder, Carmen de Lavallade, William Milie. At Theatre Under the Stars, Central Park, N. Y., June 25, '57; $3.45 top.

Capt. Banner	Harold Gary
Corp. Applewaite	Robert Shawley
Private	John Dennis
King	Henny Youngman
Capt. Rabisco	Chet O'Brien
Water Boy	David Williams
Mary O'Brien	Helen Wood
Mr. O'Brien	Lou Nova
Queen	Ruth McDevitt
Billy Delroy	Kelly Brown
Princess Rosalie	Mimi Benzell
Dick Fray	David Brooks
Senator Muggs	Jack Davis
Steward	Dale Monroe
Colonel	Jack Davis

Singers: Pat Greenwood, Lorraine Lynn, Marlys Johnston, Patricia Hall, Joyce Carroll, Laurie Franks, Bob Neukum, Dale Monroe, Larry Mitchell, David Williams, Bruce McKay, Lee Book.

Dancers: Lee Comeho, Marcia Hewitt, Ruby Herndon, Kathleen Stanford, Robert St. Clair, William Inglis, William Miller, Gunnar Spencer, Robert Lone.

Show Boat

Guy Lombardo revival of musical drama in two acts (13 scenes), with book and lyrics by Oscar Hammerstein 2d (lyric for "Bill" by P. G. Wodehouse), music by Jerome Kern, based on the novel by Edna Ferber. Staged by Reginald Hammerstein; dances and musical numbers staged by Lee Sherman; production supervision, John Kennedy; settings and lighting, Albert Johnson; costumes, Michael Travis; musical direction, Fred Dvonch; orchestrations, Robert Russell Bennett. Marine Theatre, Jones Beach, N. Y., June 27, '57; $4.40 top.

Windy	Scott Moore
Steve	Evans Thornton
Pete	Donald Farnworth
Queenie	Helen Dowdy
Parthy Ann Hawkes	Helen Raymond
Capt. Andy	Andy Devine
Ellie	Marie Foster
Frank	Lou Wills Jr.
Rubber Face	Henry Lawrence
Julie	Helena Bliss
Gaylord Ravenal	David Atkinson
Vallon	Charles Massinger
Magnolia	Gloria Hamilton
Joe	William C. Smith
Backwoodsman	Richard Wentworth
Jeb	David Kurlan
Fatima	Judy Sargent
Barkers	Herbert Mazzini, Casper Roos
Sport	James J. Fox
Strong Woman	Lucette Bowers
Dahomey King	Albert Popwell
Landlady	Sara Floyd
Ethel	Dolores Murden
Jake	Buddy Brennan
Jim	David Kurlan
Man With Guitar	Ray Cook
Doorman At Trocadero	Theodore Hines
Lottie	Ethel Madsen
Dolly	Barbara Saxby
Old Lady On Levee	Sara Floyd

Singers: Anita Alpert, Ann Amouri, Elaine Baker, Adelaide Boltner, Doras M. Coverse, Marsha Flynn, Katie Hall, Juanita King, Stradella Anne Lawrence, Ethel Madsen, Jean Maggio, Bonnie Jo Marquis, Sheila Mathews, Lois Monroe, Dolores Mundancy Radcliff, Barbara Saxby, Mary Thompson, Audrey Vanderpool, Barbara Webb, Gilbert Adkins, Charles Aschmann, Walter Brown, Thomas Carey, Ray Cook, James J. Fox, Andrew Frierson, James Gannon, Tom Head, Theodore Hines, Hugh Hurd, Wanza King, Jonathan Kinsler, Henry Lawrence, William McDaniel, Herbert Mazzini, Stan Paige, Benjamin Rabson, Howard Roberts, Casper Roos, Feodore Tedick, F. L. Thomas, Roy Thompson, Laurence Watson, Horace Wilson.

Dancers: Beverly Bansanti, Lucette Bowers, Shirley Cook, Maria Costoso, Sally Gura, Christine Lawson, Audrey Mason, Marge Murray, Marilyn Pendell, Pearl Reynolds, Mabel Rabson, Judy Sargent, Ella Thompson, Mona Jo Tritsch, Jacqueline Walcott, Nikki Willis, Doris Wright, Alvin Ailey, Eddy Clay, Albert Thomas Johnson, John Hines, Don McKayle, George Mills, Charles Moore, Ernest Parham, Harold Pierson, Felix White, Clinton Williams.

Off-B'way Show

The Country Wife

Stephen Porter revival of two-act farce-comedy by William Wycherley. Features Frances Sternhagen, Arthur Malet, William Ball, Olive Dunbar, Leon Janney. Staged and designed by Porter; costumes, Althea Douglas. At Renata Theatre, N. Y., June 26, '57; $2.90 top.

Cast: William Ball, John Dodson, William Bogert, Stanley Jay, Olive Dunbar, Betty Rollin, James Goldsmith, Colgate Salsbury, Leon Janney, Arthur Malet, Joan Kugell, Frances Sternhagen, Joyce Ebert, Helga von Eiken, Joan Feldman.

A detached flippancy is the cream of the jest in "The Country Wife," but it's lacking in Stephen Porter's revival of William Wycherley's Restoration romp. To project the attitudes of the era, as written in this salty lark, the characters must be achieved with debonair ennui, and scandalous lines uttered with tranquil innocence.

The company at the Renata Theatre has a prosaic-ness that deprives much of "Wife" of its rollicking humor. Wycherley was reflecting, and commenting upon, contemporary manners and mores, particularly as lived by urban idlers, and a bawdy time they evidently had of it. But a suggestive line spoken with foreknowledge loses its savor, and apparent "actor awareness" can reduce a zesty double entendre to the stature of a mere joke.

Fortunately, as the bumpkin wife who is alertly over-eager to discover 17th century London's gaming ways, Frances Sternhagen has the needed airiness. She shows a lively interest in adventure as represented by men, and the scene in which she learns to write a love-letter, gamboling on the floor like a kitten, is the richest moment in the revival.

As her crabbedly jealous, middleaged husband, Mr. Pinchwife, Arthur Malet has more difficulty in finding the drollery, although the crusty character is drawn with compact energy. Joyce Ebert, as the country wife's more sophisticated yet more sedate sister, speaks and plays with befitting charm, and as the aptly named Mr. Sparkish, Leon Janney cavorts impishly about with blithe ignorance of female infidelity.

The revival has been produced, directed and designed by Stephen Porter. In his unit sets, he has set a capital tone for the production, his economical grey-hued scenery boasting a simple elegance, and Althea Douglas' costuming vividly complements the settings. Had Porter been able to induce a similar unaffected style in his company, Wycherley's caustic farce might brag more consistent sparkle.

Geor.

Legit Followup

Damn Yankees
(COLISEUM, LONDON)

London, June 26.

Elizabeth Seal has taken over the femme lead, Lola, in the London production of "Damn Yankees," succeeding Belita, who had to quit on doctors orders after only twelve-and-a-half weeks of the show's run. For Miss Seal it's the biggest break to date. She steps into the role with a seeming world of confidence, and adds new sparkle to the production.

Miss Seal, an unknown chorus dancer until she made a spectacular personal hit as the featured comedienne-hoofer, Gladys, in the London edition of "Pajama Game," recently clicked in a change-of-pace assignment, the dramatic role of the burlesque stripper in the Tennessee Williams' "Camino Real."

As the femme-fatale Lola, she not only impresses anew as a dancer, but handles the songs as if they were written for her. She's poised, peppy and winning, bolstering the baseball musical in places where Belita struck out because of her inadequacy as a singer. Numbers like "Whatever Lola Wants" and "A Little Brains, a Little Talent" are now audience-stampeders. Also a standout is "Who's Got the Pain," her song-and-dance number with Bob Stevenson.

Miss Seal's vitality has apparently infected the rest of the cast, and "Damn Yankees" now zings along entertainly. It could be the hypo to turn a moderate show into a hit.

Myro.

Cedric Hardwicke will direct "The Genius and the Goddess," planned for Broadway production next September by **Courtney Burr** and **Malcolm Pearson**, in association with **Liska March**, who's associated with the Actors Studio in an administrative capacity.

Inside Stuff—Legit

Guy Lombardo, whose floating production of "Show Boat" opened Thursday night (27) for its second summer run at Jones Beach (N.Y.) Marine Theatre, was apparently determined to avoid the mixup over working press facilities that marked his initial sponsorship of the show last year. He served dinner for the reviewers this time at his own restaurant, East Point House, Freeport, L. I. Another switch was to have the press reps picked up at Sardi'e restaurant, N.Y. instead of at the Roosevelt Hotel, N.Y., as last year.

The kitch last summer was that when the reviewers arrived at Jones Beach in hired limousines, the municipally-owned restaurant, run on a concession basis by the Brass Rail management, was mobbed by bigwigs invited by Parks Commissioner Robert Moses. The food looked appetizing, but the newspaper men couldn't get served until they pulled rank on a couple of employees, who set up card tables and chairs.

The price of souvenir booklets for Broadway shows is now generally 75c. instead of 50c.. The 50% increase apparently reflects several factors, including higher publishing and distributing costs, a decreasing percentage buyers among theatregoers and the feeling among the souvenir booklet agents that there is almost as much sale at 75c as at 50c. The souvenir market is nothing like as profitable as it was a decade or more ago, but despite the recent price increase, business is fairly good.

Shows Abroad

Less Than Kind

London, June 28.

London Arts Theatre Committee presentation of three-act drama by Derek Monsey. Stars Diane Cilento, Catherine Lacey. Setting, John Piper; staging, Yvonne Mitchell. At Arts Theatre Club, London, June 27, '57; $1.75 top.

Mia	Diane Cilento
Lena	Catherine Lacey
Harold	Andre Morell
Michael	Jeremy Burnham
Giovanni	Andrew Ray
Melinda	Jane Jordan Rogers
Tommi	Joe Gibbons

This first play by dramatic critic Derek Monsey, directed by his wife Yvonne Mitchell, proves a poor prop for the talent of at least three members of the cast, Catherine Lacey, Diane Cilento and Andre Morell. Opening in a heatwave didn't improve audience reaction, which was unresponsive to the impressionistic study of adolescent love problems in modern Venice.

Over-possessive filial ties, resulting in neurotic offspring, is the keynote of the story which is painstakingly unravelled, rounded off with a protracted climax. The mother languishes in a decaying Venetian palace after her husband's death, smothering her two children with devotion. She tries to keep her daughter from returning to her American husband, but the girl is more swayed by the appeal of her young brother, who is also emotionally involved. Their unusually close ties would perhaps have seemed more plausible and less wholesome had they been twins.

Morell strolls in and out as an English lord of evil reputation, influencing the youth to the point of suicide and out-Cowarding Coward in his suave moralizing. Miss Cilento, in her first appearance since the breakdown that robbed her of the lead in the musical "Zuleika," plays a mixed-up girl who's uncertain whether to go back to a cheating husband or marry the nobleman's son. The role is a trial for any actress, and she comes through creditably.

Miss Lacey, always an artist, does excellent work as the vacillating mother. Andrew Ray is not sufficiently separated from his juvenile roles to give life and realism to the character of the son. The girl he has set his heart on is charmingly played by Jane Jordan Rogers, who radiates sympathetic understanding.

Clem.

The Making of Moo

London, June 26.

English Stage Company presentation of three-act drama by Nigel Dennis. Staged by Tony Richardson. At Royal Court Theatre, London, June 25, '57; $1.75 top.

Frederick Compton	George Devine
Elizabeth Compton	Joan Plowright
Donald Blake	John Osborne
William	Martin Miller
Sergeant	Nicholas Brady
Fairbrother	John Moffatt
Willis	Stephen Jartnell
Mr. Fosdick	Robert Stephens
Walter	John Wood
Natives	Anthony Creighton, Robert Stephens
Constable	James Villiers

Continuing its policy of presenting mostly new and unorthodox plays, the English Stage Co.'s latest recruit to its repertoire is a satire on religious cults by Nigel Dennis. It's somewhat better than his previous opus, "Cards of Identity," which preemed here last year.

"The Making of Moo," which debunks the craze for new forms of fanatical worship, is written and put over in serio-comic style. As a novelty, it arouses interest, but could not be classed as good theatre, and is unlikely to hazard a separate solo production.

In an unspecified British colony, a constructional engineer who has remained on with his wife and secretary after a dam-building job is done, have a lavish temple in which they perform the mumbo jumbo of devilish pagan rites to a new god Moo. Their practices are even more bloodthirsty than the heathens. They slaughter visitors and use their blood for ceremonial services.

George Devine makes almost believable the gradual change from a solid working man to a high priest of ruthless dedication, ending as a doddering nonentity in a wheelchair. Joan Plowright, as his wife, has difficulty in keeping the mischievous glint from her eyes, and snatches all the humor that is going.

John Osborne contributes a polished performance as the musically inclined secretary and Martin Miller is a ripe, unconvinced old native. The story is made more macabre by the eerie background music. Tony Richardson has handled the tricky staging job.

Clem.

La Casa de Los Siete Balcones
(House of Seven Balconies)

Buenos Aires, June 13.

Argentine Comedy Co. presentation of three-act drama by Alejandro Casona. Stars Luisa Vehil. Staged by Alejandro Casona; assistant, Juan Vehil; scenery, Gori Munoz; costumes, Vanina de War. At Liceo Theatre, Buenos Aires, April 17, '57; at 86c. top.

Amanda	Paquita Vehil
Don German	Francisco Lopez Silva
Rosina	Alicia Bellan
Uriel	Frank Nelson
Genevieve	Luisa Vehil
Ramon	Mario Lozano
Anton	Cayetano Biondo
Mother	Blanca Tapia
Grandfather	Pepe Castro
Alicia	Aurora Delmar

In these days of sophisticated problem plays, this poetic phantasy of Casona's seems anachronic, a period piece with its ghosts, sentimentality and dramatic suicide climax.

The production is notable mainly for beautiful performances by Luisa Vehil as a somewhat daffy spinster, Frank Nelson as her mute nephew and Paquita Vehil as an ambitious peasant girl who wants to be mistress of the House of Seven Balconies in nothern Spain.

The story concerns the decay of a noble family, whose last survivors are the mute boy and his simple aunt, who can communicate with each other without words. They live in mansion with the boy's dissipated, cruel peasant father, his evil mistress-housekeeper.

The feeble-minded aunt is cunning enough to guard the secret of a family treasure's hiding-place, the others live to find it and be rid of her. The lad lives in dreams with the spirits of his dead mother, grandfather and sister. The plotters finally trick the old lady into revealing her secret, but when they have her sent away to an asylum the youth commits suicide.

Notwithstanding fine acting, the story drags, despite good second-act suspense. Some phases of the production are creaky. For instance, the ghosts are solidly corporeal, and the sound effects are faulty. Although the play has already run beyond 75 performances, it is not a money-maker because of a big cast and the fact that it has only once or twice done capacity business.

Nid.

Tom Pinou is back as lighting director for his fourth season at the Berkshire Playhouse, Stockbridge, Mass., while **Ronald Muchnick** and **Aristides Gazetas** are press rep and scenic designer, respectively.

N.Y. Legit's 'Playbill' Mag-Like Format

Advertisers After Sept. 30 Must Take Full Run, Not Pick Their Shows

The Playbill, official program for New York theatres, gets a new format and new policy, effective Sept. 30. The new management, which took over the publication about six months ago, aims to slant it more on the lines of a weekly feature magazine than formerly.

Playbill will have the same page size as before, but booklet will have the same number of pages for all shows during any given week, to a maximum of 68 and minimum of about 48 or so, depending on the ads. The management already has new binding machinery on order and will buy new printing equipment at a total cost of around $100,000.

An important policy change: advertisers will no longer be allowed to select certain shows for space, but will be required to take the entire week's run of the Playbill. The total annual circulation of the publication is said to be over 10,000,000, including a minimum of 215,000 weekly during the 39 weeks of October-through-June, and 130,000 a week during the July, August-September period.

Rates will be $1,200 per page, $600 for half-page and $335 quarter-page during the regular season and, respectively, $650, $325 and 185 during the summer. Bulk discounts will be up to 30% for 52 pages and frequency discounts will be up to 25% for 52 weeks.

Although the Playbill will continue to be stitched into a single booklet, there will be two sections. Excluding the four cover pages, the outside 32 pages (16

(Continued on page 61)

Shuberts Ask to Shift Goldman's Suit to N.Y. Action Seeks $3,125,000

Philadelphia, July 2.

The Shuberts moved last week in U.S. District Court here to have indie theatre owner William Goldman's $3,125,000 conspiracy suit against them transferred to New York. Harold E. Konn, counsel for the plaintiff, fought the bid to shift the case to Manhattan, and charged that dummy corporations operate the four local Shubert houses, the Locust, Forrest, Walnut and Shubert.

The attorney also accused defendents of ticket scalping, as part of their alleged local monopoly. They control the Penn Ticket Agency, he claimed, and have an "exclusive arrangement" with the Conway Agency. "Jacking up prices on good shows is souring the public on legitimate theatre," Konn declared.

Goldman's legit house, the Erlanger, can't get shows because the Shuberts control booking, production, tickets and theatres, Konn contended during the two-and-a-half hour argument on preliminary motions.

C. Russell Phillips, representing the defendant, Jacob J. Shubert, told the court that the lawsuit should be heard in New York, "where the Shuberts and their records are." The lawyer sought to remove the scalping phase of the suit, and to apply a statute of limitations on the alleged damages and keep the "sideshow" from opening here at all.

Judge William C. Kraft Jr., has taken the matter under advisement.

To Renovate N.Y.'s Alvin For Mid-Oct. Reopening

With "No Time for Sergeants" due to vacate the house Aug. 17, the Alvin Theatre, N. Y., will be renovated, with all new seats, plus repainting, recarpeting and perhaps a chemical air-conditioning system to replace the present machine using ice and blower-fans.

It's figured the work should be completed by about mid-October, in time to house one of the new season's productions. However, no booking is set thus far. Herman Bernstein is general manager of the theatre, which is owned by CBS.

'Hole' $35,104 in the Red On $85,000 Investment

"Hole in the Head" still had $35,104 to recoup as of June 1. For the ensuing two weeks the Arnold Schulman comedy-drama had an operating profit, but business slipped for the last fortnight. The Producers Theatre presentation is currently in its 19th week at the Plymouth Theatre, N.Y.

According to a June 1 audit, the Paul Douglas starrer lost $663 on a $19,537 gross for the final week in May. Other highlights of the accounting follow:

Original investment, $85,000.
Returned back, to date, $53,124.
Repaid to the backers, $20,000.
Undistributable assets, $26,000.
Balance available, $3,896.

Auto Union May Tour Legit Show

The United Automobile Workers may move into legit. The union, one of the largest in the country, is considering sponsoring a tour of "A Land Beyond the River," which ended a lengthy run at the Greenwich Mews Playhouse, N.Y., last Sunday (30). UAW reps have been conferring on the matter and it's understood they plan to allot $5,000 weekly to the project.

The union is reportedly looking for a theatre in Detroit for the initial booking of the Loften Mitchell play. The show would probably be sent to Chicago next and then tour the union's schools and camps. If the venture materializes, it's figured it'll get underway around mid-July. The cast of the off-Broadway production have been informed of the contemplated tour.

If the UAW project doesn't work out, it's possible that the show will be revived for a brief run at the Colonial Park Amphitheatre, N.Y., in August. The prospective entry of the Auto Workers into the legit field recalls another union venture into the theatre. That was the Ladies Garment Workers' production of its summer-camp revue, "Pins and Needles," first for the entertainment of union members and subsequently in 1937-38 for a long run on Broadway.

ALEC COPPEL PLAY SET FOR BROADWAY

"The Joshua Tree," a thriller by British novelist-playwright-scenarist Alec Coppel, will be produced on Broadway this fall by the Playwrights Co. The meller, with a Beverly Hills locale, will probably be staged by Reginald Denham. Three stars will be required, but have not been cast. Rehearsals are tentatively scheduled to start late in August.

Although Coppel has never been represented on Broadway, his "I Killed the Count" was a London success in 1937-38 and he has authored numerous novels, plays and screen treatments, the latter including "The Captain's Paradise."

Name New Theatre for Ex-Stude Julie Harris

Steamboat Springs, Col., July 2.

The Julie Harris Theatre, named for the Broadway star who was a student here some years ago, will open July 26 with a tryout of "A Bridge to the Collines Brules," by Charlotte Perry, based on the novel, "Wedding Dance," by Anne de Tourville. The playhouse is a new addition to the Perry-Mansfield School of the Theatre operated here by Miss Perry and Portia Mansfield.

Also due for presentation during the four-week season are premieres of two ballets, "Chrysalis," choreographed by Helen Tamiris to Music by Stavinsky, Aug. 2-3, and "Three Trees," choreographed by Jacqueline Cecil to music by Ravel, Copeland and Debussy, Aug. 10. Daniel Nagrin, husband of Miss Tamaris, will be guest lead in "Chrisalis."

Strictly Sustaining

The N. Y. Stock Exchange will not accept paid commercial announcements on its ticker tape. It has refused such a bid from the management of "Auntie Mame." According to Charles Klem, vice-president, "The Exchange has always limited the use of the stock ticker to reports of Exchange transactions, plus occasional civic and charitable notices and to announcements by the Exchange itself."

Arthur Cantor, pressagent for "Mame," as well as for "Long Day's Journey Into Night" and "Most Happy Fella," made the suggestion for purchase of legit-show plugs on the ticker tape in a letter to Keith Funston, Exchange president.

'Cat' Back as N.Y. Summer Twofer

"Cat on a Hot Tin Roof," currently playing a tour-ending engagement in Chicago, will probably be brought back to Broadway for a repeat stand on two-for-ones. The Tennessee Williams drama, with Marjorie Steele as star, would go into the Coronet or Morosco Theatre, starting July 15 or 22.

With the present cast and revised operating setup, it's figured that the Playwrights Co. production could break even at a weekly gross of about $12,000-$13,000. The idea is that with the anticipated business pickup in August, largely due to heavy convention bookings in New York, the Pulitzer and Critics Circle prize-winner of 1954-55 would be able to make additional profit after recouping the cost of transfer back to town and such other expenses as the necessary advertising splurge.

'Gang Way' Budget 300G; Authors Get 10% of Net; Stevens Repaid $13,075

"Gang Way," musical being produced by Robert E. Griffith & Harold S. Prince, is capitalized at $300,000, with no provision for overcall. The show, with book by Arthur Laurents, music by Leonard Bernstein and lyrics by Bernstein and Steve Sondheim, is currently in rehearsal under the direction of Jerome Robbins, and after a tryout tour is scheduled to open Dec. 26 at the Winter Garden Theatre, New York.

In addition to their weekly author royalties, Laurents, Bernstein and Sondheim will get 10% of the profits, after which the management and backers will split the remainder on a 50-50 basis. Sharing in the management end will be Roger L. Stevens, who previously held an option on the show. Stevens is also being reimbursed by the production for $13,075 paid by him as preliminary expense, including $5,500 advance to the authors and $5,000 fee to the designer.

The estimated production budget for the show includes $65,000 for scenery, $10,000 for properties, $55,000 for costumes, $20,000 for lighting, $11,000 advance for direction and choreography, $15,000 preliminary advertising, $20,000 for orchestrations, $19,000 rehearsal expense, $32,500 miscellaneous expense (including authors advances, legal fees, hauling, setting up, general and company manager salaries, office expense, payroll taxes, insurance, hospitalization, etc.), $20,000 for union bonds and $32,500 reserve.

"Gang Way" (the title is due to be changed) is the first Griffith and Prince production in which Frederick Brisson has not been partnered, and the first not staged and co-authored by George Abbott.

Hilltop Moving Back

Baltimore, July 2.

The Hilltop Theatre, currently in its 20th strawhat season, will move back next summer to its old location at nearby Lutherville, Md. However, it will occupy new quarters there.

The Don Swann Jr. strawhat was situated there before moving to its present spot at Emerson Farms, in Brooklandville, Md., northwest of here.

Court OK's McConnell Ban on Block Ticket Sales to Unlicensed Buyers

The purchase of New York legit tickets for resale or redistribution can be made only by licensed brokers. That's the crux of three recent N.Y. Supreme Court decisions in cases contesting the validity of a ruling by N.Y. City License Commissioner Bernard J O'Connell forbidding theatres from selling more than nine tickets to an unlicensed buyer.

The latest of the decisions was made last week by Justice Arthur Markewich in relation to an action brought against the License Dept. by Harry P. Chetkin, who operates the brokerage concession in the Bamberger department store in Newark, N.J. The jurist had previously ruled that theatre tour operations, also hit by the Commissioner's ban, were eligible for licensing provided separate offices were set up to handle the ticket phase of the operation.

The other ruling upholding the Commissioner's regulation was made by Justice Francis X. Conlon in an action brought by Sylvia Siegler, who operates Ticket Clubs of New Jersey, Inc., in Jersey city. Appeals are expected in some of these cases, but as it stands now, the Commissioner's rule holds.

Under the regulation, anyone purchasing 10 or more tickets to a Broadway show has to answer a questionaire stipulating the reason for the bulk buy. The theatres are also prohibited from selling any tickets to an unlicensed customer believed to be making the purchase for resale purposes.

The ruling automatically curtails out-of-town brokers and theatre party agents from acquiring tickets to N.Y. shows, since they're outside the jurisdiction of the N.Y. License Dept. However, there's a possibility that a plan may be worked out whereby the hinterland operations will be able to open offices in N.Y. and therefore obtain licenses.

Equity Sets Rep Rules; $100 Minimum Wage

A standard contract covering dramatic repertory groups has been set up by Actors Equity. It represents months of on-and-off discussion. Minimums have been set at $75 weekly for rehearsal and $100 weekly from the start of performances.

The pact is designed to cover operations "employing a permanent company of at least 12 players who shall be guaranteed at least six consecutive weeks at contractual salary. The object of such companies shall be the production of two or more plays which shall be alternately scheduled."

The union's repertory committee is now working on conditions for a contract to cover musical repertory groups.

'Journey' Nears $150,000 Profit

"Long Day's Journey Into Night" has thus far earned a gross profit of about $150,000, of which the backers' share represents almost 100% profit on their $80,000 investment. That's based on a June 1 audit, plus estimated subsequent earnings.

After a 34-week Broadway run, the posthumous Eugene O'Neil prize-winner shuttered last Saturday night (29) in order to play a five-day engagement beginning last night (Tues.) at the Paris Festival. Then it lays off until Aug. 19, when it resumes at the Helen Hayes Theatre, N. Y., with Fredric March and Florence Eldridge continuing as costars.

In recent months the Jose Quintero-Theodore Mann-Leigh Connell production has been earning around $6,000 a week at near-capacity attendance. The drama's continued popularity has been a surprise, as it had been figured a distinguished work but probably too heavy for general appeal.

Highlights of the June first accounting include the following:

Original investment (repaid), $80,000.

Total gross profit to date, $125,227.

Distributed profit, $79,000, split evenly between management and backers.

CARROLL BAKER BARN DATE HARRIED BY WB

Chicago, July 2.

Carroll Baker's differences with her film studio, Warner Bros., have flared up anew and now involve the unwitting Drury Lane Summer Theatre, where the actress is scheduled to open tonight (Tues.) in "Arms and the Man."

A telegram from WB's legal offices a few days ago warned the local strawhat management not to let Miss Baker appear in the play and ordered the star of "Baby Doll" to report to her studio at once. Film company's wire stated it would suffer "irreparable damages" if she appeared at Drury Lane.

Both the actress and the barn management have elected to ignore the wire, and "Arms" will open tonight as planned. Miss Baker says that her attorney, Alfred Rice, has advised her that she no longer is under contract to WB.

Jim Monos, operator of Drury Lane, said he had entered into contract with Miss Baker's agent, Music Corp. of America, for her services "in good faith and with no foreknowledge of her differences with the studio. The actress is also committed to appear in the play next week at the Strand Theatre, Long Branch, N.J.

Miss Baker's falling out with WB began several months ago, when she rejected the script for a film biog of Diana Barrymore. She has stated here that she does not desire to make any more "adults only" pix.

Julie Harris-Larry Harvey In 'The Country Wife' Due at Adelphi Nov. 15

"The Country Wife," William Wycherley's Restoration comedy, will be revived on Broadway this fall with Julie Harris and Laurence Harvey costarred. The show will be presented by Malcolm Wells & Daniel Blum, in partnership with the Playwrights Co., opening Nov. 15 at the Adelphi, N. Y.

George Devine, who staged a successful revival of the play by the English Stage Co. last winter at the Royal Court Theatre, London, with Harvey and Diana Churchill as stars, will repeat the assignment for the Broadway edition. Incidentally, an off-Broadway presentation of "Wife" opened last Wednesday (26) at the Renato Theatre, Greenwch Village, N. Y. Ruth Gordon starred in click revivals on Broadway in the summer of 1955 and at the Old Vic, London, in the fall of 1936.

Wells, formerly a managerial assistant with the Playwrights Co., recently resigned to go on his own. Blum is the editor of Theatre World and other show biz books.

Bard Season Offering Ticket Sale Reduction

Toledo, July 2.

Shakespeare under-the-stars has come up with an unusual gimmick to promote ticket sales for its second summer season at the Toledo Zoo Amphitheatres. The operation, which got underway last Wednesday (26), is going after outside organizations to sell discount ticket coupons on a money-making basis.

The deal involves the sale of coupon books, with the payoff dependent on the number sold. The pitch being made by the Shakespeare unit covers a minimum purchase of 50 of the coupon books for $375. That's the price to the organizations, which, in turn, can peddle them for their full sale value of $500.

In other words, the organizations put up $375 for a potential $125 profit. The coupon books can be sold for $10 each and are exchangeable for $12 worth of tickets at the Zoo boxoffice.

Legit Bits

Howard Lindsay and **Dorothy Stickney** (**Mrs. Lindsay**) are due back in about two weeks from vacation in England. Lindsay's collaborator and producing partner, **Russel S. Crouse**, is summering at his place at Annisquam, Mass.

Broadway producer **David Merrick**, who resigned from the League of N. Y. Theatres about two years ago, has rejoined the managerial association.

Jan Norris, who recently joined the cast of "Happy Hunting," will take over as soubrette when **Virginia Gibson** leaves next month to vacation, prior to going on tv as a "Your Hit Parade" regular.

Canadian playwright **Patricia Joudry** and her husband **John Steele** have taken a year's lease on a house in London. While there Steele hopes to direct the production of a couple of his wife's plays.

Literary agent **Claire Leonard** has moved on to Los Angeles after spending two weeks in Pocatello, Idaho, conferring with **John Lynn** on his new play, "Affair at Double Rainbow."

"The Early Birds," a new play by tv scripter **Alan Robin**, is planned for Broadway production next season by **Albert Lewis**.

"The Straight and Narrow," humorous novel with an Irish locale, by **Honor Tracy**, has been optioned for dramatization and Broadway production by TIP (Theatrical Interests Plan, Inc.), the new legit investment corporation.

Personal manager **Laura Springer** is summering at Montauk Point, N. Y.

Pressagent **Joe Lustig** is handling the new Seven Arts Center, N. Y., from his bed in Mt. Sinai Hospital, N. Y., where he's recovering from a broken leg.

Denise Dorin, currently doing a ballyhoo tour in behalf of the Allied Artists picture, "Love in the Afternoon," is being considered for parts in the scheduled Broadway shows, "Gay Felons" and "French Death" The actress is a native of Alsace.

Russell McLauchlin, longtime critic and drama editor of the Detroit News until about two years ago, has been appointed the official New York correspondent of the Detroit Athletic Club News.

"Out of Joint," a revue with songs by **Charles Strouse**, **Lee Adams** and **Sheldon Harnick**, has been announced for Broadway production next season by **Michael Ross**, who has been a production associate on the **Perry Como**, **Sid Caesar** and **Max Liebman** tv shows.

Richard Horner will be general manager, **Betty Lee Hunt** pressagent and **Bob Weiner** production assistant for the forthcoming **Marshall Earl-Morgan James** production of **Stuart Bishop's** new comedy "Babylon by Candlelight."

"The Trial of Dimitri Karamazov," a narrative play by **Norman Rose** based on Dostoevsky's "Brothers Karamazov," is scheduled for fall presentation as the initial venture of Group Six Productions, formed by actors **Charles Aidman**, **Lee Phillips** and Rose, director **Norman Hall**, playwright **James Lee** and **Robert Sagalyn**, who was represented on Broadway in 1953 as an associate producer of "The Frogs of Spring."

Stephen Sharmat will be **Shepard Traube's** associate producer on "The French Death."

George E. Kaufman will direct the Broadway production of "Romanoff and Juliet."

The run of "In Good King Charles' Golden Days" at the Downtown Theatre, N. Y., scheduled to close last Sunday (30), has been extended indefinitely, with the show now skedded to run in repertory with "The Beaux Stratagem," opening at the house July 9.

Broadway pressagent **Phillip Bloom** has made a London affiliation with **Sylvia Milson** Publicity Service, Ltd., by which the two outfits will represent each other's clients in their respective countries.

Deborah Weissman is set designer for the upcoming off-Broadway production of "Ever Since Paradise."

"Bus Stop" will be presented by Theatre Encore at St. John's Hall, N. Y., beginning July 12.

"This Is Goggle," **Bentz Plagemann's** dramatization of his novel of the same name, is now planned for Broadway production next winter by **Otto Preminger**, who'll also direct. The play was previously held by **Gertrude Macy**, who had set **Charles Laughton** as stager.

Peter Larkin is designing the sets for "Compulsion."

Max Siegel has been appointed general manager of the new legit firm formed by **Lester Osterman** and **Lillian Hellman**.

George Wallace has resumed as male lead in "New Girl in Town" after being out of the show three weeks because of illness.

Pippa Scott and **Orson Bean** have been signed for two separate tryout productions at the John Drew Theatre, East Hampton, L. I. The former will appear in "A Time To Be Rich" and the latter in "Simon and Laura." Incidentally, **Robinson Stone** has been appointed general manager of the strawhat.

Robert J. Drew is touring in the **Victor Jory-Irene Manning** package of "Holiday for Lovers" in the part he understudied on Broadway.

Mary Ward, longtime publicist for the Bershire Playhouse, Stockbridge, Mass., is advance pressagent on the upcoming tour of "Diary of Anne Frank." Included in the current Stockbridge production staff are **Thomas Bleezarde** as business manager and **Harry Oatridge** as house manager.

Shirl Conway will appear in three plays at the Robin Hood Theatre, Arden, Del., during three consecutive weeks beginning July 22. The first will be "Primrose Path," with "Light Up the Sky" and "Roomful of Roses" following in that order.

Singer **Marion Marlowe** will make her legittuner debut this summer in "The Student Prince" at the Iroquois Amphitheatre, Louisville, Ky., beginning July 15.

Groucho Marx will star in "Time for Elizabeth" the week of Aug. 19 at the Grist Mill Playhouse, Andover, N.J. The comedy, written by **Marx** and **Norman Krasna**, had a brief Broadway run in 1948 with Otto Kruger in the leading role. Marx subsequently appeared in it himself at the La Jolla (Cal.) Playhouse.

Robert Stockbridge is back for his sixth season as business manager of the Hampton (N. H.) Playhouse, with **Fred Sammut** as scenic designer for his second semester. **Marie Dellarso** has joined the operation as pressagent.

Production personnel at the Cape Playhouse, Dennis, Mass., includes **Charles Mooney**, managing director; **Peter Candler**, general manager; **Lillian Stewart**, administrative assistant; **Helen Carver**, pressagent; **Allison Stone**, press assistant; **William Stoffel**, house manager; **Arnold Adams**, boxoffice treasurer; **Leonard Valway**, assistant treasurer; **Gertrude Halbritter**, subscription secretary; **Helen Pond** and **Herbert Senn**, scene designers; **Fred Baker**, stage manager; **Michael Hoyt**, assistant stage manager; **Joseph Hazzard**, carpenter; **Thomas Garrett**, lighting designer; **Anne Clemence**, properties; **Irene Fagan**, costumes, and **John Jenkins** and **Robert Brand**, general technicians.

Kevin O'Morrison will play the lead in "View From the Bridge" at the Robin Hood Theatre, Arden, Del, the week of Aug. 12.

Robert Rounseville, currently playing the lead in "Student Prince" at the St. Louis (Mo.) Municipal Theatre, will also appear at the spot in "Cavalleria Rusticana" for two weeks, beginning July 29. From there he goes to Kansas City for an Aug. 19-Sept. 8 appearance in the Starlight Theatre Assn. production of "Show Boat."

Tom Avera has been set for the male lead in "Silk Stockings" at the Oaldale Musical Theatre, Wallingford, Conn., and the Warwick (R. I.) Musical Theatre.

The Hyde Park (N. Y.) Playhouse is dropping its Saturday matinee in favor of a 6 p.m. twilight performance that day.

The Clinton (Conn.) Summer Theatre is instituting a new policy of earlybird Sunday evening shows at 7:30 p.m. for the convenience of commuters in the New Haven-Hartford area.

Publicity for the Shelley Players, New Scotland, N. Y., is being handled by **Francia Gott**, a junior at the U. of Maine.

William Greenfield is exiting as assistant electrician with the Broadway production of "Damn Yankees" to work with the State College Arena Summer Theatre, Albany, N. Y.

Mackey's Theatre Agency, located in the Times Square area, is handling ticket and transportation arrangements for the Stratford (Ont.) Shakespearean Festival this summer.

"The Second Oldest Profession," scheduled for a strawhat tryout this summer, was inadvertently tagged "The Oldest Second Profession" in a recent issue of VARIETY.

A New York boxoffice has been set up to handle ticket requests for the John Drew Theatre, East Hampton, L.I.

Tom Hughes Sand is advance director for "The Primrose Path" package, starring **Lillian Roth**.

Summer Theatre Managers:
use ALTS accounting and report forms in your theatre this summer
Send for free sample set of forms.
American Legitimate Theatre Service
6000 SUNSET BLVD., Suite 209V
Hollywood 28, California

London Legit Bits

Jack Buchanan has acquired **Robert Munro's** "The French Mistress" as a personal vehicle. The author, incidentally, is now readying a new play, "Hallelujah Brother."

The Samuel French agency is dickering for the British and American stock and amateur rights of "Time To Speak," by **Sylvia Rayman**, whose "Women of Twilight" was a London hit but a Broadway flop several seasons ago.

Actress-author-director **Charlotte Frances** is discussing with **Laurence Langner** a London production of his and **Armima Marshall's** (**Mrs. Langner**) "Suzannah and the Elders," a Broadway failure of 1940-41.

Conrad Carter and **Fred S. Tysh** have completed the book of a new musical entitled "Wedding Bells," based on Dion Boucicault's "Arrahna-Pogue." Score is by **Ludo Philip**. Percenter **Eric Glass** is representing the property.

Indie manager **Michael Codron** bidding for **Ralph Peterson's** new play "Night of the Ding Dong," now being tried out at the New Theatre, Bromley.

Stock Review

Carnival King

Boston, June 21.

Group 20 Players production of drama in three acts (10 scenes and epilogue) by Henry Treece. Stars Fritz Weaver, Sylvia Short; features Thayer David. Peter Donat, Thomas Hill; staged by Elliot Silverstein; production design, William D. Roberts; lighting, Gregg Harney. At Theatre on the Green, Wellesley (Mass.) College, June 20, '57; $3 top.

Earl of Lancaster	Thayer David
Lord Mortimer	Sorrell Booke
Roger Mortimer	Robert Baines
Isabella	Sylvia Short
Edmund	Michael Lewis
Edward II	Fritz Weaver
Piers Gaveston	Peter Donat
Nurse	Sarah Braveman
Jack	John Wynne-Evans
Dick	Robert Brustein
Sailor	Eugene Picciano
Hugh Despenser	Thomas Hill
Monk	Reuben Singer
Gwyndd	Evelyn Ward
Fitzroy	Laurence Bourassa
Jailer	Reuben Singer
Gurney	Ronald Coradian
Maltravers	Alan Becker
Edward III	Eugene Picciano

Others: Ted Graham, Manning Leiter, Fionan O'Halloran, Jerry Rothstein, Laurence Bourassa, Eve Hebbard, Jenifer Lee, Herbert Miller.

This historical drama, first produced in 1954 by John Harrison at the Nottingham (England) Playhouse, has been imported for its American preem as the season opener for Group 20 in its 1,000-seat alfresco theatre on the Wellesley College campus. It plays through next Saturday (29).

It's a big, lusty, colorful spectacle on a four-level set, bluntly portraying sex, murder, treachery, intrigue with homo overtones.

It is admirably staged by Elliott Silverstein, and it sustains interest up to the middle of the third act, where it mushrooms in all directions.

The show is a curious mixture of pageant, bitter comment, poetic lines and bedroom farce. The abnormal relationship of Edward II and Piers Gaveston is the peg on which the opposing Lords Ordainers, seeking a change in government, hang the king's fate.

There is no sympathy for any of the characters in this play, least of all for Edward. Fritz Weaver gives a nicely styled performance in the marathon role of the monarch, with its long speeches, mad shoutings, tender monologs, sword fights and drinking bouts. Sylvia Short, as Queen Isabella, stands out as the unloved, power-mad wife.

Thomas Hill registers as the King's chief of staff in the wars and makes the most of a scene in which he is lured to death by a tavern girl well played by Evelyn Ward, brunette looker. Peter Donat is good in his short appearance as the foppish Gaveston. Robert Baines is properly venemous as the treacherous Roger Mortimer.

Thayer David is properly forceful as Lancaster. Michael Lewis does a nice job of low keyed acting as the placid Kent. John Wynne-Evans and Robert Brustein score as soldiers acting as a Greek chorus to offstage events.

On the basis of this tryout opening "Carnival King" is overly long. As a strawhat offering it rates okay, and although it involves a heavy production it could have some interest in off-Broadway houses. *Guy.*

Literati

To Fight Mass. Censorship

Lining up against legislation to establish book censorship in Massachusetts are the Civil Liberties groups, the Massachusetts Council of Church and legislators battling for preservation of free speech.

They are directing their fire against a measure reported favorably by the House Committee on Ways and Means to establish a seven-member citizens' advisory committee to recommend action by the attorney-general to prevent sale or publication of books and other literature they determine to be obscene or otherwise objectionable.

Ben Hogan's Award

Ben Hogan was termed "one of the greatest golfers of all time" in a decision by Judge Peter F Hagan in Philadelphia's Common Pleas Court awarding the golf pro $5,000 in compensatory damages from New York publisher A. S. Barnes Co.

The suit was filed by Hogan in 1955 charging that author Dave Camerer had used his name and pictures of him practicing without permission in a Barnes book, "Golf With the Masters." Camerer in 1954 had offered Hogan $100 for permission to use text and photos and the golfer wrote back: "Are you kidding?"

Tome was subsequently published a few months later and ended up in the rough. Judge Hagan said the Hogan name had "great commercial value" and awarded cash damages because the publishing house had "competed with him unfairly."

Lonsdale, Beerbohm Books

Frances Donaldson, daughter of British playwright Frederick Lonsdale, who shortly before his death suggested they both collaborate on his life story, has finally done a book on her father, "Freddy," which Lippincott will publish in August. Mrs. Donaldson was on the London stage for a short time, but is married and has three children.

Sir Max Beerbohm, distinguished English author, was also an accomplished caricaturist and some vintage drawings will be published by Lippincott in October under the title, "Max's Nineties." The 45 drawings cover the 1893-99 span. Osbert Lancaster did an introduction and annotated the volume.

Lobsenz Joins Hillman

Norman M. Lobsenz appointed assistant to the publisher, in charge of all editorial operations, for Hillman Periodicals Inc., as announced by Alex L. Hillman, president.

Lobsenz was formerly editorial director of Pocket Magazines.

Nathan Leopold's Autobiog

Doubleday has signed the Nathan Leopold autobiog and intends releasing it in 1958. Account, "Life Plus 99 Years," the slayer of Bobby Frank from the time of crime through prison years, down to the present.

Current bestseller, Meyer Levin's "Compulsion," dwells on the Loeb & Leopold case.

Wibberley's Plays

While Leonard Wibberley's "Take Me To Your President" is put to cover by G. P. Putnam's Sons July 12, his last fantasy, "McGillicuddy McGotham," has been acquired by producer Frederick Brisson, who is in process of deciding whether it should be made into a musical or straight comedy.

Also, his "The Mouse That Roared" is being produced in England by Walter Shenson.

Time's Book Publication

Time mag is turning book publisher in the fall with "300 Years of American Painting," which will have 250 color reproductions.

Alex Elliot is writing the text for the tome. Random House will do the distribution.

Al Morgan's H'wood Novel

Radio-tv scripter Al Morgan, whose "The Great Man" was filmed by Jose Ferrer for Universal, has taken the Hollywood experience as background for his next Dutton novel, "Cast of Characters." Morgan worked with Ferrer on the film script and, during his one year's Coast sojourn, picked up enough material for the new book, due in September.

Three anthologies are also on the Dutton slate: "The Pick of 'Punch'" (the London humor publication), an annual edition edited by Nicolas Bentley; "One Moment, Sir!," cartoons from the Saturday Evening Post, edited by that weekly's cartoon editor; and "Lovingly Yours," by Henry Syverson, who has put 80 of his cartoons from SEP and This Week between covers. Also via Dutton, in September, is Christian Dior's memoir which the famed Paris fashion designer quaintly titles "Christian Dior and I."

100 Years of 'The Atlantic'

Edward Weeks, under whose editorship, dating from 1938, The Atlantic Monthly hit its peak 225,000 monthly sales, has edited "Jubilee: 100 Years of The Atlantic (Monthly)" in collaboraton with Emily Flint. It marks the centennial of that periodical and its treasury of prose, fiction and poetry is primed as a $7.50 October item. Published by Atlantic Monthly Press-Little, Brown & Co.

Sean O'Faolain has done a critique of the literature of "the fervent twenties". (Evelyn Waugh, Aldous Huxley, Grahame Greene, William Faulkner, Ernest Hemingway, Elizabeth Bowen, Virginia Woolf and James Joyce, among others) under the title of "The Vanishing Hero," also for Atlantic, which will also issue "Leftover Life to Kill" by Caitlin Thomas, widow of Dydan Thomas. Latter book is described as "a literary bombshell" because of its iconoclastic, bitter closeup on her life with the late Welsh author.

Little, Brown is publishing the play version of Gore Vidal's play, "A Visit to a Small Planet" in August.

Munshin's Book Pitch

Actor Jules Munshin, who discussed and read from "Dear Anybody . . . or the Crafty Letter Writer," in a guest appearance on WTRI-TV, Albany, last week, said that he planned to write a second book "about adventure."

Munshin, who is touring summer theatres with Imogene Coca in "Janus," explained that the president of Crown Publishing had suggested he turn a hobby for "correspondence" into a tome on how to write letters. Among others, the comedian read his reply to Norman Mailler, author of "Deer Park." Munshin also plugged "Dear Anybody" in a guester with Miss Coca via WRGB-TV, Schenectady, and in interviews over WPTR and WROW, Albany.

CHATTER

Donald MacCampbell, Gotham literary agent, staying on the Coast throughout July to huddle with producers and authors.

Turner Catledge, managing editor of the N. Y. Times, returned from a European junket yesterday (Tues.) on the S.S. Flandre.

Bernie Asbell, freelance writer for the music trade in Chi, has piece in current Harper's titled, "Disc Jockeys and Baby Sitters."

Arture Reproductions Inc. authorized to conduct a publishing and printing business in New York, Brody & Segal filing attorneys.

Dell Distributing Inc. authorized to conduct a publishing business in New York, with capital stock of 1,000 shares, no par value.

Certified Press Inc. authorized to carry on a printing and publishing business in New York. Louis Schifrin is a director and filing attorney.

Teen Age Books Inc., of New York, changed its name to Tab Books Inc. Reed, Smith, Shaw & McClay, of Pittsburgh, were filing attorneys.

Myron S. Kaufmann, reporter and rewrite man with AP in New York, has authored "Remember Me To God," a novel, for Lippincott publication in September.

Ree De Veaux, formerly associate editor for National Press Service, joined Good Housekeeping mag's fashion merchandising staff in charge of promotion.

Elsa Wending Bakalar, writer, lecturer and information offiber for British Information Services in New York, leaving B.I.S. after 10 years to enter private enterprise.

An "expose" type novel, "The Brain Pickers," Hallie (Mrs. Whit) Burnett, is on Jullan Messner Inc.'s October roster. Has to do with behind-scenes of the book publishing biz.

Herb Bailey, ex-reporter for the show trade in Chicago, readying his second book on the controversial cancer drug, Krebiozen, for Putnam's winter list. It's titled "The Truth Will Grow."

W. Bridges-Adams, author of "The British Theatre" and former director of the Stratford-on-Avon Shakespearean festivals, has done another book on "The Irresistible Theatre" which World will publish in August. Same firm bringing out Margaret Case Harriman's "And The Price Is Right (The R. H. Macy Story)" early next year.

Hazards of Woodsy Theatregoing

Seattle, July 2.

At the "Forest Theatre" in Kitsap Cabin, Washington, the Mountaineer Players recently presented "The Teahouse of the August Moon." Theatre is carved out of a verdant forest hillside, with flowering rhododendron and lush ferns adding inspiration for both actors and audience. Stage itself is set in the midst of a stand of majestic fir trees, with the wings fashioned of moss covered bark set up on frames. Music supplied from a hi-fi setup blended in with the low throaty tones of a stream in the glen below. Elfin setting was not with difficulties, however. Lady Astor, the goat, disappeared before finale to munch in the forest. Also a tree fell, narrowly missing a theatregoer.

In their 31 years in the forest, the Mountaineer Players have also presented such woodsy naturals as "Robin of Sherwood," "A Midsummer Night's Dream," and "The Green Pastures."

N. Y. Legit Outdoors

Continued from page 58

last summer. Lee Sherman's choreography also rates on the plus side, as does Reginald Hammerstein's direction and John Kennedy's supervision of the entire production.

Switching from the musicals to the straight play, "Romeo and Juliet" registers impressively in the Central Park setting on the banks of Belvedere Lake. When caught last Saturday (29) night, there was an overflow crowd, some standing behind rows of seats, some sitting on benches just listening and others reclining on the bank of the lake from where the show is visible from an angle.

Romeo and Juliet

Shakespeare Workshop revival of two-act drama by William Shakespeare. Produced by Joseph Papp; staged by Stuart Vaughan; setting, Vaughan and Bernie Joy; costumes, Joy; music and songs, David Amram; choreography, Herta Payson. At Central Park, N. Y., June 27, '57.

Escalus	Robert Blackburn
Paris	Garry Phillips
Montague	Richard Durham
Capulet	Albert Quinton
Old Man	Edward Lynch
Romeo	Stephen Joyce
Mercutio	Jack Cannon
Benvolio	Hal England
Tybalt	Edwin Sherin
Friar Laurence	George Ebeling
Friar John	Karl E. Williams
Balthasar	Roscoe Browne
Peter	Jerry Stiller
Gregory	Joseph Shaw
Abraham	Leo Bloom
The Apothecary	Edward Lynch
Page	Eb Thomas
Officer	Iver Fischman
Lady Montague	Zoe Corell
Lady Capulet	Eulalie Noble
Juliet	Bryarly Lee
Nurse	Patricia Falkenhain

Others: Bill Barcham, Peggy Barclay, Jack Buxbaum, Ruth Coleman, Daniel Durning, Iver Fischman, Teddy Flynn, Janice Foley, Chrysoula Frangos, Sidney R. Gross, John Heald, Lisa Kolb, Jerome Majzlin, Leonard Majzlin, Frank Miller, Joseph Newman, Julius Novick, Patricia O'Grady, Joel Parsons, Merlyn Perdy, Anita Peterson, Chris Tanner, Maria Tucci, Hilda Vincent, Verna Woskoff, David Zirlin.

The Shakespeare presentation was for four nights from last Thursday (27) through Sunday (30). A colorful sidelight to the show is that the actors can be seen waiting around for their cues or making up from the side outside the rear of the stage.

There will also be columns on fashtravel and favorite recipes of stage personalities, and probably a show biz crossword puzzle.

The active management of Playbill consists of William Becker, president and editorial supervisor; Gilman Kraft, publisher; Thomas Steinfeld, associate publisher, and Alexander Carver, director of sales. The publication is owned by Producers Theatre, of which Roger L. Stevens, Robert Whitehead and Robert W. Dowling are partners. Until its recent sale, it was owned and published for many years by Richard Huber.

New Playbill

Continued from page 59

front and 16 back) will be the "magazine" section. It will change weekly, containing various editorial features.

Contents

The inside 32 pages will be the "program" section (both this and the "magazine" section will vary somewhat in size according to the amount of advertising), which will remain pretty much the same from week to week. Besides the billboard, cast, credits and biographical sketches of the particular show, it will carry at least two editorial features, one an article by the particular show's author, director, etc., the other a piece about the show itself, or possibly about some phase of the theatre as a whole. The overall ratio of advertising to editorial matter will be around 66-32.

"Magazine" will include "Playbill Diarist," a la the New Yorker's "Talk of the Town," by Leo Lerman. Broadway personalities will have a chance to air their pet theories, enthusiasms and gripes. There will also be columns on fash-

James Masons to Test New Play on the Coast

La Jolla, July 2.

James Mason and Pamela Kellino (Mrs. Mason) will make their West Coast legit debuts next Tuesday (9) at La Jolla Playhouse in Dario Bellini's "Paul and Constantine," to be produced by John Swope. The Masons hold an option on the script and hope to produce it on Broadway next season and eventually do it as a film.

The couple has made only one previous U. S. legit appearance, in "Bathsheba" on Broadway in 1946-47.

Stock Tryouts

(July 1-14)

Chrysalis, by Norman Ashton — Tufts Area Theatre, Medford, Mass (9-13).

Circus of Dr. Lao, by Charles G. Finney (Burgess Meredith)—Edgewater Beach (Chi.) Playhouse (8-13).

Half In Earnest, musical version of Oscar Wilde's "Importance of Being Earnest." by Vivian Ellis (Anna Russell)— Southern Tier Playhouse, Binghamton, N. Y. (6-13) (Reviewed in VARIETY, June 26, '57).

Lease on Love, by Aldo di Benedetti— Bucks County Playhouse, New Hope, Pa. (1-6).

Man in the Dog Suit, by William Wright and Albert Beich from Edwin Corle's novel, "Three Ways to Mecca" (Jessica Tandy, Hume Cronyn) — Ogunquit, (Me.) Playhouse (1-6); Cape Playhouse, Dennis, Mass. (8-13) (Reviewed in VARIETY, June 26, '57).

Mistress of the Inn, musical by Don Walker and Ira Wallach, from Carlo Goldoni's "La Locandiera" — Bucks County Playhouse, New Hope, Pa. (8-13).

Roger the Sleuth, by Joseph Carole (Dorothy Lamour, Robert Alda)—Lakes Region Playhouse, Laconia-Gilford, N. H. (1-6); Ivorytown (Conn.) Playhouse (8-13).

Casting

BROADWAY

Most Happy Fella: Keith Kaldenberg (succeeded Shorty Long), Ken Ayers (succeeded Kaldenberg).

Eggbead: Nicholas Pryor, Graham Jarvis, Helen Shields, Richard Robbins.

French Death: Patricia Jessel.

Visit to a Small Planet: Edward Andrews (succeed Eddie Mayehoff).

Separate Tables: Anne Shoemaker (succeeded Phyllis Neilson-Terry), Catherine Proctor (succeeded Jane Eccles), Laura Pierpont (succeeded May Hallatt), Michael Lipton (succeeded Donald Harron), Valerie Cardew (succeeded Ann Hillary).

My Fair Lady: Reginald Denny (succeeded Robert Coote).

No Time for Sergeants: Thomas Chapman Jr. (succeeded Wynn Pearce), Hurd Wiese (succeeded Kari Redcoff, Tucker Ainsworth (succeeded Arte Johnson).

Happiest Millionaire: Albert Henderson (succeeded Mark Allen).

Soft Touch: Elsa Lanchester.

OFF-BROADWAY

Iceman Cometh: Don Supinski (succeeded Gerald Hiken), Carol Van Dermeir subbing for Dolly Jonah, Bert Kelton (succeeded Jane Connell).

Ever Since Paradise: Jean Colbin.

In Good King Charles' Golden Days: Anne Leslie (succeeded Rhodelle Heller).

LONDON

Roar Like a Dove: Paul McGrath.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Compulsion (9-4-57).
T. C. Jones Evening, Golden (9-10-57).
Time Remembered, Morosco (9-18-57).
Cave Dwellers, Bijou (9-23-57).
Gang Way, Winter Garden (9-26-57).
Strongest (10-2-57).
Eggbead, (10-9-57).
Four Winds (10-9-57).
Romanoff and Juliet (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Young Strangers (wk. 10-20-57).
Jamaica (wk. 10-20-57).
French Death (10-22-57).
Sq. Root of Wonderful, Nat'l (10-31-57)
Dr. in Spite Himself, ANTA (11-7-57).
Rope Dancers (11-15-57).
Miss Isobel (12-26-57).
Music Man (wk. 12-23-57).
Rivalry, Plymouth (1-27-58).

OFF-BROADWAY

Beaux Stratagem, Downtown (7-9-57).
Ever Since Paradise, Carnegie (7-11-57).

'Fanny' Meagre $35,000, First Week in Dallas

Dallas, July 2.

"Fanny" wound its first week at State Fair Auditorium here at Sunday's matinee (30), with a tepid $35,000 gross for seven performances. Revival, produced by managing director Charles R. Meeker Jr., stars Bill Hayes, Nicola Moscona, Hiram Sherman and Margot Moser. Musical plays another week, winding Sunday (7).

Rehearsals started yesterday (Mon.) for "Texas, Li'l Darlin'." Comedy, by John Whedon and Sam Moore, stars Jack Carson, Jet MacDonald and Danny Scholl, same trio that made a hit of the same piece here in 1951. Repeat is due a July 8-21 run.

'Lady' Stets 80G, 'Sergeants' 15½G, 'Cart' $13,300, L.A.

Los Angeles, July 2.

"My Fair Lady" continued to rack up capacity business last week in a session that saw only moderate business elsewhere in town. Two houses darkened over the weekend, the Huntington Hartford closing out "Apple Cart" and the Biltmore shuttering with the departure of "No Time for Sergeants." Latter house now faces a long dry spell, but the Hartford rekindled immediately with "Matchmaker" last night (Mon.).

Estimates for Last Week

Apple Cart, Huntington Hartford (C) (3d wk) ($4.95; 1,024; $30,000) (Maurice Evans). Off to around $13,300 for the final frame after $17,200 the previous week. Tour ended here Saturday night (29).

My Fair Lady, Philharmonic Aud (MC) (9th wk) ($5.95; 2,670; $80,000) (Brian Aherne, Anne Rogers). Capacity $80,000 again. Departs Saturday (6) for San Francisco to be followed on the Civic Light Opera season by "South Pacific."

No Time for Sergeants, Biltmore (C) (6th wk) $4.95; 1,636; $36,000). Up for the final frame, reaching nearly $15,500, after previous week's $14,900.

'Pacific' Modest 40G, K.C.; NSG Weather Clips Biz

Kansas City, July 2.

The Starlight Theatre al fresco production of "South Pacific" at Swope Park grossed a moderate $40,000 last week, the first of a fortnight's run. The take was dented by a washout Thursday (27) night, with the threat of rain holding down attendance at other performances.

The cast is headed by Howard Keel, Martha Wright, Gloria Lane, Benny Baker and Jim Hawthorne.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (9-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (8-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (6-5-56).
It's the Geography, St. James's (6-12-57).
Janus, Aldwych (4-24-57).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-20-57).
Month of Sundays, Cambridge (5-28-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts, Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plaisirs De Paris, Wales (4-20-57).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-22-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Zuleika, Saville (4-11-57).

SCHEDULED OPENINGS

Antartica; Players (7-4-57).
Importance Earnest, Palace (7-8-57).

CLOSED LAST WEEK

Kismet, Princes (6-7-57).
Plume de ma Tante, Garrick (11-3-55).

Touring Shows

(July 1-14)

Cat on a Hot Tin Roof (Marjorie Steele)—Erlanger, Chi (1-13).

Matchmaker (Ruth Gordon, Loring Smith, Patricia Cutts) — Hartford, L. A. (2-13).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Philharmonic, L. A. (1-6); Opera House, S. F. (8-13).

No Time for Sergeants (2d Co.)—Geary, S. F. (2-13).

Reluctant Debutante (Reginald Gardiner, Brenda Forbes) — Aleazar, S. F. (10-13).

B'way In Usual Summer Doldrums, But 'Abner' $57,800, Merman $50,300, 'Sergeants' $23,100, 'Planet' $21,700

Broadway remained generally sluggish last week. Business spurted for a few shows, while the capacity entries, "Auntie Mame," "Bells Are Ringing," "My Fair Lady" and "New Girl in Town," held steady.

Two layoffs and a closing reduced the number of current shows to 14. Another entry, "Separate Tables," is scheduled to lay off July 13, while "No Time for Sergeants" closes Aug. 17, prior to touring.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (31st wk; 244; $8.05; 1,453; $58,101) (Judy Holliday). As always, $58,700.

Damn Yankees, Adelphi (MC) (113th wk; 899; $7.50; 1,434; $50,000). On twofers. Previous week, $26,700; last week, nearly $25,900.

Happiest Millionaire, Lyceum (C) (32d wk; 255; $5,75; 995; $26,000) (Walter Pidgeon). Previous week, $16,000; last week, almost $15,300.

Happy Hunting, Majestic (MC) (30th wk; 236; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $48,300; last week, over $50,300.

Hole in the Head, Plymouth (CD) (18th wk; 140; $6.26-$5.75; 1,070; $36,625) (Paul Douglas). Previous week, $17,600; last week, almost $14,300.

Hotel Paradiso, Miller (C) (12th wk; 92; $6.90; 946; $34,000) (Bert Lahr, Angela Lansbury, John Emery, Douglas Byng, Carleton Carpenter). Previous week, $13,600; last week, over $12,200.

Li'l Abner, St. James (MC) (33d wk; 260; $8.05; 1,028; $58,100). Previous week, $57,500; last week, almost $57,800.

Most Happy Fella, Imperial (MD) (61st wk; 484; $7.50; 1,427; $57,875). Previous week, $37,500; last week, almost $34,500.

My Fair Lady, Hellinger (MC) (68th wk; 539; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, $68,700.

New Girl in Town, 46th St. (MD) (7th wk; 55; $9.20-$8.60; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $59,800; last week, over $59,900.

No Time for Sergeants, Alvin (C) (89th wk; 708; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $24,000; last week, over $23,100. Closes Aug. 17, to tour.

Separate Tables, Music Box (D) (36th wk; 284; $5.75; 1,010; $31,021) (Eric Portman, Margaret Leighton). Lays off July 13 in order to play Aug. 3-31 at Central City, Col., but resumes here Sept. 2. Geraldine Page succeeded Miss Leighton last Monday (1). Previous week $15,100; last week, almost $13,000.

Tunnel of Love, Royale (C) (19th wk; 157; $5.75; 944; $34,000) (Tom Ewell). Previous week, $16,000; last week, nearly $16,500.

Visit to a Small Planet, Booth (C) (21st wk; 164; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $23,900; last week, over $21,700.

Laid Off Last Week

Auntie Mame, Broadhurst (C) (34th wk; 269; $6.90-$5.75; 1,182; $43,000) (Rosalind Russell). As always, about $43,500. Laid off last Saturday (29) and will reopen Aug. 5.

Long Day's Journey Into Night, Hayes (D) (34th wk; 204; $6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $27,700; last week, over $28,100. Laid off last Saturday (29), opened yesterday (Tues.) at the Paris Festival where it runs through next Saturday (6), and resumes here Aug. 19.

Closed Last Week

Moon for the Misbegotten, Bijou (D) (9th wk; 68; $5.75-$5.25; 603; $20,400) (Wendy Hiller, Franchot Tone, Cyril Cusack). Previous week, $10,200; last week, almost $7,100. Closed last Saturday (29). It was the second production in a Bijou play series, with the overall project capitalized at $100,000, plus 20% overcall. Most of that coin has been dropped on the two ventures.

OFF-BROADWAY

(Opening dates in parentheses)

Career, Actors Playhouse (4-30-57).

Commedia dell Arte, Bleecker St. (6-25-57).

Country Wife, Renata (6-26-57).

Iceman Cometh, Circle-in-Square (5-3-56); closes Sept. 8.

In Good King Charles' Golden Days, Downtown (1-24-57).

Kaleidoscope, Provincetown Playhouse (6-13-57).

Purple Dust, Cherry Lane (12-27-56).

School for Wives, Theatre Marquee (6-19-57).

Simply Heavenly, 85th St. (5-21-57).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Land Beyond the River, Greenwich Mews (3-28-57).

'SP' Wow $55,926; 'Match' 17G, S.F.

San Francisco, July 2.

Frisco Civic Light Opera sopped up most of the available legit money, with sellout fourth week of "South Pacific" at the Curran equalling the Mary Martin-Giorgio Tozzi show's record third week. In addition, CLO's "My Fair Lady," opening next Monday (8) for six weeks at the 3300-seat Opera House, is nearing sellout even before opening. Less than $100,000 worth of tickets, at $5.50-$5.90 scale, are left.

"No Time for Sergeants" opens tonight (Tues.) at the Geary for at least six weeks and the Harry Belafonte one-man show opened last night (Mon.) for six performances at the Opera House. Alcazar is dark until July 10, when "The Reluctant Debutante" moves in for an indefinite run. CLO's "Fanny" opens July 15 at the Curran for five weeks.

Estimates for Last Week

South Pacific, Curran (4th wk) ($5.50-$5.90; 1,756; $57,000) (Mary Martin, Giorgio Tozzi). Sellout $55,926 for a new house record; previous week $55,900; the 10% discount on subscription seats is holding the house slightly below full potential.

Matchmaker, Geary (4th wk) ($4.40-$4.95; 1,550; $36,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Down to $17,000; previous week, $21,000; exited Saturday (29) for a four-ending four-week run Los Angeles.

Fallen Angels, Alcazar (3d wk) ($4.40; 1,147; $31,000) (Hermione Gingold, Mary McCarty). Over $13,500; previous week, $13,000; folded last Saturday (29).

'CAT' EASES TO $13,500; READY TO VACATE CHI

Chicago, July 2.

The lone legit offering here held to only a fair level last week, with slight help from the annual Furniture Market influx. Ninth week of "Cat on a Hot Tin Roof" tapped about $13,500 at the 1,335-seat Erlanger, at a $5 top. Gross for the previous week of the Thomas Gomez-Marjorie Steele-Alex Nicol starrer was $14,747.

R. G. Armstrong and Jack Betts have taken over the male leads this week, leaving Marjorie Steele as the show's only star. Still no new legits on the horizons for another month at least.

"Cat" will probably leave July 13 or 20 for a return engagement on Broadway.

'Stockings' Sad $22,500 With 2 Rainouts, Pitt

Pittsburgh, July 2.

With the Monday (24) and Friday (28) performances rained out, the Civic Light Opera production of "Silk Stockings" grossed a sorry $22,500 last week at the Pittsburgh Stadium. Dolores Gray and Lawrence Brooks costarred in the season's initial production.

"Great Waltz," starring Lois Hunt, is current this week.

More Paris-Rome Capers

Continued from page 2

French African waiters do al fresco dances at your table, mostly grinds that are a blend of Katharine Dunham impressionisms and burleskery bumps. Better on the atmosphere than the groceries. It attempts a road company Don The Beachcomber "mysterioso recipe" cocktail-stick to Dubonnet. A oncer.

The Grenouille (The Frog) is always ribald and the French gals know that the best defensive mechanism is to exclaim "Je suis enciente"—the traditional Gallic gallantry to any mother-to-be alone saves them from some mighty informal and al fresco patting on the posteriors, etc. Chez Gaby is still a top tourist spot blending good food with synthetic revelry, al fresco and effective, reminding of the old Leon & Eddie's bumps-a-daisy stuff. Table du Roy is tourist fodder, always good; ditto La Mouton de Panurge, with its phallic symbolism in decor, menu, and even on the bread and rolls, Gaby's Acapulco is in the Mexican motif; there is a decided veering to Latin-style atmospheric eateries. Art Buchwald's chowmeinery on the Albert Ier, a putt from the Hotel George V, of course gets beaucoup curiosity trade, but is too small for payoff to the all-star investors (Zanuck, Huston, Sam Spiegel et al).

Hot-Off-the-Brill Bldg.

The manner in which the top boites in London, Paris and Rome get the latest tunes remains a startling aural observation, although readily explained by off-the-air and off-disks arrangements, not to mention the friendly pilots who bring 'em in hot-off-the-Brill-Bldg. But to an American abroad these tunes are almost like "never been away."

Monique Van Vooren, chantoosey, set for a bit in Arthur Freed's "Gigi," being squired by midwest tycoon Nate Cummings, and the latter's son and daughter-in-law. Maurice Chevalier set in the same Metro pic, which Vincente Minnelli is directing. Latter's wife is French and at-home here; she first came to Hollywood as chaperon for her sister in a Miss Universe contest. The Freeds, the Minnellis, along with Fred (Fritz) Loewe and Alan Jay Lerner are holed up in the penthouse plushery of the George V. Says Lerner: "While they're flitting around town I'm working over a hot typewriter setting words to Fritz's tunes. He can go off to the Deauville baccarat tables but I'm a slave to the muse of Nick Kenny. Anyway, it's a relief not to have to pick up the phone and tell disbelieving pals, 'But I haven't got any house seats; mine are gone till next October,'" referring to "My Fair Lady," the li'l gold-mine they have running for themselves back on 51st St.

Peripatetic Shelly Reynolds

Sheldon Reynolds has given up his "Foreign Intrigue" (after 236 of 'em he's tired of the formula) and is commuting from London where he's shooting "Dick and the Duchess" for CBS, with Ray Allen on script. His chief aide is Nicole Milinare, a savvy French femme who knows story, production and locale values.

Reynolds' fave eatery is Le Berkeley, on the Rondpoint, a plush restaurant, and he makes the sage observation that people who might be barred from New York's Pavilion, 21, Stork and Colony, or at least have trouble getting a good table, should not expect, because they're Americans, that the French aren't as discriminatory in their seating protocol.

Bemmy's Joints

Ludwig Bemelmans now has both a Paris and N. Y. art gallery (Hammer in Gotham) gobbling up everything he turns out (has turned to oils) at $1,000-$1,500 a crack. He's holed up in Seine-et-Oise auberge, about a half-hour from the Etoile, having the entire gastronomic facilities of the inn at his beck and call and also a glass-encased, ex-barn which makes an ideal studio. "Bemmy" poured one Sunday and added starters were the Jose Ferrers (Rosemary Clooney), who planed over from London for the weekend in between filming his "Dreyfus" picture. The French are sensitive to anything pertaining to Capt. Dreyfus but Ferrer hopes to break them down and exhibit it in that country. Miss Clooney's baby is due in the fall.

Bemelmans built, designed and decorated a Left Bank bistro somewhat before (the late) Borrah Minevitch's unique Au Franc Pinot, off the Ile de St. Louis, and the artist-author bemoans, "Now it's a hit. Some day I'll start and finish something and stick around to cash in on it."

Chez Borrah Minevitch

Lucille (Littel) Minevitch clicking with Au Franc Pinot, on the site of an old oubliette, dating back to Robespierre's era when dissidents were thrown into this "forgotten hole," emptying into the Seine, just across the street. It's now historic ground and it was quite a feat for Minevitch to get official permission for his atmospheric restaurant-bar. The hep Franco-American set still talks of how Minevitch salted the cellar saloon, during its most rugged stages, with some old French doubloons, then spread the rumor about buried treasure, and the casual French workers really started to dig with a frenzy. Reason for this was that Minevitch wanted the joint finished in time for the premiere party to a visiting VARIETY man—and he made it. Even though on the very morning of the party the place was still almost a shambles. In between her painting (as Lucille Littel, her maiden name), Mrs. Minevitch runs Au Franc Pinot. Her ex-husband, Deems Taylor, the composer, due over soon to visit with her at the Moulin de Minevitch, a farm-mill in Meriville, some 50 miles from Paris.

Winduppery

The Calavados, around the corner from the George V, remains the prime winduppery, with Maria Velasco at the ivories. She has a tall memory for Rodgers & Hart and kindred tunes, alternating with the strolling Los Latinos, Mexican trio. Upstairs, Stuart Hart plays the piano and sings for the candlelight dinners and while the groceries are good the Calavados is essentially a late-bar for the onion soup and the cold Dutch beer.

Forgotten Greasepainters

Gypsy Markoff, heroine of that wartime Lisbon plane disaster, which also caused Jane Froman so much anguish, still playing her gypsy chansons on the accordion and a Continental fave in the smaller bistros, currently at the Paletta, Franco-Russian boite. Miss Markoff still awaiting some Governmental recognition and recompense for the costly operations which crippled one of her hands. She was but one of the doughty "soldiers in greasepaint" who did such a terrific USO-Camp Shows and other GI entertainment chores—unfortunately too quickly forgotten. Paradoxically, with all the Fort Knox that Uncle Sam sends abroad a forgetful government has not done right by people like Miss Markoff, Miss Froman, et al.

Miss Markoff was particularly happy for Jean Swaczynski, her pianist, who had just gotten his 67-year-old mother out of Poland, after not having seen her for 14 years.

Mony Dalmes of the Comedie Francaise readying to rejoin her husband, Waldorf-Astoria veepee Claude C. Philippe, and to make her American legit debut (in English) for Gilbert Miller in "The Dazzling Hour," French play which clicked in London and was briefly tried out at La Jolla (Calif.) by Jose Ferrer. Mary Sinclair, Charles Korvin and Alexander Clark will be in support. Probably getting a Westport (Conn.) or Falmouth (Mass.) break-in. Miss Dalmes has been Berlitzing-up on English, with an eye to the Broadway stage. She came over two seasons ago with the Comedie Francaise for its limited Broadway season.

AGVAite Gone TWA

The purser on the return TWA flight identified himself as a reformed singer ("Sons o' Guns," the Olsen & Johnson show, with the ice shows at the now defunct Center Theatre in Radio City, with Vincent Lopez and Mitchell Ayres); he's Dick Craig, of Hyannis, Mass., now a happy gent, flitting between Idlewild and overseas capitals. Being a personality kid with a show biz background he quickly impressed as a polished greeter.

Music Corp. of America board chairman Jules C. Stein had quickied in for a huddle with brother Dave Stein, the Paris rep for the super-agency, on a deal for a Munich talent agency takeover, as a base for a German branch of MCA's global setup. Last year Stein had acquired a long-established French percentary as the nucleus of the French MCA branch.

Smart idea is the First International Music Hall Festival de Paris, a stunt by Bruno Coquatrix, director general of the Olympia; Georges Soria, Paris cultural attache, and Fernand Lumbroso, of the Lumbroso Enterprises, which was kicked off with a Maxim's cocktailery. Accent of the new Olympia lineup seems to be on many acts from the East, including a Russian clown and turns from Czechoslovakia, but Coquatrix and Lumbroso have U. S. aspirations, if the international music hall show clicks.

Roman Rambles

The week before, UA's Continental chief Mo Rothman was hosting a 11:30 a. m. cocktailery for Gary Cooper and Maurice Chevalier at the Plaza-Athenee, Paris, and a week later he was on the Via Veneto "beach," yclept Cafe Doney, with a banged-upped forehead, as result of an auto accident. Looked worse than it was. Huddling with UA's Italo sales boss Kurt Unger. Incidentally, the before-noon "cocktail party" is a new Paris idea—aperitifs, etc., until the traditional big lunch from 1—3 p.m. The press likes it too. It's UA's Francis M. Winikus' idea—more efficient, doesn't go on and on, as with the 5—7 or 6—8 sessions which are tough to break up.

Michael Chinigo, with a showplace villa (swimming pool 'n' il) on the Amalfi Drive, off Sorrento, is now a sales executive for King Features, having relinquished the day-to-day INS news coverage as its former Rome bureau chief.

Charles Franklin (Chuck) Baldwin, Mediterranean rep for the Motion Picture Export Assn. (Eric Johnston office), who is headquartered in Rome, has been commuting to Madrid on the Spanish film stalemate. He is hoping for eventual accord with the Spaniards "when the climate eases" but, right now, admits that Madrid is on an even closer honeymoon with the Italians than with the French. Much of the Spanish economy is tied closer with Italy than France, as heretofore, he feels.

Sam'l Steinman's "Roman Rambler" column for the Paris edition of the N.Y. Herald Tribune slated for U.S. syndication by the Trib in the fall.

Roman dailies, and in fact almost all the Italian papers (Milan, Florence, Naples and Rome included) "look like they were made-up by the traditional drunken printer." Major standout exception is Rome's Il Giorno, with its U.S.-style columnar chatter and U.S.-style cartoons, which is commanding quick readership recognition for its well-balanced and savvy journalistic make-up.

True mag's roving European feature writer Michael Stern has taken to painting, under Kurt Polter, and as a result the latter's own art works' output has boomed in price.

Paraguayan guitar-singer Amahi a new click at Bricktops where Thelma Carpenter just opened.

Mario Lanza has shed 32 pounds for his "7 Hills of Rome," Metro filmusical which Lester Welch is producing and Roy Rowland directing.

Noticeable that in the one-worldism of show biz industry most film companies and the like now utilize their basic American corporate names. It's no longer Les Unies Artistes for United Artists, or Les Fox Films Europa when, evidently, Spyros Skouras wants the 20th Century-Fox Films name impressed around the world. So, too, with the global RCA trademark, where Si Rady, in Paris, is heading up a&r operations; the new RCA Italiana, in Rome, where Dr. Pietro Vaccari is the new boss, succeeding Joe Biondo. (In Madrid, it's ditto with Gabriel Soria, and the accent on RCA Espana).

Texas Critic

Continued from page 3

ence" with Rosenberg "by criticizing that otherwise excellent effort for being done in black and white."

Trussell literally sees black when a film company makes a film in black and white. "Hollywood using black and white CinemaScope is the same thing as Henry Ford having invented the automobile and then used the same old horses to pull it along," Trussell says. "It's the most miserable waste of a progressive technique in the entire history of the entertainment arts."

CHATTER

Broadway

With seven weeks of Asiatic concerts for State Dept. behind him, Richard Tucker of the Met arrives back in N. Y. July 7.

Marilyn Monroe dedicated the new "sidewalk superitendents club" of the new Time-Life Bldg., now being constructed in Rockefeller Center.

Jules Nassberg, whose insurance beat takes in much show biz, named to the board of directors of the Life Insurance Underwriters Assn. of N. Y.

Ethel Smith shifting from her concert and nitery organ routine to legit at the Starlight Theatre, Powling (N.Y.) strawhat, debuting July 9 in "The Desk Set."

Frances Stillman Hall returns to the publicity business with her husband, Mike Hall, after a six-year hiatus with domestic chores. She goes back into action Aug. 1 at their new office-home on East 68th.

Bret Adams and Sanford Leigh, heads of the tv-theatrical dept. of the Hartford Agency, have opened a new exhibitor division to service conventions and exhibitions. Department will be headed by Arlene Walker.

With Michael Kent now fiddling at the Tropicana, Las Vegas, Fred Fassler is pianist Karl Inwald's vis-a-vis on the Strad in El Marocco's Champagne Room. Kent succeeded the late Andre Bodo as the violin specialist.

Andre Mertens' bag in Europe for Columbia Artists: Hungarian pianist Gyorby Cziffra and U.S.-via-Vienna Opera baritone Walter Berry. Latter will sing with Chicago Lyric this fall, concert tour fall following.

Wall Streeter Donald Gruhn, son of Murray Gruhn, electronics specialist and legit backer, marrying Judy Miller, daughtetr of MCA veepee Charles Miller and Adelaide Miller, latter the sister of MCA founder and board chairman Jules C. Stein. Wedding slated for October.

The heat affects pressagents too, apparently. At least, this is all that can be attributed to a Hollywood story about a script change in "April Love," Pat Boone starrer. Scenes in which he was to embrace Shirley Jones had to be changed because he doesn't believe in physical contact with any woman other than his wife.

After seven years as the Waldorf-Astoria publicist, five of them under Paul A. Stewart and two as chief of the department, Madeleine Riordan is exiting the post to freelance. Hilton Hotels' national public relations director John Joseph brought in Mary McLeod, ex-Caples agency, and also tourist bureau background.

Martin Levine, general manager of Brandt Theatres, and Edith Marshall, of John C. Bole Theatres, serving as co-chairmen of the Independent Theatre Owners Assn. participation in the Will Rogers Memorial Hospital audience collection drive which takes place next of Aug. 7.

International Concert Service Inc. has been chartered to conduct a music business in New York. Jesse S. Richman is a director and filing attorney. National Concerts and Sol Hurok both are headquartered at the same address.

Amusement Division of the National conference of Christian & Jews at its annual Awards Luncheon last week distributed citations "for outstanding service to the 1957 Brotherhood campaign" to some 35 theatre managers in the N. Y. metropolitan area. Exhibitors in this territory raised $39,000 this year in behalf of the drive compared with $36,000 last year.

Phil Baker back on the Coast, trying to get active again. Comedian-accordionist's wife is still in her native Copenhagen where both had been sojourning for some time.

Renata Tebaldi, Met Opera soprano, sailed for Genoa last week on the S.S. Cristoforo Colombo.

Sam Tucker, hotelier and operator of Las Vegas' Desert Inn, en route to Europe with Naples as his first stop.

John F. Isard resigned as manager of the Savoy-Plaza, with which he has been since its opening Oct. 1, 1927 until becoming the manager in '46, to assume the post of g.m. of the Surf Club, Miami Beach. Isard and his wife sailed Monday (1) on European vacation for six weeks and continues at the Savoy-Plaza (now a Hilton hotel) until Oct. 1 when he shifts to the new Florida post.

Hollywood

Hal Herzon ankled the Abby Greshler organization to form his own agency.

David Rose will conduct at Laguna Beach's Irvine Bowl to help raise funds for the Assistance League there.

Morris Stoller, Coast controller for William Morris Agency, into Cedars of Lebanon for kidney stone operation.

Sergei Petschnikoff, unit production manager at Universal, celebrated his 32d anni with the studio. He started as second assistant director on "Grip of the Yukon" with Francis X. Bushman, Neil Hamilton and June Marlow.

Scott Brady back from Canadian and N.Y. vacation.

London

(*Temple Bar* 5041/9952)

Alan Baxter in from Hollywood to star in Harrison "Red" Reader's second British pic, "The End of the Line."

Harry Watt back from Far East mission for United Nations World Health Organization, with septic ulcers contracted in tropical heat. Within a few days, however, he'll be directing the second unit Ealing's "Dunkirk."

Yvonne Mitchell chose to travel through the Russian zone of Germany, rather than make the air trip to Berlin for festival screening of her latest pic, "Woman In a Dressing Gown."

Bob Hope will make a personal at European preem of "Beau James" at Plaza July 12.

William Holden due this month to start his role in "Stella," Carl Foreman's first under his Columbia pact.

Hollywood to London: Visitors from the Coast include John Mock, Paramount production exec.; director George Pal; and actress Peggy Castle.

Jack Hylton in a London hospital suffering from pneumonia. Condition reported "much improved."

John Hay Whitney, American Ambassador to London, will be guest of honor at Variety Club of Great Britain's luncheon at the Savoy Hotel next Tuesday (9).

Helen Traubel opens a cabaret season at Cafe de Paris on Monday (8).

Alaska

By Gordon Shaw

The far north seems to be settling down now, to a steady summer season of entertainment with the following noted for this month:

Phyllis Bennett into Steve Boinich's Persian Room for two weeks with options.

The Gadabouts, Mercury diskers, holding forth at Club 11 on Richardson Hiway.

The Squadron and Top Hat clubs are currently Alaska interior's "exotic" spots.

Don McCune, local tv personality, has gone to KOMO-TV, Seattle, for "Captain Puget" show. Rex Rucker replaces McCune at KFAR-TV. Both are permanent moves.

Joan Lawton, who was Alaka's contestant for Otto Preminger's "St. Joan," to appear with the pic in Anchorage and Fairbanks.

Radio station KFRB has gone on a 24-hour schedule of music, news and sports with emphasis on deejays. It still maintains net affiliation with CBS for news and special events.

Washington

By Florence S. Lowe

Producer Mervyn LeRoy here to huddle with FBI boss J. Edgar Hoover and author Don Whitehead on film version of latter's best-seller, "The F.B.I. Story."

Warner camera crew due in over weekend for backgrounding shooting on forthcoming "Damn Yankees."

Danny Kaye publicist Robert McElwaine and Sandra Cowen, fledgling actress and daughter of former U.S. Ambassador to Philippines Myron and Mrs. Cowen, set for October nuptials.

Mrs. George Malone, wife of the Nevada solon, hostess at afternoon screening of "Prince and Showgirl" at MPAA office.

Barbara Nichols, here with Burt Lancaster to beat drums for "Sweet Smell of Success," hit publicity jackpot in women's pages of town's dailies.

OBITUARIES

FRANK BLACHFORD

Frank Blachford, 77, faculty member of the U. of Toronto and a noted musician, died June 24 in Calgary, Alberta, at a testimonial dinner which he was attending as adjudicator for Royal Conservatory of Music degrees. He was a celebrated violinist in his younger years and won a scholarship at Leipzig Conservatory from which he graduated with high honors in 1901. He also studied in Berlin and Geneva before embarking on international concert tours.

Blachford was first concert master of the Toronto Symphony and was one of the pioneer leaders of music when he batoned an orchestra over CFCA, Toronto, in 1924 onward. He was also founder of the Toronto String Quartet in addition to his faculty duties with the U. of Toronto.

Survived by wife, son, daughter.

JACK SHUTTA

Jack Shutta, 58, veteran actor and member of a noted theatrical family, died of cancer June 28 in Houston. He started his stage career as a youth in a vaude turn with his sisters and parents. Later he trouped in burlesque.

Shutta appeared in Florenz Ziegfeld's production of "Whoopee" on Broadway and was also seen in the film version. He worked in various legit shows, films and for a time teamed with George Murphy in a nitery act.

After coming to Houston last October, he appeared in four productions at the Playhouse there. He was cast for a part in "Witness for the Prosecution," currently at the Playhouse, when he became ill.

Surviving are three daughters and a sister, Ethel Shutta Kirksey, former singer.

JACOB W. LOEB

Jacob Weil Loeb, 92, former partner of the late William Fox and talent booker for the old Fox circuit, died June 25 in New York.

In Loving Memory of
Charlotte Learn Garrity
Passed Away July 6, 1947
John J. Garrity, Sr.
John J. Garrity, Jr.
Patricia Garrity Givaudan

He was v.p. of the Fanchon & Marco circuit for years.

While associated with the film industry, Loeb is credited with having helped launch the screen careers of such oldtime luminaries as William S. Hart, Theda Bara and William Farnum, among others. He was also said to have originated the idea of having special music accompany silent films in the nickelodeon era.

Loeb, who retired in 1931, assumed the vice presidency of the old General Broadcasting System after leaving the motion picture field.

Surviving are a brother and a sister.

HAROLD WALDRIGE

Harold Waldrige, 50, retired actor, died June 26 in New York.

Waldrige began his career in Oklahoma, where he started a Little Theatre movement. He later went to N. Y., where he appeared as an office boy in John Golden's "The Wheel." Later, in David Warfield revival of "The Auctioneer," he portrayed an errand boy. He then appeared in a George Arliss film, "The Ruling Passion."

His legit credits also include "Polly Preferred," "Love 'Em and Leave 'Em," "Poppa," "Veneer," "Geraniums in My Window" and "Without Warning." His films were "Five Star Final," "The Heart of New York," "Strangers of the Evening," "Private Scandal" and "Three Men on a Horse."

LILLIAN DREW

Mrs. Lillian Drew, 75, widow of Frank Drew, who was Metro's central western manager with headquarters in Cleveland for over 30 years, died June 13 in Los Angeles. The late Drew, who died in Seattle about three years ago, was a son of Frank Drew, of the oldtime firm of Drew & Campbell, which operated the Star burlesque house in Cleveland among other interests.

His widow was a former head of the women's division of the Cleveland Variety Club. She left no immediate survivors.

EVELYN DELEMERE

Mrs. C. M. Rhodes, 56, former "Ziegfeld Follies" dancer, known professionally as Evelyn Delemere, died June 23 in Jamaica, New York.

She launched her career when she was 17. She later was featured in the Broadway productions of "The Perfect Fool," with Ed Wynn, and in "Sunny," with Marilyn Miller. She appeared in the Follies with Eddie Cantor and Bobby Clark.

Her husband, daughter and mother survive.

CYRIL LANGLOIS

Cyril Langlois, 64, founder and chairman of the board of Lang-Worth Feature Programs, Inc., producer and distributor of syndicated radio programs since 1935, died June 18 in New York, after a long illness. Langlois was a professional singer in the early days of radio and produced numerous programs, including "Jungle Jim" and the "Cavalcade of Music."

Wife, two sons and two sisters survive.

C. L. YEARSLEY

C. L. Yearsley, 79, early day film advertising man, died in Hollywood June 27 of a heart attack. He had been in retirement for several years.

One of the first ad men to use display space to bally films, Yearsley joined First National in 1917 to head its ad department. When Warners acquired the film in 1928, he went along as a management staffer.

His wife survives.

ROBERT LeSUEUR

Robert LeSueur, 77, retired actor, died June 26 in Oakdale, New York.

LeSueur launched his career in 1904 at the old Castle Square Theatre in Boston. He later appeared on Broadway in St. John Irvine's and H. G. Wells' "The Wonderful Visit." Other legit credits include "Johnny Belinda" and "Woman Bites Dog."

Wife and sister survive.

JOHN L. BRANNAM

Lieut. John L. Brannam, 23, prominent actor in Dallas drama groups, died June 20 from injuries suffered in an auto accident near Waxahachie, Tex. He was scheduled to portray the lead role in "Pictures in a Hallway," the next production of the Great Drama Series being given in Dallas this summer.

Brannam was also seen in the Baylor U. production of "Hamlet."

WILLIAM G. McCARTHY

William G. McCarthy, 34, an advertising executive with the J. Walter Thompson agency, died June 28 in New York. McCarthy wrote and produced live and film tv commercials for a number of companies including the Ford Motor Co., the Shell Oil Co., Swift & Co., Lever Brothers and P. Ballantine & Sons.

Wife, two daughters and his father survive.

ARTHUR W. RICHARDSON

Arthur W. Richardson, 55, chief engineer for WGBH-TV, Cambridge, Mass., for the past four years, died June 29 in that city. He was previously associated with WTAO, Cambridge, Western Electric Co. of N.J. and General Electric Supply Corp.

Surviving are his wife, three daughters, a son and a brother.

KAY VERNON

Kay Vernon Malenga, 43, vet singer, died June 30 in New York after a lengthy illness. Known professionally as Kay Vernon, she worked in radio stations, niteries and supper clubs, including the Chez Paree, Chicago, as well as top spots in the major cities.

Survived by her husband.

KATHLEEN O'C. REYNOLDS

Kathleen O'Connor Reynolds, 60, silent screen actress who retired from films about 30 years ago, died at her Hollywood home June 25 after a long illness. She began her career in Mack Sennett productions and later appeared opposite Tom Mix in many films.

Widower, Clark Reynolds, survives.

MAURICE E. ROSENBLUM

Maurice E. Rosenblum, 50, one-time nitery operator who founded the Vogue Theatrical Agency in San Antonio 12 years ago, died June 23 in that city.

Before coming to San Antonio, he operated five night clubs in New York.

RAYMOND THOMPSON

Raymond Thompson, 33, manager of the Jefferson Drive-In Theatre, Dallas, died June 26 in a hospital there, shortly after a 50-foot fall from the theatre's marquee tower, which he was repairing.

Survived by two sisters.

Joseph M. Thompson, 53, projectionist at Proctor's Theatre, Troy, N. Y., for 25 years, died June 21 in Watervliet, N. Y. His wife, son, brother and sister survive.

Wife, 73, of William L. Guthrie, Warner Bros. location department head, died of a cerebral hemorrhage June 25 in Hollywood.

George W. Taif, 69, former district branch manager for Warner Bros. in the Des Moines-Omaha area, died June 30 in Chicago.

Mrs. Maria Ghislaine Metten Savage, 92, a singer in the Metropolitan Opera chorus for 39 years, died June 28 in New York.

Wife, of theatrical producer Stephen Mitchell, died June 28 in London.

Crawford Riled

Continued from page 2

carry the picture at the boxoffice? My husband and I go to movies in (in Manhattan where the Steele's now reside) at least once a week, and judging from audiences we've seen I just don't believe teenagers make up most of such audiences. You see businessmen, mothers and fathers, young men and their sweethearts—but very few teenagers. Right now pictures such as 'Spirit of St. Louis' (James Stewart), 'Designing Woman' (Gregory Peck) and 'Prince and the Show Girl' (Laurence Olivier) are doing great business in N.Y. Theatres where they are playing are jammed."

Speaking for herself, Miss Crawford says, "I still get 10,000 letters a month from fans, and that number tripled when I was in England making a picture. I think the other stars would say the same thing. The motion picture business is cutting its own throat by making so many pictures to bring in newcomers and compete with tv, then not exploiting them. They are making a great mistake. Only 20th-Fox and U do exploit their pictures properly," she thinks.

Star had this to say of the newcomers: "While I've been gone I've seen fan magazines about people I never heard of. I don't know who they are or where they came from. Audrey Hepburn is the greatest of the newcomers—she is a real talent. And I think another who will be a star is Heather Sears, who is in 'The Story of Esther Costello.'" (The latter is the current Joan Crawford release.)

Saturday Evening Post Salute

Continued from page 2

productions of clippings from various wire services and VARIETY.

Hills emphasized that one out of every two issues of the book contained an article concerning the industry; that Pete Martin alone was responsible for 80-odd stories and serials profiling celebs in moviedom; and that this close tieup was cemented by the fact that Hollywood takes more material from the Post than from any other magazine. During the first five months of this year, 15 Post titles were purchased by films. These included "The Wreck of the Mary Deare, "Imitation General," "No Blade of Grass" and "Invisible Boy," sold to Metro; "Ambush at Blanco Canyon" (UA); "Memo on Kathy O'Rourke" (UI); "Doom Cliff" (WB); "Kiowa Moon" (H-H-L); "The Gunslinger" (Sol Fielding); "Death in Small Doses (AA); "The Guns of the Navorone" (Col); and "Frontier Frenzy" (C. V. Whitney).

Action stills from current pix were screened in connection with clippings from the Post stories. Among these were "Spirit of St. Louis" and "Gunfight in O. K. Corral." Twenty-odd clips from VARIETY headlines were used to illustrate b.o. success of "Corral."

Reader response to articles was dramatized by incidents following publication of several pieces, including one on Joe Louis, which resulted in an organized bid to raise dough for the ex-champ.

Event was emceed by George Murphy, president of Motion Picture Advisory Council, who eulogized Pete Martin, "When I hear that Pete is going to write a story on some personality, I relax, happy in the knowledge that his profile will be objective, fair, interesting and free of sensationalism—which is more than I can say of all profilers."

Although less than 5% of the audience was made up of potential space buyers, per se, a spokesman for the Post stated that "we wanted to create a stir, and I guess we did. The event was a success so far as we were concerned, and we had a much greater turnout than we anticipated."

Hurok Talent

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Gilels, composer Aram Khatchaneva and her troupe.

The Moiseyev troupe had been previously signed for a tour in the U. S. in the hopes that the fingerprint section of the U. S. Immigration laws would have been modified. That not having been accomplished, Hurok returned here last week for a further try. He subsequently succeeded in pacting the other elements to a tour. Individual performers, such as Oistrakh and Gilels, had been able to get around this provision in a previous U. S. tour.

Gilels is already booked to work in the U. S. next year opening with the Pittsburgh Symph Jan. 7. Leonid Kogan, violinist, will start an American tour Jan. 8 with the Boston Symphony. Oistrakh and Khatchaturian will tour the U. S. in the fall of '58 for a series of dates (separately). If Hurok is able to get mass clearance, it's anticipated that the Moiseyev troupe will open at the Met, N. Y., in April and the Bolshoi Theatre would go in the following year.

Hurok, who is Russian-born, negotiated the deal in the native tongue, is convinced of the Russian desire for a cultural exchange of this kind. Hurok cited the desire of American performers to work in the Soviet Union. Hurok stated that the USSR has agreed to pay transportation one way in dollars and an additional 1,000 rubles ($250) for each performer for expenses and room, board, transportation within Russia.

'Farewell' Remake

Continued from page 1

honor." It's known that Selznick has from the beginning tried to avoid all controversy over this aspect of his production by hiring an Italian expert (journalist Luigi Barzini Jr.) to see that the Italian point of view was satisfied at all times. A costume expert is also supervising authenticity of period garb and uniforms.

Selznick went on to praise the "very effective collaboration of the Italian troupe, both in regard to actors and to technicians and workers." The producer also had words of praise for the equipment in local studios.

Tebaldi at Lewisohn

Continued from page 2

tendance and surely in exuberant enthsiasm.

Sticking to Verdi (tightly conducted by Julius Rudel) as she did at her Carnegie Hall Philharmonic Fund benefit, Madame (as she is called for respect, since not married) Tebaldi was in fine vocal and dramatic form, one of her top notes being so exquisite the audience applauded before the number ended, a collective faux pas which carried a real compliment. The audience was slow to break up and go home even after the encores.

Two remarks for the record: (1) rare is the singer of any kind who can so completely dominate an occasion, (2) if Maria Callas inaugurated the N. Y. operatic season of 1956-'57, with standing room only and a pitched battle with the adulence, Renata Tebaldi had the last word with less than capacity but with unreserved love sweeping the field.

MARRIAGES

Shirley Buttita to Richard Daugherty, Reseda, Calif., June 24. Bride's on Pittsburgh Playhouse staff.

Gloria Bendy to Don Safran, Dallas, June 28. Bride's a KRLD secretary there; he's a Dallas Times Herald amusements staffer.

Beverly Sue Thornton to Hugh Lampman, Elk City, Okla., June 29. He's the allnight deejay at KRLD, Dallas.

Gilda Casella to Johnnie Perkins, New Orleans, June 22. He's a member of the Crew-Cuts.

Elisabeth Wiechert to Dr. Kurt Wortig, Munich, West Germany, June 8. Bride's an actress; he's press chief for Ostermayr-Unitas Film Co.

Wendy Lindstrom to George Gregory, Brooklyn, N.Y., June 22. Bride was formerly with Editorial Films Inc.

Carole Friendly to Pfc. Jack Engle, USMC, Tenafly, N.J., June 24. Bride is daughter of Dan Friendly, talent booker for RKO Theatres.

Harriet Newell Ward to Joel Preston, New York, June 14. He's a Columbia Pictures publicist in Hollywood.

Carole B. Hellums to Robert Bryant, Austin, Tex., recently. Bride is daughter of William E. Hellums, city manager in Austin for the Interstate Circuit.

Jill Owen to Peter Johnson Gibbs, Coventry, Eng., June 20. Bride's a tv make-up artist.

Sally Bailey to John Flynn, Belvedere, Cal., June 22. Bride's a ballerina with the San Francisco Ballet.

Martha Flowers to Gordon R. Watkins, Winston-Salem, June 25. Bride is an actress who recently toured Russia in "Porgy and Bess."

Margaret Mavourneen O'Brien to Maximilian David Garten, Brentwood, Calif., June 29, She is the daughter of actor Pat O'Brien.

Rose Dirman to Walter Frayer, New York, June 29. She is a concert soprano.

Mrs. Mary Hirsch to Lee J. Cobb, Los Angeles, June 27. He is an actor.

Mary Lou Turner to Jonathan Rush Fadiman, Norwalk, Conn., June 29. He is the son of critic Clifton Fadiman.

Sylvia De Groot to Mark Leddy, Mt. Kisco, N. Y., June 28. He's talent consultant for the Ed Sullivan Show and veteran talent agent.

BIRTHS

Mr. and Mrs. Peter Fleming, daughter, Hollywood, June 23. Father is in the film department of William Morris Agency.

Mr. and Mrs. Rudy Cavell, son, Inglewood, Cal., June 23. Father is former child actor, now in the armed services.

Mr. and Mrs. Len Rosen, son, Brooklyn, June 11. Father is a publicist with Mario Trombone Associates.

Mr. and Mrs. Al Burton, daughter, Hollywood, June 13. Father is a tv producer at KTLA.

Mr. and Mrs. Allen Shine, son, Pittsburgh, June 18. Father's with Tiny Wolfe band at Copa.

Mr. and Mrs. George Mitchell, son, Pittsburgh, June 19. Mother is secretary to Tommy Carlyn, bandleader.

Mr. and Mrs. Clyde Bellin, daughter, Pittsburgh, June 19. Father's with Luke Riley band at Holiday House.

Mr. and Mrs. Al Wallace, son, June 23, San Francisco. Father is a Frisco bandleader.

Mr. and Mrs. Waldo H. Hunt, daughter, Hollywood, June 18. Father is veepee-general manager of the Hollywood office of Compton ad agency.

Mr. and Mrs. Wally Sherwin, daughter, Hollywood, June 20. Father is tv producer with the George Patton agency.

Mr. and Mrs. Jules Losch, daughter, Encino, Cal., June 27. Father is Coast chief of Roulette Records.

Mr. and Mrs. Phil Silvers, daughter, New York, June 27. Mother is former tv model, Evelyn Patrick; father is a comedian.

Mr. and Mrs. Bernie Ilson, son, New York, June 26. Mother is former Carol Colby, former dancer; father is a pressagent.

Mr. and Mrs. Ira J. Bilowit, son, New York, June 20. Mother is actress Alice Spivak; father is a tradepaper drama critic.

Dot's PARADE of BEST SELLERS

15570 – LOVE LETTERS IN THE SAND – BERNARDINE – PAT BOONE

15558 – DARK MOON – Gale Storm

15574 – A FALLEN STAR – Jimmy Newman

15592 – WHISPERING BELLS – The Dell Vikings

15594 – A FALLEN STAR – FOOTSTEPS – The Hilltoppers

15598 – JOHNNY TREMAIN – Billy Vaughn

15569 – FOUR WALLS – TALKIN' TO THE BLUES – Jim Lowe

15587 – IF YOU SEE MY LOVE DANCING – HALF YOUR HEART – Bonnie Guitar

15586 REBEL – WHIRLPOOL OF LOVE – Carol Jarvis

15550 – DARK MOON – Bonnie Guitar

15581 – FOOL AROUND – WHICH WAY TO YOUR HEART – The Fontane Sisters

15593 – YOU'VE GOT ME LYIN' – IF YOU'LL LET ME – Howard Crockett

NEW RELEASES

15603—Theme Song From "THE MONTE CARLO STORY"—EIFFEL TOWER BLUES —Dino Rossi and His Orchestra

15604—THE CRYIN' SIDE OF TOWN—RHYTHM IN MY HEART—Bill Talapan

15605—PAGES OF MY SCRAPBOOK—WHEN WE WERE YOUNG—The Five Playboys

15599—SHENANDOAH ROSE—LIBERTY TREE—The Jack Halloran Singers

15600—TWO RED RED LIPS—BURNING DESIRE—Wade Ray

15601—PARADE OF BROKEN HEARTS—FROM A JACK TO A KING—Ned Miller

ALBUMS

DLP-3045-D – Music From the Sound Track of CECIL B. DE MILLE'S **"THE TEN COMMANDMENTS"** —Conducted by Elmer Bernstein

DEP-1056 – A CLOSER WALK WITH THEE – PAT BOONE

DLP-3050 – "PAT" – PAT BOONE

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VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1903, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 207 No. 6 NEW YORK, WEDNESDAY, JULY 10, 1957 PRICE 25 CENTS

TV'S SPONSOR TABUS & SNAFUS

Sex Making 'Comeback' in Paris As Egghead Cafes Beat Hasty Retreat

Paris, July 9.

The striptease clubs, the fleshteries and the boites purveying spectacle and plush aspects are now the main tourist and even Gallic meccas. The offbeat cabaret, the big Paris nightlife appeal after the war, is fading out.

A looksee at the overall night spot picture bears this out. The club bonanza left by Existentialism with its weightier intellectual atmosphere, is about frittered away. Of the 120 cabarets studded around this all-night town, over 70 have flesh as their mainstay and most of the rest are tourist traps except for a few holdouts which try for the unusual and different.

Various reasons have been given for the fadeout of the unique spot giving precedence to mind over the undraped or spectacularly hopped-up matter. Among the main reasons why the highbrow clubs are now the weak sisters in the nitery sweeps:

1. The big period of the egghead places came after the war when, a disoriented populace, instead of plunging into escapist pleasures, still had a weight to unload and wanted some form of reason with their relaxation. This was the heyday of the Rose Rouge with its brilliant pocket-size shows and the emergence of new talents. Existentialism also helped give a philo-

(Continued on page 120)

Youth, Optimism, I.O.U.s Produce Do-It-Yourself Feature in N.Y. for $6,000

In an era of astronomical production costs, the accomplishments of two former television aides in theatrical feature film-making is deemed incredulous. Pair turned out a 75-minute picture at a negative cost of $6,000. 'The picture—a frankly "B" effort destined for the double feature and action market—is titled "Run Across the River." It was shot entirely on location in the Greenwich Village area of New York.

Making their debut as shoestring film producers are Charles Weiss and Everett Chambers, who formerly worked with Fred Coe on the NBC-TV Playwrights '56 series. When the show went off the air and Coe headed for Hollywood, the "at liberty" duo joined with

(Continued on page 127)

Texas-Style Giveaway

Tyler, Tex., July 9.

KTBB, in move for a safe Fourth of July on the highways, offered a free funeral for anyone killed during the holiday period provided they register with the station prior to the start of the holiday.

The offer covered the period from Wednesday evening to early Friday morning, July 5. KTBB disk jockeys plus other staff members volunteered to act as pallbearers.

Station stated that since the ceremony probably would be for safety violators only, it would play only rock 'n' roll music at the funeral.

No one took up the offer.

Engineers at CBS 'Sleep In' to Avoid Union Picket Line

A group of CBS Radio engineers are bedded down at the web's headquarters in N.Y. to avoid crossing a picket line set up by disk engineers belonging to the same union local. Picket line was established in front of 485 Madison Ave. last week by recording engineer members of Local 1212 of IBEW, who are striking CBS' disk subsid, Columbia Records, in a bid for a new contract and wider jurisdiction over audio tape.

CBS' broadcast engineers, both in radio and tv, are members of

(Continued on page 127)

Ted Heath's Disk Tribute To Tommy, Jimmy Dorsey

London, July 9.

Ted Heath orch will record a tribute to the late Tommy and Jimmy Dorsey on an NP featuring numbers associated with them. The disk is mainly planned for sales on the London label in the U.S. but will also be available here.

It will feature 12 titles in all, and will include "Opus One," "Green Eyes," "Melody In F," "Marie" and "Song Of India."

CONFLICTS GO ROUND 'N' ROUND

Those Indian fakirs who walk over hot coals have nothing on television's administrators these days. For a serious problem—that of product conflict—is becoming even more acutely serious, and inability to resolve the issue in some instances has already presented dollars-and-cents hardships to the networks totalling up in the aggregate several million dollars.

In an era of mounting share-sponsorship arrangements—a situation resulting from ever-mounting costs of programming—network sales departments have never had to step so gingerly in order to avoid these product conflicts between competing advertisers. Already a major headache in daytime television (due chiefly to diversification among such major bankrollers as Procter & Gamble, Colgate, et al.), the product conflict situation is becoming a well-nigh unbearable one in nighttime tv, too.

What's more, it shows no signs of lessening as the rising costs of television make it imperative for sponsors to join in multiple-sponsorship or alternate-week arrangements. There's even a new wrinkle beginning to come into play—the shared-commercial tie-in, in which

(Continued on page 120)

Harry Belafonte A Tough Critic

San Francisco, July 9.

Harry Belafonte clawed at Hollywood and Madison Ave. while discussing his current touring show here.

"Take the stinking quality of my last picture—of all three pictures," he said.

"The first picture, called 'Bright Road,' was a nice, bland Lassie-like thing based on a story in The Ladies Home Journal. Then 'Carmen Jones'—bootleg Bizet. Now 'Island in the Sun,' a terrible picture based on a terrible best-selling book.

"But we had to prove in 'Carmen Jones' that an all-Negro picture could gross fat profits. Now 'Island' is going great, just great, and—wonder of wonders—I get to best James Mason."

The singer said he detested his

(Continued on page 127)

Package Show Tours Now Offering Canada, Honolulu, Europe Service

Christmas in July

Jefferson, N. H., July 9.

The adults can have their regular releases but, for the kids, the Jingle Bell Theatre here is the "most."

This unique establishment, seating 99, presents Christmas movies every hour through the summer months.

It is one of the main attractions of the five-year-old "Santa's Village," located here in the heart of the Christmas tree country, where there are many summer visitors.

Sol Hurok Ends NCAC Tie; May Go To William Morris

Sol Hurok, who never wanted to build up a booking and field organization of his own, is splitting with National Concerts & Artists Corp. as of next season, and may align with the William Morris agency. Nat Lefkowitz and Harry Kalcheim of the 10%ery have been discussing matters with the concert-opera impresario, who is currently in Europe, having only recently signed a flock of USSR talent for U. S.

(Continued on page 120)

Rae (Ray) Bourbon's '1 Woman' B'way Show

Rae Bourbon, who underwent a sex transformation operation from male to female in Mexico last year, is planning to hit Broadway with a "one-woman" show in September. The entry, which will probably be tagged, "Witching Hour With Rae Bourbon," will be essentially the same as the one presented by the performer at the Ivar Theatre, Hollywood, for two weeks last October.

The Broadway stand, slated for Sept. 19, will also utilize a dixieland band in the orchestra pit. The venture is being backed by Irving Kratka and James Gardner, who own Classic Editions, a recording company. Bourbon records for UTC, a subsid of that diskery.

Package show tours are still expanding on a national and international level. Trips are being planned from Canada to Europe and from Honolulu to New York. Combined theatre-travel trips from New York to Europe are also increasing, as is package activity for hinterland shows.

The Atlantic hop from Canada is contemplated for next fall by Terry Fisher's Canadian Theatre Tours Ltd., which has been running show trains and planes to New York. The tour originating in Honolulu is planned for next September under United Air Lines auspicies. Ed Sheehan, radio-tv personality and newspaper columnist, is slated to shepherd the islanders.

Continuation of the Canadian Theatre Tours' packages to New York is apparently uncertain at the moment in view of the recent N. Y. Supreme Court decisions upholding the N. Y. City License Dept. ban on the sale of Broadway theatre tickets for resale or redistribution by unlicensed purchasers. Similarly the Honolulu to N. Y. trip will also be dependent on obtaining legit tickets through a licensed agency.

The licensing si[illegible] in N. Y.,

(Continued [illegible] 120)

Wagner's Grandsons Pep Up Opera at Bayreuth; Traditionalists Yowl

By HAZEL GUILD

Bayreuth, July 9.

This little resort city is spanking clean and all brushed up for its annual international onslaught of visitors—the 50,000 people due to swarm in for the famed Richard Wagner Festival, which gets under way July 23.

Wolfgang Wagner's new production of "Tristan and Isolde" starts this year's month-long Wagner season — and as yet, there are none of the accusations, slurs in the press and battles that marred last year's event.

The Wagner brothers, grandsons of composer Richard, have set opera ahead a few generations with their super-modern staging, tricky lighting, starkly simple costuming, and eye-catching dramatic effects. But last year, when they dressed "Der Meistersinger" up in

(Continued on page 127)

12th ANNUAL
RADIO-TELEVISION REVIEW and PREVIEW
(1957-1958 SEASON)
(Starts on Page 36)

Anne Frank Becomes Nat'l Heroine In Germany Via 'Frank' Play, Book

Frankfurt, July 2.

Story of a girl becoming a heroine following her death, after she has become famous through a book and a play, is nothing particularly new. But when the girl is Anne Frank, who died of starvation while hiding from persecution because her family was Jewish, and when the place is West Germany, the story is news here.

With the opening of the play, "Diary of Anne Frank" last fall at innumerable city theatres in Germany, the young girl has been raised virtually to the status of a saint in West Germany. The play is continuing as one of the most popular legit vehicles in Germany, and Anne Frank has become the symbol of the continuing fight against Nazism and the persecution of any victimized people here. She is probably the most famous figure for the young German youth of today.

As a strengthening of German-American relations, some of the German stages, in towns which have a large U.S. soldier segment, have presented "Diary" with an English commentary.

On the June 12 anniversary of her birth, many threatres throughout Germany, including the Kleines Haus here, staged special performances of the play.

At Frankfurt, where she was born 28 years ago, the Pauls Church held a special hour of religious observance June 12, with a plea for humanity, tolerance and understanding between people, and with Georg Solti conducting the Frankfurt Opera House Orchestra in a musical program.

The house of Ganghoferstrasse where Anne Frank lived in Frankfurt has been turned into a public museum, and now has a record number of daily visitors, making it second as a tourist attraction to

(Continued on page 127)

Egypt Makes Spaniard Out of Porter's 'Paris'

Tel Aviv, July 2.

The following story was told in Jerusalem by a refugee from Colonel Nasser's Egypt:

One of the top hits last fall was Cole Porter's "I Love Paris," and its most popular recording was the German version as sung by Caterina Valente—"Ganz Paris traeumt von der Liebe" (All Paris Dreams of Love). In Cairo's night clubs, both the original and the German version were sung by foreign and local singers till the French-British campaign began, when the singing and broadcasting of the tune were immediately banned.

With the crisis subsiding and French-British-Egyptian relations returning slowly to almost normal, the authorities were asked whether the song may be performed again. The reply was affirmative, but with a string attached. In all versions, "Paris" must be replaced by "Madrid."

ELMER WIENER JOINS BROOKLYN ACADEMY

Elmer Wiener, New York concert manager and press agent, is joining the Brooklyn Academy of Music staff to handle promotion and press relations. An ex-newshound, Wiener's show biz credits include experience as an impresario in his own right, some 13 seasons handling press for Cleveland's Met Opera seasons, in addition to chores in legit stock, vaude-film houses, trade expos headlining Hollywood names, and a stint as radio director of an agency.

Prior to hiring out to William McKelvy Martin, the Brooklyn Academy's new topper Wiener most recently was with the Friedberg Management, where he booked the Westminster Choir on its recent five-months world tour under ANTA auspices.

Director Martin assumed the Academy reins July 1, succeeding Julius Bloom.

Concert Showmen Scout Strictly Pro Battle Of Violinists & Pianists

By WOLFE KAUFMAN

Paris, July 2.

The Marguerite Long-Jaques Thibaud bi-annual music contest has just ended in Paris. That's a one-sentence news item for limited audiences. But the story of what this contest is, and how it is run, is very much worth telling. And worth hearing about.

In the first place, this contest is not a come-one-come all affair. It is open only to pianists and violinists. And all the contestants must be "finished" artists, ready for the concert stage. No amateurs. No beginners. As a matter of fact all but a few of the contestants this year were pianists or violinists who had already performed publicly many times. One of the contesting Japanese violinists, for instance (he didn't win) came here to compete from a trans-continental American tour under major auspices. In other words, all the contestants are pros.

The contest (or 'concours' as it

(Continued on page 120)

AGVA's Hurricane Benefit

A benefit for the victims of Hurricane Audrey is being mulled by the American Guild of Variety Artists to take place in New Orleans July 21 or 22. AGVA execs have already conferred with New Orleans officials and talks are now taking place with talent agencies on availabilities.

Tom Martin of General Artists Corp., who has long dealt with Seymour Weiss, operator of the Roosevelt Hotel, New Orleans, is working on the project.

Wyler's Co-Production To Star A. Hepburn

Frankfurt, June 9.

William Wyler is the latest Hollywoodite to go venture on his own in foreign co-production.

Wyler is planning an American-Austrian co-production with Paula Wessely Films of Vienna. Film will be based on the life of Duke von Reichstadt, and Audrey Hepburn will play one of the leads.

India in 'Banning' Mood; Unknown If Films Affected

Though lacking confirmation from its own representatives, Charles Egan, in Delhi, the Motion Picture Export Assn. early this week appeared unruffled by the report that India has banned the importation of all foreign films for an initial period of three months.

According to a dispatch to The N. Y. Times, hundreds of other items, including books, magazines and periodicals, were affected by the order which was designed to save foreign exchange.

A Ministry of Commerce and Industry spokesman said that items for which orders already had been placed would be permitted to enter.

This left up in the air the question of the American films which are brought in on an annual license. In any case, N. Y. execs opined that a goodly supply of unreleased pictures was still on hand in India and easily would last three months. Hollywood already has been restricted by the Indians. For the period from January through June, importation of U.S. pix was halved, if not in practice then at least on paper via regulations.

The Indian market is worth about $1,000,000 annually in remittances to New York though only a fraction of the theatres in India play American pictures. Number ranges from 75 to 350. India is one of the world's toughest markets as far as censorship is concerned.

Charges 'Garment Jungle' Lift on 1937 Play For Federal Theatre Project

Columbia Pictures and producer Harry Kleiner were named defendants in a $650,000 piracy suit brought Monday (8) in N.Y. Federal Court by playwright Benjamin Simcoe, also known as Benjamin Simkhovitch. Action seeks an injunction to restrain Col from distributing, licensing or exhibiting "The Garment Jungle."

Simcoe charges that "Jungle," a current Col release, was lifted from his play, "Garment Center." Latter, according to the complaint, was written by Simcoe in 1937 and was produced the following year by the Federal Theatre at Maxine Elliott's Theatre, N.Y. He assertedly made additions to the work in 1941.

In late 1956, suit asserts, Kleiner and others had access to the Sim-

(Continued on page 120)

OLIVIER'S 'ANDRONICUS'

It Is Closer For Stoll Opera House Built By Hammerstein

London, July 9.

After an extended continental tour, behind and around the Iron Curtain, Sir Laurence Olivier brought the Stratford Memorial Theatre production of "Titus Andronicus" to the Stoll Theatre for a five weeks' season. London echoed the high praise showered on this goriest of Shakespeare's tragedies, as directed by Peter Brook.

In the welter of murder, mutilation and rape, Olivier emerges stalwart in the title role. Vivien Leigh is wanly effective and mute as his martyred daughter. At curtain fall Olivier made a speech of thanks in six languages, representing the countries covered by the tour.

This production will end existence of Grandpere Oscar Hammerstein's former opera house on Kingsway, now doomed to demolition.

Steve Allen's Scrambled Book List

(The following was part of the entertainment at an Authors League of America dinner—Ed)

1. The Man in the Grey Flannel Suit—By General Robert E. Lee
2. You Can't Go Home Again—By Juan Peron
3. Of Time and the River—By Willie Sutton
4. Something of Value—By Bobo Rockefeller
5. Somebody Up There Likes Me—By Bob Sarnoff or. Socks Lanza
6. Love Is a Many Splendored Thing—By Tommy Manville
7. The Bad Seed—By Luther Burbank
8. Three to Get Married—By Mama Gabor
9. Wish You Were Here—By Judge Crater
10. Lady in the Dark—By Mrs. Tom Edison
11. The Wapshot Chronicle—By Frank Costello
12. Lincoln's Commando—By Ed Sullivan
13. The Last Resorts—By Dave Beck
14. Some Came Running—By Willie Shoemaker
15. The Organization Man—By Carmine DeSapio
16. Don't Go Near the Water—By Joe E. Lewis
17. A Man Called Peter—By Mary Healy
18. The Day the Money Stopped—By Charles Van Doren
19. Bus Stop—By Mike Quill
20. The Last Angry Man—By Postmaster Summerfield
21. Where Did You Go? Out. What Did You Do? Nothing.—By Mike Wallace
22. The Act of Loving—By Porfirio Rubirosa
23. Auntie Mame—By Robert Montgomery

State Dept. Pre-Editing of Questions To Communists Not U.S. Way—Ike

The President of the United States last week replied unequivocally to the proposal that all questions put to Communist leaders in radio or video interviews be made subject to advance clearance by the U. S. State Dept. and the Counter Intelligence Agency.

Radical measure was proposed in a resolution sponsored by Ray J. Madden Indiana Democrat. Question of whether such restrictions "can serve a useful purpose" was put to President Eisenhower at his weekly news conference. He replied:

"I say this: That our tradition of a free press and free access to knowledge and to opinion is not only very great but it is guaranteed really by the Constitution, and I would think any such process as you talk about would align us with that type of country where governmental, political governmental, action is a dominant factor instead of the kind of democratic processes that we believe in so thoroughly."

HAWAIIAN SHOWMEN FEAR TAX IMPACT

Honolulu, July 9.

New 3½ percent gross income tax, effective today, is not only spiraling the cost of living but is rocketing it to an all time high.

Nitery and theatre sources are anxiously waiting to see how much of the hometowners' dollar will be earmarked for entertainment.

City property tax is doubling. Haircuts are up to $1.50. Food prices are being upped. And a cup of coffee at most cafes rose today to 15c, a shocker here.

The Late Bert Brecht Kicks Up Ideological Row in West Germany

Berlin, July 2.

Bert Brecht, who was a controversial figure during his lifetime, still has the power to provoke agitation on both the artistic and political levels. The late dramatist-director-producer has just been the subject of a hot public dispute here.

The issue arose when the West German Foreign Office in Bonn announced that it was not granting a subsidy for the recent guest appearance of the Theatre der Stadt Bochum at the Paris International Festival of Art. The reason given was that the drama group intended to perform a Brecht play in the French capital.

There was a lively debate in the Bundestag, during which Foreign

(Continued on page 24)

Lyrical Hypno-Test

London, July 9.

Greek born cabaret singer Kitza Kazacos, who can chirp in seven languages, learns her songs by hypnosis. She recently had a new Spanish number to sing in a BBC-TV show. Some of the pronunciation was a little tricky, so she took the score along to a hypnotist, told him how the Spanish should be pronounced and went off into a "deep sleep."

The hypnotist read the song over to her several times and told her she had nothing to worry about. And that was that. Miss Kazacos was word-perfect on the show. She says she finds the treatment a "wonderful tonic."

7/10

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VARIETY Inc.

154 West 46th Street New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5448
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612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 207 120 Number 6

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

SKOURAS FOR STUDIO AS BIZ HQ

Expects Hierarchy Approval for Filmed 'Nun's Story'—With Realistic Exit

Director Fred Zinnemann said in Gotham this week (8) that he expected to have the fullest endorsement of the Roman Catholic Church for his upcoming "The Nun's Story," which he plans to put before the cameras in early December. Picture, on which Robert Anderson is doing the screenplay, will be shot at Cinnecitta in Rome and in the Belgian Congo. Audrey Hepburn will be starred.

Zinnemann said he was determined to capture the spirit of the Kathafine Hulme story as written, with the ending (the nun leaving her order) to be left intact. "Nuns are human beings, and we must give them dimension. I've talked to a lot of nuns since drawing this assignment (from Warner Bros.), and I found they react as individuals and not as a type."

He added that he planned to do "The Nun's Story" in terms of its conflicts. "It is a glimpse behind a curtain," he said. "It is the story of a person who has a fault—*she cannot obey*. Eventually, she loses that struggle. But I have no intention, in any way, of presenting her dilemma with any comment. The film will be done with respect, and with no overtone of sensationalism."

The director said the book had

(Continued on page 14)

12 Staff Producers, And Universal Likes System; Daff: 'For Us It Pays'

Universal is neither concerned about producers leaving the studio to accept participation deals elsewhere nor does it contemplate changing its system of making its own pictures, Alfred E. Daff, executive v. p., emphatically stated in Gotham this week. Daff's comment came as a result of a query relating to the exit of Aaron Rosenberg and Albert Zugsmith from the U staff to accept participation arrangements at Metro. The U exec's reply also took into consideration the fact that U was the only Hollywood studio operating without participation agreements for producers.

"Our system has proven a good system for Universal," Daff said. "There's nothing wrong with participations if its suits other companies to operate that way, but our policy has proven successful for us and we see no reason why we should change it." Replying to critics who have called U's clinging to the staff producer system as "old fashioned," Daff noted that U's profits may also be referred to as "old fashioned."

U presently has 12 staff producers on the lot. Each one will

(Continued on page 14)

KEEFE BRASSELLE'S LONDON FILM FIRM

Actor Keefe Brasselle is one of the principals of a new indie production firm which will co-produce six pictures with a British outfit —Vicar Productions, headed by Nat Miller.

New company, Pugach-Weitz-Brasselle Productions Ltd., will launch its program with "Death Over My Shoulder," which starts at Walton on the Thames Studios in London on July 22. Sam Wanamaker will co-star with Brasselle, latter also to produce and direct. Brasselle's wife, Arlene De Marco, one of the singing De Marco Sisters, will have one of the top femme roles in the film.

Brasselle is also negotiating to produce "Irma Goes to London," in which he will co-star with Marie Wilson. Also on Brasselle's agenda are "Journey of Fire," a story of the Bengal Lancers, and "I, Gangster" an action melodrama. All the pix will be filmed in London.

Brasselle and Miss De Marco leave for London tomorrow (Thurs.).

WELL-BOOKED LOLLOBRIGIDA

Lined Up for Three Films After Childbirth

Rome, July 9.

Gina Lollobrigida is set as star of "Solomon and Sheba," which Edward Small and Arthur Hornblow Jr. are co-producing in this country in association with the star's own producing company. King Vidor will direct. Doesn't roll until next summer (1958). Releasing via United Artists.

Miss Lollobrigida, who is expecting a child late this month, stars first in "Anna di Brooklyn," to be produced by Marcello Girosi for RKO distribution. This will star Vittorio DeSica and be directed by Edmund Goulding.

Lollobrigida will also do "Imperial Venus" this winter for Rizzoli Films.

'JET PILOT' AIRBORNE FINALLY—UNIVERSAL

After being in mothballs for almost five years, Howard Hughes' "Jet Pilot" will finally take off on Sept. 20. The picture, made during Hughes' regime at RKO, is one of the pictures turned over to Universal when RKO decided to abandon its domestic distribution organization.

U has scheduled openings for the picture in key and sub-key situations from coast to coast. According to Charles J. Feldman, U's sales v.p., the company has appropriated $1,000,000 advertising budget for the picture. Sum is said to be the largest ever alloted for a picture released by U.

Sees Expanded Import Market Via 'La Strada'

Dubbed version of the Italian "La Strada," in distribution via Trans-Lux Distributing, will serve to open many new spots for foreign films, in the opinion of George Roth, Lux's veep-sales chief.

While the "La Strada" performance has been spotty in some areas, and particularly on the Coast, Roth said the Italo Academy Award winner elsewhere had outdrawn strong American product. He estimated that the film would rack up some 6,000 dates and should gross eventually up to $1,500,000.

Roth said he war certain that the "La Strada" experience would encourage many theatremen to look for "more of the same" in the future. Some spots topbilled the picture over well-publicized American features. Foreign films generally have made progress in recent months, Roth felt.

Trans-Lux, with an office on the Coast, now has opened another one in Chicago.

KIM STANLEY'S FILM DEBUT

Sets 'Goddess' Exteriors In West, Studios In Bronx

In an unusual cross-country switch, exteriors for "The Goddess," new Paddy Chayefsky film for Columbia, will be filmed in Hollywood while the inferior scenes will be shot at the Gold Medal (formerly Biograph) Studio in the Bronx.

Kim Stanley, Broadway stage performer, will make her motion picture debut as the star of the film. The screenplay, an original by Chayefsky, is a story of a small town southern girl who achieves Hollywood stardom only to discover that her material success has not brought her happiness. The leading character, it's said, bears some resemblance to Marilyn Monroe who is reported to have nixed the assignment.

Milton Perlman will produce and John Cromwell will direct the picture.

SEES GEOGRAPHY EFFICIENCY FOE

Cognizant of the need for a closer East-West liaison and understanding, 20th-Fox prexy Spyros P. Skouras declares flatly he favored moving his entire administrative setup under one roof at the Coast.

Skouras wouldn't be pinned down on exactly when such a move might take place, but indicated that it might be done sooner rather than later.

"This business of being 3,000 miles apart is no good," he maintained. "The studios should have a better grasp of global film needs, and the boys in the east should be better acquainted with the day-in, day-out problems of studo operations."

The 20th topper said that, if and when the move takes place, it would involve all departments of the company. Since the departure of Darryl F. Zanuck from the studio helm, Skouras has been more involved than heretofor in production planning and details.

It's known that 20th may convert part of its lot to commercial purposes, and that it may build on it. It's quite possible that the home-office staff would be moved in next to the production plant.

Several of the companies have their center of gravity on the Coast, but none have actually gone as far as moving there lock, stock and barrel. Most feel that the foreign market can not be adequately handled from the Coast, with Gotham a natural center of communications to boot.

Mirisch Freres May Skip Allied

Hollywood, July 9.

Harold and Walter Mirisch, Allied Artists' execs whose pacts expire at end of February, are considering formation of their own indie production company at that time. They are discussing releasing deals with other companies, notably United Artists.

Harold is v.p. and large stockholder in Allied; Walter is AA's exec-producer. Possibility still exists brothers will decide to remain with Allied.

Metro Seeking 'Porgy and Bess'; Shiny Proposal Offered Goldwyn

Metro, which released Samuel Goldwyn's "Guys and Dolls," now appears to be pushing for distribution rights to the producer's upcoming "Porgy and Bess." Film company is offering unusually attractive terms to Goldwyn, being anxious to regain its prestige position with top-rung product such as "Porgy," though all-Negro, is expected to be.

Details are being kept under wraps but it's believed M-G—or, specifically, M-G president Joseph R. Vogel—has initiated talks on the basis of M-G taking 20% of the domestic gross and 22½% of foreign as its share of the distribution money. Additionally, M-G would advance coin for national ads, prints and trailers and pay for all trade publication insertions.

Finalization of any deal is not expected for some time, particularly since Goldwyn has blueprinted a long-range "Porgy" production schedule.

ROSENFIELD AS COLUMNIST

W. A. Payne Now Dallas News' Show Biz Ed

Dallas, July 9.

John Rosenfield, amusement editor of the Dallas Morning News since 1925, has relinquished his post and now is writing a daily column for the paper. William A. Payne, assistant city editor, took over the amusement post.

Rosenfield was awarded the 1956 Film Critic of the Year Award in Los Angeles in February. At that time Rosenfield was hospitalized in New York with a mild heart attack.

MAY BAN SMOKING IN BRITISH CINEMAS

London, July 9.

A report from the British Medical Research Council stating that smoking, particularly cigaret smoking, can cause lung cancer, may result in a complete ban on smoking in all theatres and picture houses. At present the majority of West End legit theatres do not allow smoking, but picture houses throughout Britain permit smoking at all times.

A spokesman for one of the largest chains of picture theatres in this country said that if the British Medical Assn. made an appeal to cut out smoking, they would most certainly cooperate. Several indie managements say they would welcome a no-smoking rule Although to a great number of theatres this could mean the loss of quite a lot of revenue on tobacco sales, the main knock would be felt by the Treasury, which at present reaps around $1,960,000,000 a year in tobacco taxes, mostly from the sale of cigarets.

Crosby With Lancaster Iffy

Hollywood, July 9.

Bing Crosby is being paged by Hecht-Hill-Lancaster to co-star opposite Burt Lancaster in "The Rabbit Trap."

Crosby is interested in the project, but there will be a rewrite of the script to build up Lancaster's role, so he's withholding his final okay until he sees the finished script.

Add Marriage Sacrament, Escape Legion 'C' Rating On 'Love In Afternoon'

Gary Cooper marries Audrey Hepburn in "Love in the Afternoon" and the Church has given its blessings. Picture of that title, in the form presented to the Catholic National Legion of Decency, had been threatened with a "C" (Condemned) rating because Cooper and Miss Hepburn engaged in much love in the afternoon and at the end they simply were seen going off on a train together.

The Billy Wilder-Allied Artists production subsequently was changed via additional dialog as spoken by Maurice Chevalier, who appears in the picture as Miss Hepburn's father. His words get across the idea that the two romancers are on the way to the altar, thus making everything legal.

Legion still had its reservations (film "tends to ridicule the virtue of purity by reason of an undue emphasis on illicit love," said the reviewing organization). But the "C" was escaped; Legion's rating now is a "B"—which means "morally objectionable in part for all."

National Boxoffice Survey

Holiday No B.O. Hypo; '80 Days' No. 1, 'Prince' 2d, 'Sun' 3d, 'Wonders' 4th, 'Success' 5th

Long Independence Day weekend was regarded as of doubtful benefit to the b.o. by exhibitors in most keys covered by VARIETY. For fair skies and torrid temperatures tended to lure potential patrons to beaches and resorts and the hopefully anticipated holiday surge to the wicket failed to materialize.

Exceptions to the rule were those houses with either fresh product of blockbuster proportions or time-tested longrunners. In the latter category falls "Around World in 80 Days" (UA), which again leads this frame by a wide margin. Winding up second is "Prince and Showgirl" (WB). It ran third last week.

"Island in Sun" (20th), now in extended runs for the most part, dropped to third from its previous No. 2 position. "Seven Wonders of World" (Cinerama) is fourth, same as last week. "Sweet Smell of Success" (UA), with more playdates this sesh, has forged up to fifth by dint of fancy showings. Hot on its heels is "Bernardine" (20th) in sixth spot. This Pat Boone vehicle appears to be cornering the teenagers.

"Ten Commandments" (Par), with an established b.o. rep, is seventh followed by "Fire Down Below" (Col), the Rita Hayworth starrer. Rounding out the Top Nine is "Something of Value" (M-G), which dropped down three places from last week's sixth berth.

Runners-up are "Beau James" (Par), playing in only four keys currently; "Man on Fire" (M-G) and "Gunfight at the O.K. Corral" (Par).

Of likely championship material is "Pride and Passion" (UA), excellent in L.A., massive in Chicago and big in New York. Also due to be heard from is "Delicate Delinquent" (Par). This Jerry Lewis starrer is sock in D.C., fancy in N.Y., smash in Cincinnati and strong in Philly, among other dates.

"Johnny Tremain" (BV), neat in Boston, is good in Denver and big in Chicago. "Tammy and Bachelor" (U), fine in Minneapolis, is neat in Toronto and good in Denver.

"Bambi" (BV) (reissue) is terrific at the Viking, a Philly art house. Disappointing this frame are "Love in the Afternoon" (AA) and "St. Joan" (UA). Former is fair in Frisco, slow in Philly and L.A., but good in Seattle. "Joan" is mild in N.Y., lagging in L.A., slow in Minneapolis and fair in Boston.

(Complete Boxoffice Reports on Pages 12-13).

ASSOCIATED BRITISH EQUALS PREVIOUS 20%

London, July 9.

Trading profit for the Associated British Picture Corp. for the year ended March 31, was $7,278,546—$1,608,692 up on the figure for last year which was $5,669,854. At the annual meeting, to be held on Aug. 7, the directors will recommend a final divdend of 12½% less tax on the ordinary stock, which will make a total distribution for the year of 20%; the same as last year.

In his annual statement, Sir Philip Warter, the chairman, points out that the theatre profits were maintained at last year's level only by increasng admission prices and by the most rigorous economy measures.

3-Feature Policy Okayed by Jap FTC

Tokyo, July 2.

Showing of three pictures on the same program was okayed by the Fair Trade Commission. The question was raised since with the mushrooming of theatres, competition has forced many theatres to adopt a three-feature policy.

Shochiku, Toho, Daiei and Toei of Japan's majors had previously included a provision in the contracts forbidding the use of three features. Commission decision overrules this and the contact clause must be struck out since it violates an anti-trust law.

It Was a Bumpy First Two Years, But Schwartz Sanguine Re DCA

Strategic-minded exhibitors, preparing for their own future welfare, should set aside one or two days a week for foreign films, Fred J. Schwartz, president of Distributors Corp. of America, declared in Gotham last week.

"The audience is there," he insisted. "It's just a question of exposure. Given systematic and patient build-up of these attractions, and the theatres will create their own at least a partial answer to the shortage of product."

Schwartz and DCA sales chief Irving Wormster admitted the past two years had been "a tough struggle," but that DCA was now at the point where income balanced costs and overhead. Company operates 15 offices througout the country and expects to add another four or five. Its release volume is about 30 films a year. "We now finally have enough product to sustain us for the next 12 months," Schwartz said. "Now we can be more selective."

DCA now plans to have between three to five top "A" pictures, two or three lowbudget exploitation shows, and five to ten of "the best foreign films that we can pick up."

Favor Co-Producing

Aim is still to coproduce wherever possible, either in the U.S. or abroad. In Europe, Schwartz said this was important so as to "introduce the flavor necessary for the States without destroying the native quality of the pictures." Neither Schwartz nor Wormser appeared particularly enthusiastic about dubbing films into English, though several DCA pix are being dubbed for the mass market.

Schwartz pointed out that for "Battle Hell" (Yangtse Incident), which DCA coproduced with Herbert Wilcox in London, a dialog di-

(Continued on page 24)

KRUSHEN'S COAST TRIP

Heating up Next Batch of U.A. Releases in Chi, L.A.

Mori Krushen, exploitation chief of United Artists, left N.Y. yesterday (Tues.) for a two-week trip to Chicago and Los Angeles. He'll hold a series of sales strategy confabs with circuits and exhibitors on new UA releases.

On the front burners currently are "Time Limit," "Paths of Glory" "Fuzzy Pink Nightgown" and "Witness for Prosecution."

Yanks Snub Czech, Spanish Fests

There'll be no American films at either the Czech Karlovy-Vary or the Spanish San Sebastian film festivals. The failure to go into Karlovy-Vary ties in with the Czechs' uncooperative attitude re the purchase of U.S. films. They first discussed a deal, then walked out of it, apparently for political reasons. RKO's "The Brave One" was, at one point, suggested as a suitable entry for Karlovy-Vary. Choice was later nixed, reportedly at the urgings of the State Dept.

As for San Sebastian, MPEA faces various problems in sending films into a country which it has boycotted for close to two years.

1949 Cannes Palace To House Another Fest

Paris, July 9.

So that the million dollar Film Palace in Cannes, built in 1949 and utilized only once a year, should not lie fallow all year between fests a secondary-type fest will be inaugurated this year. It will run from Oct. 8-18 and will be monickered The Festival of Great Works of the Cinema.

World film museums will be allowed to submit and suggest past film masterpieces (talkies only) and a special commission will make the final choices.

N. Y. to Europe

Milton Biow
George Bourlos
Keefe Brasselle
Arlene De Marco
Clarence Derwent
Jean Goldwurm
Ernest Graves
Edith Hamilton
Van Johnson
Anna Magnani
Ed Manderino
Joseph Maternati
George Mathews
James E. Petkins
Margaret Phillips
Jerry Pickman
Manny Reiner
Frank Silvera
Michael Wager
Blanche Yurka

Czechs Co-Produce With Russia, Poland, France; Unusual Red Plot: Sex

Karlovy Vary, July 9.

Czech film production still stays to a steady 20 to 25 features per year at the modern Barandov studios outside of Prague. Recently the Czechs have had some coproduction with Russia, various satellites and even some Western nations, and will be doing location work around Europe.

There is now an East German-Czech pic rolling, "Bitter Love," directed by Vaclav Gajer. Pic will be made in both DEFA and Czech studios, plus split exteriors. Concerns a love affair between a Czech deported laborer and a German girl during the war. German actress Eva Kotthaus plays opposite Czech Ludek Munzar.

Russo-Czech feature will be "Men Walk in the Dark" with Czech scripting but Russo direction. Poland is also on the list for three pix with first to be "Faithfully Yours" about a Czech on a Polish holiday who gets mixed up with a Polish girl though he is married. Unusual for Commies. Plot will work out quite morally. Other ventures include a Polish ballet, "Mr. Twardowski," plus another comedy by a Polish writer, "You and Me."

A French-Czech coproduction is in the works with French players Robert Hossein and Marina Vlady cast.

N. Y. to L. A.

Janet Cohn
Betty Comden
Alfred E. Daff
Mike Dann
Joe De Santis
Joe Gould
Adolph Green
Stanley Kaminsky
Ernie Kovacs
Mori Krushen
Nat Lapkin
Bob Lewine
Roger Lewis
Leo F. Samuels
Burt Schultz
Vincent Trotta

L. A. to N. Y.

David Barskin
Joey Bishop
Marge & Gower Champion
Nathaniel Frey
Bob Goodfried
Cary Grant
Gene Kelly
John Kerr
Leo McCarey
Anthony Perkins
William Perlberg
Sally Perle
George Seaton
Spyros P. Skouras
Everett Sloane
Jerry Wald
Hal B. Wallis
Daryl F. Zanuck

Europe to N. Y.

Erica Anderson
Rosanno Brazzi
Irving Drutman
Jerome Hill
Herbert Lom
Dore Schary
Zadel Skolovsky
Jo Sullivan
Elizabeth Taylor
Mike Todd
Jerome Whyte

Hugo Fregonese's 'Quixote' Up For Cooper-Costello

Madrid, July 9.

Hugo Fregonese, Argentine film director, is now in Madrid setting the most ambitious project of his career. He speaks of a $4,000,000 version of "Don Quixote" which he hopes to ready for a January '58 start. Cognizant that Mike Todd may also tackle "Don Quixote," Fregonese says he hopes to get there first with the most.

Moving on all fronts to jell commitments for cast, U.S. release, Spain coproducer and script, the producer-director has given local scribe Carlos Blanco an Aug. 31 deadline to ready thet initial screenplay. While project hinges largely on Gary Cooper's approval of the script, Fregonese is taking no chances and will have screenplay dialogued by a prominent Hollywood screenwriter who will also act as associate producer.

Idea for the Cooper-Fregonese version of the Cervantes classic was born in '53 during shooting in Mexico of "Blowing Wild" (Warners). Fregonese says he has at last united the necessary artistic talent and financial backing to get "Quixote" moving.

Lou Costello is being sought as Sancho Panza and Madrid film circles consider the Cooper-Costello combo will find favor with Cervantes Societies throughout Spain. Fregonese says he will cast every role with a major star.

20th Century-Fox is currently dickering with Fregonese for U.S. release and a color scope 55mm treatment. In Madrid, Fregonese is scouting local producers and intends to sign a coproduction pact before heading south to Torremolinos. Principal reasons for a local coproducer, he says, is to unload on strong Spanish shoulders such delicate questions as government cooperation, a clean censorship bill of health and a rallying of the "Don Quixote" clans around the Fregonese-Cooper version.

(In addition to Todd and Fregonese, Dino DeLaurentiis has also announced a "Don Quixote" to star French comic Jacques Tati. Wags here predict a shortage of windmills).

Dead, Pedro Infante Twice Hailed

Won Berlin and Own Land's 'Best Actor' Awards—'Road of Life' Clean-Sweeps Mex Acad 'Oscars'

Mexico City, July 9.

A posthumous award was made at the Hotel Del Prado ceremonies here to Pedro Infante, romantic singer-actor who died recently in an airplane crash. This is the same Mexican film player singled out for "best actor" award last week at the Berlin Film Festival because of his work in "Tizoc."

"El Camino de la Vida" ("The Road of Life"), story of a group of destitute local newsboys, with this 632-year-old town as setting, produced by Cinematografica Latino Americana, a pic that in theme and treatment is felt here to match the Italian school at his best, was "Oscared" as the top Mexican film of 1956 by the Mexican Academy of Cinematographic Arts and Sciences. "Road" also copped prizes for direction, Alfonso Corona Blake (a newcomer); and story, Matilde and Eduardo Landeta, and top actor, Victor Manuel Mendoza.

Other winners in the Mexican industry:

First supports: Jorge Martinez de Hoyos, Sara Garcia.

Bit players: Pedro D'Aguillon, Lucy Gallardo.

Juvenile: Luz Maria Aguilar.

Child actor: Humberto Jimenez Pons.

Adaptation: Arberto Gout.

Camera: Rosalin Solano.

Mounting: Salvador Lozano.

Editing: Jorge Bustos.

Sound: Luis Fernandez.

Music: Gustavo Cesar Carreon.

A special award was made Francisco Gomez "for his persistency and technical capacity in establishing Mexico's first color laboratory for the service of the cinematographic industry."

New York Sound Track

Jan Sedlacek, chief of Karlovy Vary Film Festival in Czechoslovakia argues that the U.S. should have entered the fest officially instead of offering to send either Allied's "The Friendly Persuasion", or Paramount's "Funny Face," already shown at the Cannes Festival. Karlovy actually started with a pic that had been withdrawn from Cannes so as not to risk offending Catholic tastes. Pic is "The Good Solider Schweik" based on a Czech classic.

20th-Fox boss, **Spyros P. Skouras**, hurt his foot, now gets around in sandals . . . MPEA's **Taylor Mills** off on a three-week vacash . . . Louis de Rochemont Associates ordering 250 prints for its "A Living Church" picture which **Lothar Wolff** produced. Film will be seen by over 2,000,000 members of the United Lutheran Church in America between September and December. Wolff also made the sock "Martin Luther" pic, backed by the same group.

Council of the new Federation of British Film Makers have approved applications for membership from **Carl Foreman** (Open Road Films Ltd); **Peter de Sarigny** (Theta Films Ltd); **Albert Fennell** (Achilles Film Productions Ltd); and **Paul Soskin** (Conqueror Films Ltd).

Harry Brandt willing to spend $250,000 on renovating his Mayfair Theatre; N.Y., so it could house roadshow attractions. Mayfair's been operating in the red. Brandt has gone to court against the landlord who wants to make use of his six-months cancellation clause in the lease . . . The late **Jimmy Dean** once tested for the lead in "Oklahoma" and almost got the part. However, they were afraid of dubbing in his singing voice.

Board of directors of Universal last week declared a quarterly dividend of $1.06¼ per share on the 4½% cumulative preferred stock of the company. Divvy is payable Sept. 3 to stockholders of record Aug. 15.

French Film Office topper, **Joseph Maternati**, off on a month's vacation in France. He'll spend part of it with his family on Corsica. **Marilyn Monroe**, plugging her own, screened "Prince and the Showgirl" for her neighbors at Amagansett, L.I. . . . **Elia Kazan's** "Face in the Crowd" thought Venice-bound . . . Bleat from Coast: studios' annual summer headache is on, with vacationing friends of newspaper scribes; magazine characters and exhibitors arriving with letters requesting filmmaking lookssee.

With full awareness that manpower problems even face the Broadway deluxers, none the less it is irritating to come to the executive entrance of the Roxy and find that the flunky in charge of needless irritations doesn't know or hasn't been told such fundamental things as where to look for the VIP and the Permanent Press Lists, which are carefully indexed for such purposes. The invitees know about, the management knows about, the house p.a. knows about it—but some blundering usher in charge of the door doesn't, needlessly has to call down some assistant manager, etc.

Leo Salkin, formerly with Walt Disney and now managing director of the London office of UPA films, has authored "Story-Telling Home Movies: How To Make Them" for McGraw-Hill publication next December.

Alfred Perry has exited as Canadian head of Universal. His contract had two years to run. **Alex Metcalfe** takes his place.

The child actor in films gets a going over in **Marcel Mouloudji's** first novel "Les Larmes" (The Tears), just published in Paris. Mouloudji is a 28-year old actor-scenarist-playwright-poet-singer-cleffer who now bows as a novelist.. He was once one of those child picture actors. His book details how a 19-year old is kept in a state of suspended maturity by his mother who has her eyes set on a possible Hollywood future for her version of **Freddie Bartholomew.**

Sophie Silber, Franco-American publicist whom Allied Artists' **Martin Davis** Frenchified by adding a final "t" to make it Silbert, got as many press breaks for herself as for "Love In The Afternoon," which she is shilling. That's OK with AA and Davis, because vicariously the newspaper picture stories about "French beauty talks about love" redounded to the film's builderupper. Paradoxically, on radio and tv interviews, she was admonished about "talking too freely on love"; okay to mention the title, etc. but she was cautioned that "because of the sponsor (and/or agency) it's best not to get into too frank discourses on amour-amour." Miss Silber's reaction about "the great midwest is that it's such a vast country and I was enchanted by their different accents and eating habits but why are they so afraid of love?"

Condon from Canada! "There are various things which distinguish a **Cecil B. DeMille** movie from others. Generally it will be longer than most. It will cost more than most. It will have bigger mob scenes and more names and more special effects than most. In every direction it will be bigger than most. The one thing it won't be is much better than most."—**Bob Blackburn**, reviewing "Ten Commandments" in Ottawa Citizen.

Metro has acquired the film rights to "The Midwich Cuckoos," a science fiction novel by English writer **John Wyndham.** It'll be produced by **Milo Frank** under his new multi-picture deal with the studio . . . **Alan Ladd** and his 10-year-old son, David, will play father and son in **Samuel Goldwyn Jr.'s** "The Proud Rebel" . . . . **Ernie Kovacs** to the Coast to film a special five-minute featurette that will be distributed free by Columbia as a promotional tool for "Operation Mad Ball" . . . **Anna Magnani** stopped over in Gotham enroute to Rome after completing "A Woman Obsessed" in Hollywood for **Hal Wallis.**

United Artists scheduled 4,800 radio spot announcements in 25 markets for July Fourth holiday openings of Hecht-Hill-Lancaster's "Sweet Smell of Success" . . . Metro's brass is in a happy mood after a hush-hush sneak last week of **Sol Siegel's** "Les Girls" at Loew's 72d St., N.Y. Picture, screened mainly for Radio City Music Hall officials, looks headed for the Rockefeller showease around Thanskgiving time. Picture stars **Gene Kelly, Mitzi Gaynor** and **Kay Kendall** (the new **Mrs. Rex Harrison**) . . . **John A. Weil**, most recently with the General Foods Corp.'s public relations department, has joined Columbia Pictures International as assistant to foreign pub-ad chief **Lawrence H. Lipskin.** He replaces **F. F. Galvan** who left Col several months ago . . . **Nat Lapkin, Stanley** Warner first v.p., to the Coast over the weekend to gander the initial rushes of "South Seas," fifth Cinerama production . . . **Louis Jourdon** signed by Metro to play opposite **Leslie Caron** in "Gigi" . . . **Rossano Brazzi**, who stars opposite **June Allyson** in Universal's "Interlude," in from Europe yesterday (Tues.) . . . Universal executive v.p. **Alfred E. Daff** returned to the Coast after two weeks of homeoffice conferences.

20th-Fox's "Island in the Sun" is first picture this year to run for three weeks at Paramount's 4,100-seat Radio City, Minneapolis.

Martin Starr, longtime but no more film chatterer for Mutual web emceeing first night formalities at Amboys Drive-In at Sayreville, N.J. . . . 15th link of Redstone chain . . . When it was reported that a couple of "Bowery Boys" films would be made in England, some N.Y. eyebrows elevated, so there is not too much surprise that Allied Artists has dropped the scheme, feeling that accumulated funds could be better utilized . . . "Bowery" budget usually around $110,000.

John H. Callahan, retiring after 47 years of theatrical work, given life membership in Local 195, Motion Picture Operators, AFL-CIO, at Manchester, N. H.

Waldman Films Inc. authorized to conduct business in New York, with capital stock of 200 shares, no par value. Ralph Losso, filing attorney at Albany.

ON AND OFF BOOZ REPORT

FILM ROW COSTS IN '56: $34-MIL

By GENE ARNEEL

Branch operations, with home-office sales and advertising not included, cost the six top companies $34,000,000 in 1956. These same outfits—Paramount, 20th-Fox, Metro, Warners, Columbia and Universal—had total domestic film rentals of $239,000,000 in the same year, meaning the exchange system overhead nicked the distributors for 14% of their income.

This kind of outlay, and how a good part of it could be saved, is the subject of the report made by Booz, Allen & Hamilton, management consultants. Hired by the Motion Picture Assn. of America, BA&H's study and recommended efficiencies covered the six aforementioned outfits and Allied Artists. Excluded are United Artists, which was not an MPAA member until a couple of weeks ago; Republic, whose status in the theatrical picture business has become vague, and RKO, which last year collapsed its domestic distribution setup.

Booz Allen has outlined two proposed cutback programs, the first being short range (one to three years) and the second going five to 10 years. Basis of the latter, if adopted, would be the elimination of the branch exchange system as it is now known.

Part One would comprise; Centralization of billings and accounting work, modification of credit and collection practices and consolidation of shipping and backroom procedures. It's pointed out that top efficiency would be reached if all companies go along with these ideas and the potential saving for each of them per year would be up to $830,000.

No determination is made of the amounts that could be saved via the long range program but these would be measured in the millions, it's inferred, if there's unanimous participation and adherence to the schedules.

Report suggests that each company have its own electronic computer and date processing centre along with only five to seven regional sales and booking offices. Booking decisions would be made by a "mechanical brain" machine. A few regional shipping and inspection centres would be maintained by all companies on a consolidated basis.

Such changes obvious would represent radical departures from the traditional setup, under which the companies operate branches in 32 key cities and in most cases handle backroom work in each area on an individual basis. The overhaul, also, would mean tremendous cutbacks in employment.

Timetable

Booz, Allen also mapped out a timetable for putting the short range plan in work, as follows—

First two months: Present recommendations to MPAA company heads, determine who is willing to go along, and appoint an implementation committee.

Next two months: Decide on basis for operation of consolidated backrooms.

Next two: Establish ground rules for participation.

Next two: Select three to five

(Continued on page 14)

Think-Machine To Predict B.O.?

Hollywood, July 9.

Film producers for years have been trying to hit upon some magic formula whereby they might predict the financial return of a given picture. Now indie Nicholas Nayfack has come up with the answer—he hopes.

If it works, Nayfack will find himself in the comfortable position of being able to chart future production operations without threat of ulcers, in the knowledge that much of the gamble of picture-making has been removed. He came upon his solution strictly by chance, while in production of his first indie, "The Invisible Boy." Remington-Rand's electronic brain, Univac, which plays a pivotal role, did the trick.

Nayfack brainstormed the idea while watching a scene featuring Univac. If Univac could predict results in other fields, why not motion pictures? He immediately contacted a Cal Tech scientist (Univac sequences have been worked out for film through the offices of this institution) on the practicality of the plan. Given a go-signal—with certain reservations by the somewhat doubting scientist—producer and his research department supplied enough pertinent data for scientist to whip up a mathematical equation.

The solution came through in short order—picture should gross $3,600,000.

Since "Boy" is a sequel to Metro's "Forbidden Planet," produced last year by Nayfack for a return of $3,400,000, part of the equation was based on the analysis of differences between the two films. These were weighed as to relative importance, and then gross of new film was estimated as against that chalked up by its predecessor.

Also analyzed were the attendance curve for science-fiction films generally, inflationary rises in ticket prices, population growth according to census reports, number of films in competition, number of families watching tv. Also charted were attendance curves at specific times of the year, the producer's boxoffice record. Such an intangible as a news tie-in with the International Geophysical Year from a public interest standpoint likewise was clocked.

Nayfack is holding his breath that computations by Univac will prove correct. If they are, from here on in he'll devise his formula and compute the data before the actual start of production. It'll be like betting on a sure thing, producer opines.

FINAL 'REALISM' NEEDS MERGERS?

By FRED HIFT

The first reaction has come to the management survey reports, made by Booz, Allen & Hamilton on the order of the Motion Picture Assn. of America. The response, from the president of one of the major companies, is strictly negative.

Sum and substance of his argument—without going into details of the recommendatons resulting from the survey—was that the resultant savings would be piddlin' and almost not worth the effort.

"The only thing that would make sense, in the long run, is the complete merger of companies," he said. He added he knew of no such merger talks at present.

While the Booz, Allen & Hamilton report outlined short and long-term programs to effect economies in distribution, a good part of the survey was slanted to the individual companies, showing where they stood in relation to their competition.

The report recommended consolidation of branch and backroom facilities and the streamlining of billings procedures via the use of IBM machines. It also suggested centralization of collections at the homeoffices, the use of electronic computers aiming at a more scientific distribution of prints, etc.

One company, 20th-Fox, is currently experimenting with the use of IBM machine billing at the homeoffice for its New Haven exchange.

Some executives feel that the management survey would be given greater consideration had the industry, in recent months, not switched to a new policy of stepping up production. Thus, while some of the distributors would definitely benefit by a merged operation at least of the physical facilities, others now maintain that they've got enough product to keep all hands busy and at work.

As is true abroad, the question of what it would cost to close the backrooms, as against what would be gained, must be decided. Some of the companies definitely feel that savings of $5,000,000 or $6,000,000—such as are suggested in the Booz, Allen & Hamilton report—are almost not worthwhile in the light of loss of control, etc., that would be suffered.

Though the industry is probably less competitive these days than it used to be in its youth, many of its executives still retain a fiercely individualistic spirit that shrinks from the danger of a loss of identity in any area. Furthermore, the companies' leadership, with comparatively few exceptions, is strongly traditionalist in its thinking, sometimes to its own detriment and in the face of changed or changing conditions.

While film people in recent years have become survey conscious, it is fair to say that very few overall studies (and recommendations)—other than those made by individual companies for their own uses—are ever acted upon. Repeated comment by execs is that surveys, particularly on the business side, never tell them anything that they didn't know already. Same can be said, to a large extent, of the current Booz, Allen & Hamilton study.

Spotlight Film Row Salaries

Field personnel obviously would be affected (i.e., payrolls would be considerably trimmed) if any substantial part of the Booz, Allen & Hamilton report on exchange system economies is adopted. Here's a representative breakdown on top annual salaries paid salesmen and branch managers in various key cities:

	Salesmen	Branch Managers
New York	$9,752	$23,725
Washington	9,292	13,780
New Haven	6,211	9,740
Minneapolis	7,121	16,900
Kansas City	7,403	12,680
Atlanta	7,343	12,900
Boston	6,698	14,300
Los Angeles	7,023	17,000

'Band of Angels' Slavery Angles May Rile Dixie

Hollywood, July 9.

There appears to be a Southern rebellion also looming against Warner Bros.' upcoming "Band of Angels," following on the heels of protests from the south at Darryl F. Zanuck's "Island in the Sun" over its inclusion of racial problems. It has Clark Gable as a slave-buyer.

Execs of southern circuits have expressed alarm at scenes in "Angels," in which Negro actor Sidney Poitier slaps Yvonne De Carlo, and those in which he also manhandles Patric Knowles. Consequently, WB expects southern theatregoers will protest over the master-menial problems in the Clark Gable-Miss De Carlo starrer.

However, Warners is going ahead with plans for a big New Orleans opening July 18 despite the apprehension expressed by southern exhibs. First screenings are skeded at Dallas and Memphis this week, and exhibs fear film will meet the same opposition shown "Island," which so far has played only in border states, although biz in those areas has stimulated near-future "Island" bookings in Texas, Virginia and Florida, Jim Crow states.

Limits on Booz, Allen 'X-Rays'

Substantial segment of the American film business submitted itself to economic psychiatry—but limitedly. Most company members of the Motion Picture Assn. of America collectively called in the management consultant firm of Booz, Allen & Hamilton to size up ways and means of saving money without impairing efficiency of operation.

But the film outfits made one thing clear: BA&H would be free to sleuth only the physical process of handling prints from distrib to exhibitor. Specifically ruled out were any gum-shoeing of sales policies and methods, homeoffice operations and executive functions.

Employment of manpower, from the top echelon and on down, obviously overlaps with the physical print processes. As a result, the efficiency experts' report could hardly present a complete picture of what, in BA&H's opinion, could be done in the name of sound economy.

20th So Active Moving to MGM Lot Improbable

The proposed studio merger between Metro and 20th-Fox seems headed for file-and-forget.

Spyros P. Skouras, 20th prexy, disclosed in Gotham that the survey to establish the possibilities of joint studio operation was still going on, but the tenor of his comments appeared negative.

He pointed out that, among other things, 20th was now engaged in a heavy production sked which makes a merger of facilities less desirable (a) because there's a question whether the Metro lot could handle it all, and (b) whether, with so many films on the boards, there's a point to it at all.

20th originally had mulled a merger of facilities with Warner Bros. When that fell through, talks with Metro—and a survey—were initiated.

Skouras said his company probably would remain where it is, using part of the huge Fox lot. There's considerable oil drilling going on at the studio site with nine wells already drilled and producing.

To Create Track Record, Then Seek Release Deal: Castle-White Strategy

Hollywood, July 9.

Old-time methods of film exploitation will be employed by Susina Associates, new indie formed by producer-director William Castle and writer Robb White for a program of five features. They've closed a deal with Bel-Air Productions to use the latter firm's facilities and Bel-Air will participate in the profits of the initialler, "Macabre," which rolls July 23.

As part of the old-fashioned selling campaign, White plans to take to the road for a barnstorming tour with "Macabre," which will be set for selected small houses for original runs. After these pre-release engagements, a regular releasing deal will be sought.

In addition to "Macabre," Susina has acquired "Jungle Fury" and "Up Periscope" and is planning a vidpic series "Our Virgin Island," based on White's best seller of some years back. Property will first be lensed as a feature by British Lion.

Castle, who produced the "Men of Annapolis" series for Ziv TV, said "Macabre" will carry a budget somewhere between $150,000 and $300,000. He's on leave of absence from Ziv.

Podhorzer's New German Export Status in N.Y.

Frankfurt, July 9.

In a move designed to strengthen its position in the American market, Germany's Export-Union has appointed Munio Podhorzer its representative in the States. Podhorzer, who heads his own United German Film Enterprises in N.Y., is currently visiting Germany.

This is the first post-war move by the German industry as such in the U.S., where its films to date have not made much impact. Podhorzer in past years has sought to promote and publicize German pictures via his UGFE, but has enjoyed only fitful support from the Export-Union.

Latted is supported by the German industry and aims to publicize German films in the foreign market. It also gets some government support.

One of the first projects to be undertaken by Podhorzer presumably will be the arranging of German film weeks in the U.S. Groundwork for these "weeks" already has been laid.

Jerome Evans' Job at U

Jerome H. Evans has been named to the newly-created post of eastern promotion manager of Universal. According to Charles Simonelli, the appointment of Evans as well as the naming of Paul Kamey to the newly-created post of assistant eastern publicity manager under Philip Gerard, is part of the company's program of expanding its executive advertising and publicity personnel to meet the company's increasing promotional activity.

Evans, who teaches marketing in the evening division of the Bernard Baruch School of Business Administration of CCNY, has been associated with U for the past 12 years, handling commercial tieups, national promotions, and radio-tv activities.

'DERIVED FROM TV' POISON TO SVENSKAS

Minneapolis, July 9.

Chalk up still one more picture of television genesis to do a comparative boxoffice brody in Minneapolis area. This time it's "Johnny Tremain" which turned in a very ordinary single week at the local RKO Orpheum, failing to win a holdover or moveover.

"Must be that too many of the youngsters have watched 'Tremain' on video," is the conclusion.

Invariably, expanded video fare misses at the local boxoffice, other recent examples being the highly praised "12 Angry Men," "The Bachelor Party" and "The Constant Husband."

Cinerama's Sailing Ship

Honolulu, July 9.

Luxury schooner Te Vega, which formerly sailed between here and Tahiti, is enroute to the South Pacific under charter to Dudley Pictures Corp., whch is filming "Cinerama South Pacific."

Te Vega, a picturesque sailing vessel, has been chartered until October.

Band of Angels
(COLOR)

Clark Gable and Yvonne De Carlo in powerful Old South drama with miscegenation theme skillfully woven into plot. Good prospects.

Hollywood, July 5.

Warner Bros. release. Stars Clark Gable, Yvonne de Carlo; costars Sidney Poitier, Efrem Zimbalist Jr.; features Patric Knowles, Rex Reason, Torin Thatcher, Andrea King, Ray Teal, Russ Evans, Carolle Drake. Directed by Paoul Walsh. Screenplay, John Twist, Ivan Goff, Ben Roberts, based on novel by Robert Penn Warren; camera (Warner-Color), Lucien Ballard; editor, Folmar Blangsted; music, Max Steiner. Previewed June 27, '57. Running time, 125 MINS.

Hamish Bond	Clark Gable
Amantha Starr	Yvonne De Carlo
Rau-Ru	Sidney Poitier
Ethan Sears	Efrem Zimbalist Jr.
Charles de Marigny	Patric Knowles
Seth Parton	Rex Reason
Capt. Canavan	Torin Thatcher
Miss Idell	Andrea King
Mr. Calloway	Ray Teal
Jimmee	Russ Evans
Michele	Carolle Drake
Stuart	Raymond Bailey
Dollie	Tonnie Moore
Aaron Star	William Forrest
Young Manty	Noreen Corcoran

Subject of miscegenation is explored and developed in this colorful production of the Old South. WarnerColor film, shrewdly turned out along showmanship lines to make best use of an unusual story, will come in for some social reaction and accordingly may be specially "exploited." Add to this word-of-mouth fact that Clark Gable and Yvonne De Carlo, both deliver powerful performances. Feature seems cinch to do exceptionally good biz generally despite any sensitivity below Mason-Dixon Line.

Raoul Walsh is in top form in direction of the screenplay by John Twist, Ivan Goff and Ben Roberts. Derived from a Robert Penn Warren novel, screen writers have captured the mood and spirit of the Deep South narrative which deals with a young woman of quality discovering that her mother was a slave. Sold on the auction block to a former slave-trader, unfoldment dwells on the pair's relations, both in New Orleans and later on a plantation up-river when war between the North and South moves area. Beautiful and realistic backgrounds are achieved through locationing in Louisiana.

Gable's characterization is reminiscent of his Rhett Butler in "Gone With the Wind," although there is obviously no paralleling of plot. As former slave-runner turned New Orleans gentleman, with bitter memories of his earlier days, he contributes a warm, decisive portrayal that carries tremendous authority. After he buys femme, instead of relegating her to his slave quarters he treats her as a lady in his household, where romance buds and later she refuses to accept the freedom he offers.

In the best delineation of her career, Miss De Carlo is beautiful as the mulatto, who learns of her true status when she returns from a Cincinnati finishing school to attend her father's funeral. She finds herself a chattel of the heavily-mortgaged estate, due to mother having been a slave, and is dragged off to the block. Actress makes her work count heavily and is ideally cast in role.

As co-star Sidney Poitier, young Negro actor, impresses as Gable's educated protege, whom slaver picked up as an infant in Africa and reared as his son. Character is one of complexities, the young man hating his master for having educated him beyond his station. One of the most dramatic moments occurs when Poitier, now a Union soldier after escaping from slavery, captures Gable to turn him over to Federal forces for having burned his crops against official orders; then arranges his escape with Miss De Carlo, whom he resents for actions not in keeping with her Negro blood.

Strongly cast, too, is Efrem Zimbalist Jr., as a Union officer in love with femme; Patric Knowles, a Southern planter who goes on the make for her; and Torin Thatcher, sea captain and former associate of Gable. Standout performance also is turned in by Carolle Drake, Gable's former quadroon mistress, and Rex Reason and Ray Teal offer effective bits.

Lucien Ballard's color photography leads off above-average technical credits, and Franz Bachelin's art direction is superb. Max Steiner's music score blends perfectly and editing by Folmar Blangsted maintains fast tempo. *Whit.*

Fine Arts International Films Corp. has been authorized to conduct a motion picture distribution business in New York. Capital stock is 200 shares, no par value. Phillips, Nizer, Benjamin & Krim, were filing attorneys at Albany.

I Was a Teenage Werewolf

Tease-titled science-fictioner, okay upper half of exploitation package.

Hollywood, July 5.

American-International release of a Herman Cohen production. Stars Michael Landon, Yvonne Lime, Whit Bissell, Tony Marshall; features Dawn Richard, Barney Phillips, Ken Miller, Cindy Robbins, Michael Rougas, Robert Griffin. Joseph Mell. Directed by Gene Fowler Jr.; story-screenplay, Ralph Thornton; camera, Joseph La Shelle; editor, George Gittens; music, Paul Dunlap. Previewed July 3, '57. Running time, 76 MINS.

Tony	Michael Landon
Arlene	Yvonne Lime
Dr. Alfred Brandon	Whit Bissell
Jimmy	Tony Marshall
Theresa	Dawn Richard
Detective Donovan	Barney Phillips
Vic	Ken Miller
Pearl	Cindy Robbins
Frank	Michael Rougas
Police Chief Baker	Robert Griffin
Dr. Hugo Wagner	Joseph Mell
Charles	Malcolm Atterbury
Doyle	Eddie Marr
Pepi	Vladimir Sokoloff
Mrs Ferguson	Louise Lewis
Bill	John Launer
Chris Stanley	Guy Williams
Mary	Dorothy Crehan

Another in the cycle of regression themes is a combo teenager and science-fiction yarn which should do okay in the exploitation market. American - International will topbill pic with the not-so-good "Invasion of the Saucer Men" as a horror package.

Only thing new about this Herman Cohen production is a psychiatrist's use of a problem teenager who comes to him for help using the youth for an experiment in regression, but it's handled well enough to meet the requirements of this type film. There are plenty of story points which are sloughed over in the Ralph Thornton screenplay, but good performances help overcome deficiencies. Final reels, when the lad turns into a hairy-headed monster with drooling fangs, are inclined to be played too heavily.

Michael Landon delivers a first-class characterization as the high school boy constantly in trouble, and has okay support right down the line. Yvonne Lime is pretty as his girl friend who asks him to go to the psychiatrist, and Whit Bissell handles doctor part capably, although some of his lines are pretty thick. Barney Phillips is competent as a detective trying to straighten out Landon, as is Robert Griffin in role of police chief and Dawn Richard as one of Landon's victims.

Gene Fowler Jr.'s direction is up to standards of the script and Joseph La Shelle's photography leads technical credits. *Whit.*

Invasion of Saucer Men

Trivial science-fiction.

Hollywood, July 5.

American-International release of a James H. Nicholson-Robert J. Gurney Jr. production. Stars Steve Terrell, Gloria Castillo; features Raymond Hatton, Lyn Osborn, Russ Bender, Douglas Henderson, Sam Buffington. Jason Johnson, Don Shelton. Directed by Edward L. Cahn. Screenplay, Gurney, Al Martin; original story, Paul Fairman; camera, Frederick W. West; editors, Ronald Sinclair, Charles Gross Jr.; music, Ronald Stein. Previewed July 3, '57. Running time, 69 MINS.

Johnny	Steve Terrell
Joan	Gloria Castillo
Lee	Frank Gorshin
Larkin	Raymond Hatton
Art	Lyn Osborn
Doctor	Russ Bender
Lt. Wilkins	Douglas Henderson
Colonel	Sam Buffington
Detective	Jason Johnson
Mr. Hayden	Don Shelton
Joe Soldier	Scott Peters
Waitress	Jan Englund
Sgt(Bruce	Kelly Thordsen
Soda Jerk	Bob Einer
Irene	Lyn Lawlor
Paul	Calvin Booth
Boy	Ed Nelson
Sgt. Gordon	Roy Darmour
Cop	Austin Conti
Boy	Jim Bridges
Boy in Soda Shop	Jimmy Pickford
Girl	Joan Dupuis
Policeman	Buddy Mason
Boy in Soda Shop	Orv Mohler

"Invasion of the Saucer Men" is a minor entry for the science-fiction trade. Film suffers from poor use of attempted comedy, and is further handicapped by a haphazard sort of yarn which makes film's 69-minutes' running time seem much more. Pic will be packaged with "I Was a Teenage Werewolf" for release by American-International.

The James H. Nicholson-Robert J. Gurney Jr. production uses the device of a saucer ship from outer space landing its crew of little monsters, to build suspense. Script by Gurney and Al Martin revolves around a pair of elopers getting involved with these little green men, but so many elements are dragged in, including a U. S. Air Force unit which arrives to investigate the space ship, that interest doesn't hold.

Steve Terrell and Gloria Castillo co-star, but haven't much chance other than to look frightened under Edward L. Cahn's direction. Frank Gorshin, in for comedy relief, has no place actually in the jagged story line. Balance of cast don't count for much. Technical credits are stock. *Whit.*

Outlaw's Son

Outdoor cops 'n' robbers entry. Better-than-average fare. Should do okay b.o.

Hollywood, July 2.

United Artists release of a Bel-Air Production. Stars Dane Clark, Ben Cooper, Lori Nelson; co-stars Ellen Drew; features Charles Watts, Cecile Rogers, Joseph "Bucko" Stafford. Producer, Howard W. Koch. Director, Lesley Selander. Screenplay, Richard Alan Simmons, from Clifton Adams novel. Camera, William Margulies; editor, John F. Schreyer; music, Lex Baxter. Previewed July 1, '57. Running time, 88 MINS.

Nate Blaine	Dane Clark
Jeff Blaine	Ben Cooper
Lila Costain	Lori Nelson
Ruth Sewall	Ellen Drew
Marshal Elec Blessingham	Charles Watts
Amy Wentworth	Cecile Rogers
Jeff Blaine as a child	Joseph Stafford
Todd Wentworth	Eddie Foy, III
Ed Wyatt	John Pickard
Deputy Marshal Ralph Striker	Robert Knapp
Bill Somerson	Les Mitchel
Phil Costain	Guy Prescott
Paul Wentworth	George Pembroke
Ridley	Jeff Daley
Lila Costain as a child	Wendy Stuart
Amy Wentworth as a child	Ann Maria Nanasi
Jorgenson	James Parnell
Randall	Scott Peters
Todd Wentworth as a child	Buddy Foster
Ben Jorgenson	Ernie Dotson
Mac Butler	Ken Christy
Egstrom	Audley Anderson
Kessler	Leslie Kimmell

The "Outlaw's Son" has a tendency to gallop off on several plot tangents simultaneously, not all of which pan out. Still, this outdoors cops 'n' robbers entry stacks up as better-than-average fare, which should do okay at the B.O. corral. Dane Clark, Ben Cooper and Lori Nelson have certain followings which might help.

Richard Alan Simmons screenplay, from Clifton Adams novel, follows plot line laid out in title. Son of hot-tempered gunman Clark is Cooper, who tries to adjust to small cowtown society. Townsfolk aren't too friendly, especially after pop's accused of killing the local banker during a holdup.

Also, pic opens with pop's visit to his son, being reared by maiden aunt Ellen Drew. During visit, he teaches his juve boy, played by Joseph "Bucko" Stafford, how to handle a gun. When son interjects a .44 into a schoolyard beef, naturally townfolk don't cotton to that.

Grownup son Cooper becomes casehardened deputy marshal but family hot temper soon gets him in trouble and he throws in with some outlaws to rob a mine payroll. Now-elderly pop returns to scene and goes down shooting to prevent his son following in his footsteps.

Oh, yes. Along story line Aunt Ellen confesses she testified falsely about the bank holdup, to prevent Clark from taking his boy along to a life of crime (couple of other guys done it). Also, when his "respectable" town g.f., Cecile Rogers, throws Cooper over after he gets into trouble, he takes up with fiery and unconventional Miss Nelson and windup promises a permanent union.

Clark registers well as the troubled outlaw, the role fitting his brand of intense dramatics. Cooper does quite well as the muddled young rebel, western-style. Miss Nelson's role isn't fully or logically developed, but she shows considerable promise and attractiveness.

Miss Drew is fine as the fiercely maternal aunt and Charles Watts, as the tough but understanding town mashal, also turns in a strong supporting chore. Among large cast, young Stafford, Eddie Foy III, Miss Rogers, John Pickard, Robert Knapp, Les Mitchel and Guy Prescott turns in capable performances, despite roles sometimes abbreviated to little meaning.

Direction of Lesley Selander stresses action over introspection, and largely succeeds despite a tendency to wander afield. Music by Lex Baxter and camera work by William Margulies are definite assets. Other technical credits are good. *Kove.*

L'Etrange Monsieur Steve
(The Strange Mr. Stevens)
(FRENCH)

Paris, July 9.

Jeannic release of Pechefilm production. Stars Philipe Lemaire, Jeanne Moreau, Armand Mestral; features Lino Ventura, Jacques Varennes, Anouk Ferjac. Directed by Raymond Bailly. Screenplay, Bailly, from a novel by Marcel Prete; camera, Jacques Lemare; editor, Louis Devaivre. At Marignan, Paris. Running time, 105 MINS.

Georges	Philipe Lemaire
Steve	Armand Mestral
Florence	Jeanne Moreau
Mireille	Anouk Ferjac
Remy	Lino Ventura

Tale has a mediocre bank clerk, about to marry a girl he works with, thrown in with some grifters who frame him with another girl and make him an unwilling accomplice. He manages to unwittingly foil the holdup and get away with it. But his taste for living dangerously has been dangerously whetted and leads to tragedy.

Some good story points but director Raymond Bailly is rarely able to develop them. Release lacks the suspense and deeper characterization which might have made this an offbeater. It's also talky.

Philipe Lemaire is superficial as the ordinary man thrown into worldly doings, and does not give the character being and life of its own, necessary to its conviction. Armand Mestral is also wooden as the enigmatic Steve who ushers the little man into a world of crime. Jeanne Moreau is the only thespic standout as she makes her sensual character meaningful and believable. Technical credits are good. *Mosk.*

Destination 60,000

Another cocky pilot taught humility. Hackneyed plot but striking aerial photography and popularized technical data may serve as draw for aviation-minded youth.

Hollywood, July 2.

Allied Artists release of a (Jack J.) Gross-(Philip N.) Krasne Production. Stars Preston Foster, Pat Conway, Jeff Donnell, Coleen Gray; features Bobby Clark, Denver Pyle, Russ Thorson, Ann Barton. Director-screenplay, George Waggner; camera, Hal McAlpin; editor, Kenneth Crane; music, Al Glasser. Previewed July 1, '57. Running time, 66 MINS.

Col. Ed Buckley	Preston Foster
Jeff Connors	Pat Conway
Ruth Buckley	Jeff Donnell
Mary Ellen	Coleen Gray
"Skip" Buckley	Bobby Clark
Mickey Hill	Denver Pyle
Dan Maddox	Russ Thorson
Grace Hill	Ann Barton

Striking air photography serves to counteract standard cocky youngster leavened by misfortune plot updated to the jet age. Popularized technical data and jargon may attract aviation-minded youth. Otherwise, prospects are modest.

Story by George Waggner, who also directed, revolves around tests of plane manufacturer Preston Foster's latest experimental jet. His hot-shot test pilot-wartime buddy, Pat Conway, isn't too amenable to discipline, after first trial attempt fails. Alternate pilot Denver Pyle is seriously injured in second try at ironing out bugs. Foster himself takes up a third prototype and nearly blacks out; until Conway, flying escort, snaps him out by barking combat commands over intercom radio. Sketchily developed is romance between Conway and Foster's secretary, Coleen Gray, and Foster's family life with Jeff Donnell and Bobby Clark.

Waggner's direction is able and wisely stresses low-key performances. With trite plot, high-powered dramatics would have evoked unwanted hilarity.

Foster turns in a brisk, workmanlike chore. Conway impresses as a possible b.o. heartthrob, with good looks and a nice, easygoing personality, but certainly isn't a polished actor as yet. Miss Donnell ably depicts understanding domesticity, while Miss Gray, with very little to do, does it well. Others in cast, Bobby Clark (a good juve actor), Pyle, Russ Thorson and Ann Barton, fill assignments capably.

Notable aerial photography is partly stock clips supplied by Douglas Aircraft and some original shots by cameraman Hal McAlpin. *Kove.*

Les Trois Font la Paire
(Three Make a Pair)
(FRENCH)

Paris, June 25.

Gaumont production and release. Stars Michel Simon, Sophie Desmarets; features Philipe Nicaud, Clement Duhour, Darry Cowl, Christian Mery, Carette. Written and directed by Sacha Guitry. Camera, Philipe Agostini; editor, Paulette Robert. At Ralmu, Paris. Running time, 85 MINS.

Inspector	Michel Simon
Titine	Sophie Desmarets
Philippe	Philipe Nicaud
Director	Darry Cowl
Gangster	Christian Mery
Chief	Clement Duhour

This shapes as a series of sketches, and too many of the allusions are either private or too intrinsically Gallic to make this an important U. S. contender. Sacha Guitry directed this from a sickbed by proxy but it has his familiar tone which could slant this for some specialized spots in the U. S., but it is limited at best.

It concerns a young hoodlum who kills a passerby just to prove to a gang that he is daring. However, the scene had been photographed by a hidden camera for it was being filmed as part of a picture. Then it turns out that a pair of twins resemble the killer. However, the gang is annoyed by all this and knocks off the culprit to the discomfiture of an ambitious inspector who thought this would make his career.

Film is adroitly acted and plotted and is well made. But the ingenious ideas remain unformed, and rarely turn this into saucy comedy. It is well acted and has a good gloss, but it remains a dubious U. S. item. *Mosk.*

Decision Against Time

Airplane forced landing situation. Fairly suspenseful, okay for general dating.

Hollywood, June 29.

Metro release of a Michael Balcon production. Stars Jack Hawkins; costars Elizabeth Sellars; features Walter Fitzgerald, John Stratton, Lionel Jeffries, Eddie Byrne, Victor Maddern, Donald Pleasence. Directed by Charles Crichton. Screenplay, William Rose, John Eldridge, based on original story by Rose; camera, Douglas Slocombe; editor, Peter Tanner; music, Gerbrand Schurmann. Previewed June 28, '57. Running time, 87 MINS.

John Mitchell	Jack Hawkins
Mary Mitchell	Elizabeth Sellars
Conway	Walter Fitzgerald
Ashmore	Eddie Byrne
Peter Hook	John Stratton
Joe Biggs	Victor Maddern
Keith	Lionel Jeffries
Christree	Donald Pleasence
Mary's Mother	Catherine Lacey
Mrs. Snowden	Megs Jenkins
Maine	Ernest Clark
Jenkins	Raymond Francis
Sim	Russell Waters
Ingrams	Howard Marion Crawford
Nicholas Mitchell	Jeremy Bodkin
Philip Mitchell	Gerard Lohan
Betty Harris	Mary MacKenzie
Launderette Assistant	Esme Easterbrook

"Decision Against Time" has its moments of suspense but lacks development of this quality that might have made British import a truly gripping melodrama. Film is okay for program situations, where it should generate mild interest.

Practically the entire action of this Michael Balcon production occurs within the 35 to 40-minute span an English test pilot is in the air over his airport with a badly crippled freighter, circumstances of which make landing particularly precarious. His boss, owner of a small plane factory whose whole capital is tied up in this one aircraft, constantly orders him to set the automatic pilot and bail out, but pilot decides to chance landing in a desperate effort to save his company from going broke.

Charles Crichton's direction of the William Rose-John Eldridge screenplay affords certain tenseness, particularly in the final moments leading up to pilot's safe landing, but not enough happens generally. Hawkins delivers a straightforward performance and has good support from players in usual matter-of-fact roles which characterize so many British films but don't appeal particularly to American audiences. Elizabeth Sellars as his wife is effective in a restrained portrayal, Walter Fitzgerald scores as the boss and John Stratton, Eddie Byrne and Donald Pleasence rate in smaller parts. *Whit.*

Spoilers of the Forest
(COLOR)

Possibly last film to be made under the Republic banner. Okay programmer.

Hollywood, June 27.

Republic release of Joe Kane production, directed by Kane. Stars Rod Cameron, Vera Ralston, Ray Collins, Hillary Brooke; features Edgar Buchanan, Carl Benton Reid, Sheila Bromley, Hank Worden, John Compton, John Alderson, Angela Greene, Paul Stader. Story and screenplay, Bruce Manning; camera (Trucolor), Jack Marta; editor, Richard L. Van Enger; music, Gerald Roberts. Previewed June 26, '57. Running time: 68 MINS.

Boyd Caldwell	Rod Cameron
Joan Milna	Vera Ralston
Eric Warren	Ray Collins
Phyllis Warren	Hillary Brooke
Tom Duncan	Edgar Buchanan
John Mitchell	Carl Benton Reid
Linda Mitchell	Sheila Bromley
Casey	Hank Worden
Billy Mitchell	John Compton
Big Jack Milna	John Alderson
Camille	Angela Greene
Dan	Paul Stader

With the timber area of Montana serving as a picturesque locale, "Spoilers of the Forest" stacks up okay for the program market. Film is perhaps most notable, however, in that it appears quite likely to be Republic's last production.

The Bruce Manning story-screenplay pivots around Vera Ralston, who, with her stepfather, is equal owner of 64,000 acres of Montana timber land. Into the scene come lumber big-shot Ray Collins and his foreman, Rod Cameron, who want to make a deal to cut the timber as fast as possible, despite the owners' opposition.

Cameron woos Miss Ralston, hoping only to sway her lumber conservation views, but it winds up the real thing for both. Collins tries to wreck the romance, but fails, and he's ousted from the scene.

Cameron is good as male topper, while Miss Ralston shows some thesping development as his vis-a-vis. Collins, as always, is thoroughly competent; and Hillary Brooke attractively appealing as his spouse. Featured roles are well handled by all concerned.

The Joe Kane production is enhanced considerably in physical values via neat stock footage, with Jack Marta's Trucolor photography also aiding visually. Kane also has directed capably.

Remaining technical contributions are okay. *Neal.*

SPLIT HEIRS ON TOLL FUTURE

Paris Shooting Carries a 'Strain' But Now Nick Ray Seeks Encores

By GENE MOSKOWITZ

Paris, July 9

There is not one crane in France and the nearest one is in Munich. The "strain" of making a film in France and on European or North African location is much greater than it is in Hollywood.

It's a "myth" about French crews working from 12 noon to 7 p.m. in Paris. They arrive at noon but it is a good hour before starting.

These are some of the musings of Nicholas Ray, the U.S. director, who recently completed his first film abroad "Bitter Victory" (Col) Though having a French producer, Paul Graetz, film was made only in English with Columbia footing most of expenses, thought to be nearly $1,500,000 in black and white CinemaScope, possibly a little cheaper than it would have cost in the U. S.

Ray found Parisian technicians even more "jurisdiction" conscious than their U.S. counterparts. In Hollywood he was able to come in early and shift lights around to suit the setup, but here he had to wait for the photographer who only arrrived at noon.

Against his negative points Ray felt that it was a rejuvenating, intriguing experience for any U.S. director to work abroad. It was a healthy jolt of work habits to adapt to the techniques—often excellent—of a different point of view.

Ray denied that co-sripter Rene Hardy, the author of the book the film is derived from, has tied up the negative due to disagreement with the film's outcome by standing on his author's moral rights, which have legal status here. Ray admitted that there had been a lot of trouble on the scripting. He first huddled with Hardy and producer Graetz in Hollywood where initial script had been knocked out by Ray, Gavin Lambert and Hardy. Then Lambert and Ray overhauled it to get it into shooting shape. Then Hardy objected and the trobules were on. Screenplay went through various phases.

Hardy is again dissatisfied but the film is now in mixing and will soon be ready. Script credit will go to Hardy, Lambert and Ray with an additional dialog tag for American writer Paul Gallico, who lives in Lichenstein. Pic stars Richard Burton, Curd Jurgens and Ruth Roman. Ray would like to do two more features overseas now that he has the hang of it. One in prospect is about misplaced children of the last war to be made in various countries; another the drama of an American woman abroad. Latter probably for Betsy Blair, now a Parisian resident.

Booz, Allen Report Led Whitney to Seek Type Of Sell BV Set Up For

C. V. Whitney Productions' releasing switch from Warners to Buena Vista is the result of the latter company's offer of a better deal. It's also believed that the Whitney outfit was impressed with the Booz, Allen & Hamilton report on industry economics—a report which recommends limited distribution facilities such as are maintained by BV.

Under the deal with Whitney, BV is charging as releasing fee 25% of the domestic distribution gross. The standard WB contract calls for a cut of closer to 30% of the rentals.

Leo F. Samuels, BV president, leaves New York for the Coast this week to once over "Missouri Traveler," which is first of the two Whitney films to be handled by BV.

Modern Theatre Equipment Co., and Sterling Sales & Service Inc. merged in Texas as Modern Sales and Service Inc., has been arranged per J. H. Elder, prez of Sterling.

Clear Boris Morros

Status of film producer Boris Morros, originally named by the U.S. Government as the go-between in the Jack and Myra Sobel spy case, now has been made clear. Morros' name also cropped up in the indictment of Americans George and Jane Zlatovski as spies for the Soviets. U. S. Attorney Paul W. Williams has now stated: "I want to emphasize right away that Mr. Morros is a loyal American citizen working for the United States and that he will be a Government witness." Thus Morros apparently acted as a U.S. agent.

Despite 32c Top, Mexico City To Add 10 Houses

By DOUGLAS L. GRAHAME

Mexico City, July 9.

Mexico's devotion to low-scale film entertainment remains pretty much a political necessity of the Government on classic "bread and circuses" statesmanship reasoning. Despite the sensational boom in real estate and the rapid industrialization of the republic in the past two decades there remains the familiar gap between the elite and the low-income working class.

With the official top admission frozen at 32c there will nonetheless be still 10 more houses in the capital by around Dec. 15. This brings to 141 the number operating. However this is moderate for a city whose population, never very accurately censussed, may be near 4,500,000. Perhaps half or more never attend. Can't afford even 32c.

(New York City's film houses: 430—Ed.)

Houses opening for the Christmas season expand Mexico City's seats by about 40,000. It is, of course, true that some of the owners may seriously hope of an upped admission once the new Municipal and Federal administrations are sworn in on Dec. 6, 1958 (for six years).

Incidentally, Manuel Angel Fernandez, pioneer local exhibitor, is sinking heavy $75,000, to recondition his Cine Roxy, ordinarily a moveover first run house, for the screening of "Around the World in 80 Days."

(VARIETY's *issue of July 3, '57, under the caption "Argentine May Liberate B.O." detailed at some length the success made by local film industries, with MPPA help, in getting admissions raised in various Latin republicas. Brazil, Chile, Venezuela and Colombia situations had been bettered.—Ed.)*

RAPPAPORT OPERATES DESPITE CINERAMA

Towne Theatre at Baltimore will convert to a Cinerama operation in the latter part of August.

Unlike previous deals whereby theatres were turned over to Cinerama on a four-wall basis with the operation being handled exclusively by the Cinerama organization, the presentation at the Towne will remain under the direction of its operator Izzy Rappaport. This is the first of a series of new Cinerama deals being negotiated by Bernard G. Kranze, v.p. of Stanley Warner Cinerama.

Cinerama films will be shown on a roadshow basis, similar to the Stanley Warner policy. While Rappaport will operate the house, he will have available the advice and guidance of the Cinerama staff.

ALL ASK FCC NOT TO RUIN CHANCES

Friends and foes of subscription television went to bat once again before the Federal Communications Commission this week, submitting comments in reply to questions posed by the regulators.

The upshot of it all was that no one—neither pro nor con factions—wants a pay-tv test along "limited" lines.

Those who are against the whole idea of home-toll continue firm in their argument that it would merely usurp the regular function of commercial video and assess a charge on programs now being aired for the plugs.

The proponents of slot-tv say they aren't eager for any limited test, which would cost a lot and would prove little. On the other hand, they make it plain that investors can't be expected to pour millions into a venture which, within a short time, may be forced into withdrawal by the FCC.

James M. Landis, special counsel for Skiatron, in his brief, affirmed that five years was a minimum period for actual system operations (he added that ten years was desirable) to answer the FCC's query re public reaction to this novel type of tv service.

Says McDonald

E. F. McDonald Jr., president of Zenith, sounded more impatient, "I urgently request the Commission to reject our petition altogether rather than to bog us down in further endless administrative hearings and proceedings," he wrote. "We submit that ten years more of hearings, written or oral, will add only bulk and heat, not light, to the record.

"In the meantime, the public, which owns the air and has the right to its fullest use will be deprived of any opportunity of deciding for itself whether subscription tv is a useful service."

Telemeter, which field last week, said in its Comments that the Commission should authorize a test immediately, if at all. Telemeter's point was that no further trial was necessary.

National Broadcasting Co., pointing out that two years ago it had gone firmly on record as to its view that home fees video would be "contrary to the public interest," said it held this conviction even more firmly today. It noted that all the various types of programs which "boxoffice" adherents promise to deliver for a fee, had been broadcast gratis; and it cited the Dodgers-Giants tieup with Skiatron as proof that "pay-television, if approved, will simply subtract much of this fare now being freely enjoyed by everyone."

Investment Angle

NBC, too, noted that field tests would have to be extensive, and then worried that "If . . . an unlimited fullscale 'demonstration' were permitted, the investment required would tend to so entrench the system that it would not be possible to terminate it after experience had demonstrated the adverse public effects, which are evident from analysis."

In his preliminary statement to the Commission, McDonald lit into his opponents, holding that the only enemies of pay-video were the exhibitors and the three tv webs "whose current monopolistic position and hogging of television revenues is a matter of serious national concern." He charged further that these combined interests had been using the National Assn. of Radio and Television Broadcasters "as a stalking horse to achieve their purpose of killing off a potential competitor."

Zenith's brief also pointed to the "danger" of wired-tv if broadcast subscription video is denied authorization. He said it was entirely possible that the phone company may have "serious designs on the field which could lead to a multi-muillion dollar, multi-channel coaxial cable system, linking up homes in all the principal cities."

The CBS statement, taking the established broadcasters line, said

(Continued on page 14)

18 Denmark Theatres Exhibiting 'New' Yankee Films; Looks Like Bonanza Despite Heat Wave

By VICTOR SKAARUP

Copenhagen, July 9.

Danes this week crowded into the 18 theatres that started showing "new" American films July 1, after an absence of two years. High attendance came despite a heat wave. Critics praised most of the new releases in unusually glowing terms.

The 18 houses now showing the new Hollywood product are those that agreed with the Motion Picture Export Assn. to pay more than the hitherto prevailing 30% rental maximum.

Present indications are that these theatres are going to set summer b.o. records. If the pace continues, it's felt here that the day won't be far away when all Danish houses will bow to the American terms and make their deals with the U. S. companies. In the fall several new Danish pictures are due to bow, and chances are that, as always, they'll do good business The big questionmark is: How will the European product stand up under the new American competition?

The eight major Hollywood companies on July 1 took out a big, half-page ad in the local dailies, announcing their new pictures and the fact that they could now be seen at specified houses. The ad was felt necessary since some independent distributors had set preems on the same date for films they had acquired from American producers outside the MPEA fold. These films, however, are being shown at the regular 30% rental terms.

Several of the Danish houses that signed with MPEA have, for the past several months, been showing American product, also at 30%. However, these were not new films.

The first new releases here were "Carmen Jones" (20th) at the Dagmar; "The Harder They Fall" (Col) at Norreport; "To Catch a Thief" (Par) at the Saga; "A Woman's World" (20th) at Bellevue; "Desperate Hours" (Par) at Platan and Aladdin; "Attack" (UA) at Bristol, and "Last Time I Saw Paris" (Metro) at Villabyernes Bio.

The big World Cinema (incidentally operated by a labor group) is also among the "dissidents," but at the moment is housing its usual summer attraction, the Schumann Circus. It will start the new season with Charlie Chaplin's "The King in New York" and then will book its first American picture since the lifting of the MPEA boycott—"Trapeze" (UA).

Preems coming up include "Picnic," "Bus Stop" and "The Man Who Knew Too Much."

Members of the MPEA in May of 1955 stopped all importation and booking of films in Denmark in protest against the 30% rental limit it insisted on by the exhibitors. Latter claims they can't afford to pay more. The Americans insist they can't afford to operate under such conditions.

Rank Rolls Three

London, July 9.

Shooting of three major Rank Organization pictures began yesterday (Mon.). At Bourges, in France, Betty Box and Ralph Thomas began lensing "A Tale Of Two Cities," starring Dirk Bogarde as Sydney Carton.

In Liverpool Michael Relph and Basil Dearden began "Violent Playground," a story about teenage delinquency starring Stanley Baker, and featuring John McCallum and Ann Heywood. And at Pinewood Studios, lensing began on a Daniel M. Angel production entitled "Carve Her Name With Pride," which stars Virginia McKenna and Paul Scofield.

1st Meeting Held; Seek Peace On U.S. Films Status

London, July 9.

Peace talks set up by the Ministry of Labor between the Association of Cinematograph and Television Technicians and the British subsidiaries of American production companies, designed to quell the row over the use of foreign producers and directors on British films, brought no settlement after the first confab last week. Instead, another discussion has been called for Thursday of next week (18).

A Ministry of Labor statement on the talks said representatives of the British Union and U.S. employers discussed the question of employment of foreign producers and directors in British quota films, and after a detailed review of the whole subject a further meeting was arranged for July 18.

The dispute stemmed from action inaugurated by the Technicians, which was determined to impose an agreed limitation on the employment of foreign producers and directors in British pictures. They have a quota arrangement with the British Film Producers Association, but it does not cover all the production outfits who do not belong to the BFPA.

The union threatened to take strike action unless a satisfactory arrangement was reached, and set the date of the strike at July 1. But the Ministry of Labor stepped in and called a meeting between the Yank companies and the labor organization to try and negotiate a settlement. The producers were ready to talk, but not with the threat of strike over their heads, and insisted that the union withdraw its threat before they got on with the confabs. The ACTT executive at once called a meeting and decided to comply.

SAYS AIR-COOLED EXHIB: 'COME INTO OUR LOBBY'

Minneapolis, July 9.

During the recent torrid days and nights, the Paramount's State, a leading loop house, has invited the public to take advantage of its air-cooled lobby.

"Stop!" reads a two-faced sign on the curb in front of the showhouse. "Cool off. A few minutes in our lobby. No charge. It's our treat."

Republic will distribute "Death Watch," produced by John Bash in England.

3 PATHAK-LUKOWSKI FILMS SEEK U. S. DEAL

Berlin, July 9.

Vinod S. Pathak, of Indo-American Film Corp., has signed with Deutscher Film Ring (Defir) and its subsidiary Rialto Film Productions a three film co-production deal in three years. President of Defir, Hubert Lukowski, is coproducer with Pathak.

The three features are budgeted at $300,000 for first one, $750,000 for the second and $1,200,000 for the third one. Opener is to be a mobster tale centered and made in Italy. The third picture would be a big remake of one of the great films of the past.

As to Pathak, negotiations are in progress now for a major release in the States.

Some Areas Sad, Some Glad, Orient Patchquilt of Curbs and Commies; Yanks Need Patience of Buddha

Critical economic situation in the Far East, coupled with a drainage of available dollar funds, is testing the prowess of American film industry statesmen, suddenly faced with a rising wall of restrictions.

It's not so much a matter of salesmanship, since attendance in the entire area is definitely up, and rising living standards see more money coming in at the boxoffice for American pictures.

But even as revenues rise in some areas the economic deterioration in various key countries, and subsequent plug-the-hole measures aimed at cutting down the outflow of dollars, are creating a delicate balance that's not only dangerous for the U. S. companies, but also leaves the way open for the Communist countries—Russia and Red China—to make their pitch, unhindered as they are by profit-or-loss considerations.

Some of that already has happened in Indonesia, where the Soviets at one point brought in films via the diplomatic pouch and then proceeded to virtually give them away, related Irving Maas, the Motion Picture Export Assn. supervisor for the Far East, last week on his return from Tokyo.

The Red Chinese have been sending large numbers of films into the tiny countries of Laos and Cambodia, where comparatively few U. S. films have been shown.

To balance the picture, however, such countries as India, Japan and the Philippines show strong resistance to the Commies, despite valiant Soviet efforts to get a film toehold. That's true particularly in India, where the Red "culture" campaign has been going strong, impeded however by the comparatively objective Indian censors who resent propaganda.

Japan Is Tops

By far the most important market in the Far East is Japan, which gives the American companies approximately $14,000,000 in potential revenue. Actual remittances come to about $7,000,000 annually. The official transfers are based on 22% of the gross billings. While Hollywood pix are doing a brisk business in Japan, the country's balance of payments situation has worsened steadily, and, unless there is an improvement, chances are that the Japanese fiscal authorities are going to clamp down further on remittances.

Maas thought it unlikely that they would further restrict the volume of pictures being brought in since "they've already created a situation where the supply doesn't meet the demand."

The American film companies have made two large loans to Japan's hydro-electric industry. Maas said no request for the same type of loan had come from anywhere else in the Far East. There was discussion of a loan in the Philippines to aid agricultural development.

Dramatizing the Far East's economic problems, India now has banned the importation of all foreign films for three months. This doesn't greatly concern the U.S. companies for the moment, since they have enough product there to last them a while. Maas said that in September the Indians would re-evaluate the situation and lay down import rules for the six months starting October.

In Indonesia, Maas had worked out a deal covering the American remittances for 1956 through 1958, but he said last week that conditions were so chaotic at the moment that there was no assurance that the deal would be finalized and honored.

In the Philippines, the siuation is rapidly coming to a head. Economic situation in the country at the moment is bad, Maas reported. Government had thrown various restrictive measures, i.e. taxes, quotas, etc. at the Americans who in turn threatened to pull out. Philippine position since then has been modified, and some final decisions re a new tax basis and other issues should be forthcoming very soon.

In other areas, such as Pakistan, Burma, Vietnam (where MPEA is operating under an International Media Guarantee Program) and Singapore, business is going along as per usual and, if anything, at a smarter pace than before, Maas said. He stressed that, while rising restrictions naturally represented problems, the fact remained that monies earned did accrue to the credit of the companies and, sooner or later, would be remitted.

Italian Terms Again Snafued

With the American companies calling the tune, the distributors section of ANICA, the Italian industry org, last week nixed a proposed film rental agreement with AGIS, the Italo exhibitors group.

While further talks between two are likely, the possibility now is strong that the whole film rental pact issue may be put up to the Italian Government, which has the right to step in if a deadlock continues.

The AGIS-proposed agreement, in which some of the Italian distributors appeared to concur, fell through on the basis of issues having nothing to do with actual film rental terms. The big points of contention were: (1) The Italian desire for a committee to pick the "exceptional" pictures that could command free negotiability of terms. (There would be one such film per company.) (2) An Italo plan for the establishment of a committee to supervise the operations of the entire agreement.

There was disagreement also on such questions as publicity expenditures, holdover figures, etc. However, these are considered comparatively minor.

Some in New York are frankly hopeful that negotiations will still bear fruit, and that the Italian Government will not step in. In that latter event, there is some doubt how well the U. S. distributors would fare. Under Article X of the Italian Film Law, the Government has the right to step in. This right at one point was held unconstitutional by the Courts. Since then, the law has been changed to make the section conform to law.

Mexico-Italo Swapo

Mexico City, July 9.

Mexico has taken the initiative of consummating the reciprocal pact with Italy by dispatching five selected Mexican films to Rome for distribution.

Choosing and shipping was done by Cimex, the semiofficial placer abroad of Mexican pix. Italy is expected to send several choice Italian releases pronto.

'Romantically Interested' Mixed Pairs Gets 'Island' Excluded From Memphis

Memphis, July 9.

To nobody's surprise this city's censor board has denied a permit to 20th-Fox's "Island In the Sun." In the long reign of the late Lloyd T. Binford, America's most venerable censor, an active bluenoser until he was 89, even the most Innocent scene combining whites and Negroes was cause for the picture's banning from Memphis.

So it's the Binford bounce still. Mrs. B. F. Edwards, chairman of the present four-women censor board, characterizes the film as "inflammatory, too frank a depiction of miscegenation, offensive to moral standards, and no good for either white or Negro."

She added that it was "obvious to board members and myself that Joan Fontaine and Harry Belafonte, a Negro, are romantically interested and then there was the romance of Dorothy Dandridge, Negro singer, and John Justin leading toward marriage which made us ban the picture for our city."

Tom Young, 20th branch manager here, said that the pic is doing boff biz at several other southern houses which include Owensboro and Henderson, Ky., and Fort Smith, Ark. The pic will probably be skedded for West Memphis, Ark., usual haven for Memphis-banned features.

GERMANS COLLECT 50% OF OWN FILM RENTS

Berlin, July 9.

German films got close to 50% of the entire German market film rental revenue in 1956, according to statistics put out by the West German Distributors Assn. Their take ran to 154,354,746 DM ($36,750,000) or 46.6% of the total, which was 331,179,983 DM ($78,854,000).

The American cut, amounting to 30.7% of the total, was 101,799,495 DM ($24,200,000), which was more in terms of actual money taken in when compared with 1955, but less in relation to the overall market take, which rose in '56 some 31,000,000 DM ($7,800,000) over 1955.

The French got 5% of the market last year, the Italians 3.4% and the British 1.8%. German reissues accounted for 0.5% and Austrians for 10.7%. In other words, the German-language product in 1956 got 57.8% of the total market.

The 10% rise in rentals was in line with an increase in attendance, from 770,600,000 in 1955 to 828,400,000 last year. Admission taxes ran to 150,870,000 DM ($35,920,000).

The $24,200,000 American take, out of which the companies must, of course, pay local expenses, dubbing costs, etc., makes West Germany the most important market in Europe outside of Britain. In fact, few markets anywhere deliver such a dollar take to the U. S. industry. West Germany earnings are freely remittable.

Hecht-Lancaster's 5 More for UA

Metro Deal Relates Only to Shaw's 'Devil's Disciple' Project

Hecht-Hill-Lancaster has signed a new distribution deal with United Artists calling for the delivery of five productions in addition to the three due under a previous arrangement. All eight pictures expectedly will be ready for release within two to two and a quarter years.

It's thus made clear that H-H-L is staying with UA despite the tie-up with Metro entered last week. Latter association is a limited one, calling for the production of "Devil's Disciple," Bernard Shaw comedy, and the loanoat of Burt Lancaster for M-G's upcoming remake of "Ben Hur." Other properties will be made for M-G as time goes on but there have been no decisions along this line as yet.

Initial disclosure anent the alignment with M-G had given rise to speculation that the independent company might be severing ties with UA. The fact as now established is that the independent company will turn out the bulk of its pictures for UA and a limited few for M-G.

H-H-L has a heavy backlog of properties and spreading these around is compatible with the outfit's pattern of operations. Twist is that UA advanced the money for scripts and stories which eventually will wind up as releases of non-UA companies, such as M-G. UA will recoup these investments, of course. Another angle is "Devil's Disciple" is blueprinted as a costly project and UA reportedly does not feel miffed about losing it to M-G.

Cora Miller: 51 Years in B.O.

Mobile, July 9.

Probably America's oldest box office cashier in terms of a steady job in the same theatre is Cora Miller, ticket seller at the Century Theatre. Come Feb. 15 next, she will have been at the same window for 51 years.

House has been the Century for the past 30 years; for almost 21 before that it was the Crescent. Before she took her present job, Miss Miller cashiered at the earlier Victor Theatre where money was taken at the door, and tickets were never printed.

Now 72, cashier almost failed to get her present job. She held out for $10 a week when management offered her $6. "I haven't seen a complete movie in ten years," she says. "Most of today's fare runs me crazy to watch. But when Marilyn Monroe comes along in a picture like 'Bus Stop' it restores my faith in films. That was a great picture. I'm almost sorry I didn't see all of it."

"Change? Forty years ago we had one-day shows with serials on Fridays and Saturdays for the youngsters. Serials have gone and Westerns have taken their place."

"Funniest thing I remember was when William Giblin, our golden voiced singer of 50 years ago, was to sing 'Two Blue Eyes Are Crying' and the projectionist showed the slide upside down with the tears falling into the eyes. It was almost as funny as a Chaplin picture."

Goldwyn's 1950 Antitrust Suit Starting (Wed.) in San Francisco

San Francisco, July 9.

Seven witnesses have been subpoenaed already in Samuel Goldwyn's antitrust suit against National Theatres. The suit, filed seven years ago, will finally come to trial tomorrow (10) before Federal Judge Edward P. Murphy.

Goldwyn is expected here tonight (9) and will be present for the opening statements. His local lawyer, Joseph Alioto, says the producer will return in "two to three weeks" to testify himself.

Subpoenaed film execs are:

R. A. McNeil, former president of Golden State Theatre and Realty Corp.

Roy Cooper, former buyer for Golden State Theatre and operator of Roy Cooper Theatres;

Samuel Gardner, Frisco manager for Loew's;

Herman Wobber, Western division sales manager for 20th-Fox;

Fred Dixon, ex-chief booker for Golden State Theatres;

John H. McCollom, employee of Naify theatre chain;

Michael Naify, president of Golden State Theatres and T & D Jr. Enterprises — he succeeded McNeil.

The original $2-million suit sought treble damages because of "restraint of trade and monopoly" and charged the defendants "combined tremendous buying power arising out of the control of theatres to purchase films on a noncompetitive and monopolistic basis."

The claims originally covered a 13-year span from 1937 to 1950 and included 27 Goldwyn-produced pictures.

Alioto sums up his case by saying:

"Their buying monopoly depressed and depreciated film rentals."

Goldwyn was one of the defendants in the Government's parallel anti-trust suit and was charged "with being a participant and beneficiary to some extent in the conspiracies by reason of affiliation with United Artists."

The $2 million claim, however, was cut in half by Judge Murphy's action last October in which he granted the defendants a partial summary judgment. Murphy agreed with the defendants that the ordinary statute of limitations applied to the Goldwyn case and barred all claims before May 16, 1947.

This cut the list of films affected to seven. They are:

Both the roadshow and regular releases of "The Best Years of Our Lives"; "The Secret Life of Walter Mitty"; "The Bishop's Wife"; "Enchantment"; "A Song Is Born"; "Rosanna McCoy"; " Our Foolish Hearts."

Goldwyn is appealing the judge's ruling and claims the statute of limitations had been suspended because the Government had an antitrust suit pending against some of the defendants at the same time. Judge Murphy held, however, that the two conspiracies were substantially different.

Since last October both sides have huddled many times but could not reach agreement. Northern California defendants have been severed out of the case which comes to trial tomorrow (10). The current suit, for $500,000, is solely

(Continued on page 14)

BUZZING THE BEACHES

All-Out Bally For Levine's 'Walk Into Hell'

Boston July 9.

Joe Levine, prexy of Embassy Pictures Corp., dispatched chartered plane, bannered to ballyhoo his "Walk Into Hell," to fly the New England resorts as part of kick off in 200 theatres in this territory July 31. Plane will fly inland opening day over key spots.

Levine also has a full scale Terry Turner saturation tv-radio campaign going and six states plastered with 24 sheets.

Just back from Cincinnati, Levine reports he has more than 60 theatres pacted including Rube Shor's circuit, to open the middle of August.

Urge End of B.O. Tax in Reich

Berlin, July 9.

Urgent call for the abolition of the amusement tax on films is contained in the annual report of the West German Producers Assn. which points out that the admissions and turnover taxes paid on specific pictures are higher than the production costs of the respective films.

The report says that, as taxation is too high, admission prices in the West German republic are too low, when considered as, or compared to, any other regular commercial product. "A sensible tax structure applying to film alone would be sufficient to keep German production alive and to increase its productivity" the report said.

The producers repeatedly used the U. S. as an example, noting among other things that the American industry recently was virtually relieved of its tax burden "in the realization that the biggest industry in the world, because of the amusement tax, couldn't survive in its own market, despite the fact that it gets more than 50% of its income from abroad."

Further reference to the U. S. film comes in the chapter devoted to the German export market where, the report established, "the German film hasn't been able to break through as yet." The total export revenue of the German film in 1956 ran to about 15,000,000 DM (about $3,500,000). This the association attributed to the limited appeal abroad of pictures made specifically for German audiences, and to the lack of promotional activities.

It noted that, in other countries of Europe, export promotion is supported and encouraged by the respective governments. In Germany, very little government money is forthcoming for this purpose. The report said that the film export of the U. S. indicated the advantage that could be had by considerable official encouragement of the export business.

(Apart from allowing the American companies to operate jointly abroad under the

(Continued on page 14)

jerry Wald productions

A MEETING TO REMEMBER about "AN AFFAIR TO REMEMBER"

It's safe to say that, combined, Leo McCarey and I have spent at least 50 years in the picture business. We've had our share of hits, misses and near-misses. We've gloried in the credit of our successes and cursed the sales, advertising and publicity departments for our flops. We were human, we behaved like producers and directors.

But after what we saw and heard at 20th Century-Fox's home office about ten days ago, we're a couple of reformed guys. In short, we have seen the millennium and it worked us over!

Concerned about our first joint venture for 20th, Leo and I flew east to see what (if anything!) the boys back there were cooking for AN AFFAIR TO REMEMBER, starring Cary Grant and Deborah Kerr. We already knew how hard Harry Brand and his staff of specialists had worked on the picture, but—the eternal question—what about New York?

Traditionally skeptical when we started, our skepticism multiplied en route. Mentally unsettled with pre-release jitters, we even talked about a well-known producer's representative as a possible distribution consultant for AFFAIR.

Then came the day of the meeting with the New York bunch and—it was a mother-lovin' revelation! That's why Leo and I are taking this ad:

To thank them, and tell them and the industry at large that never in our careers have we been accorded such a turnout of organizational manpower for a single picture; never have we seen a home office function so magnificently in selling preparations, domestic and foreign opening plans, and in advertising, publicity and exploitation via every conceivable medium!

The following attendance list at a producer-home office meeting may be a commonplace to others at 20th, but to Leo and myself it was an unforgettable honor. We cannot help naming and feeling deeply grateful to:

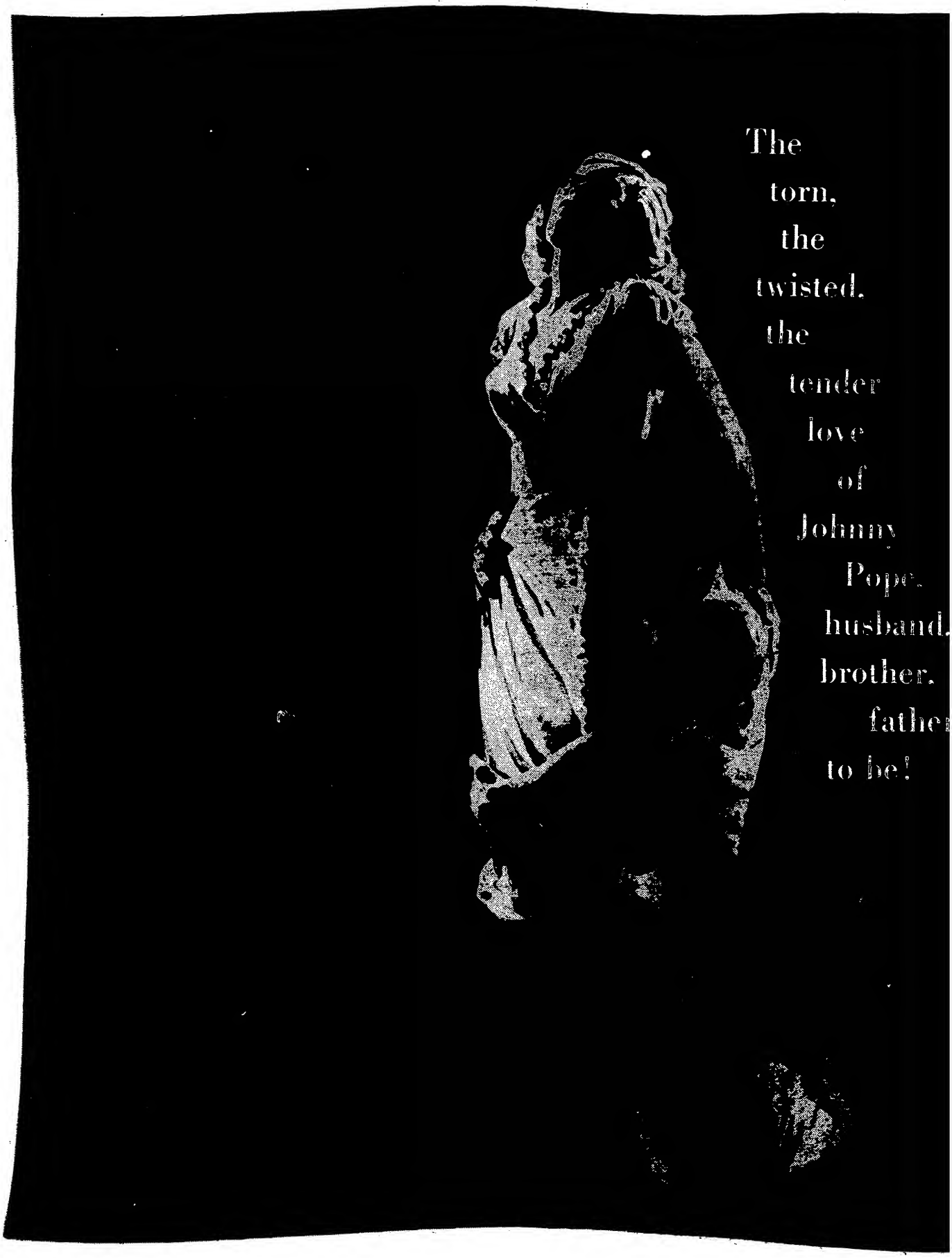
SPYROS SKOURAS, president
CHARLES EINFELD, vice-president
ALEX HARRISON, general sales manager
MURRAY SILVERSTONE, president 20th Century-Fox International Corp.
ERNEST TURNBULL, head of Hoyt Theatres, Australia
MARTIN MOSKOWITZ, eastern division manager
GLENN NORRIS, central-Canadian division manager
ABE GOODMAN, advertising director
ED SULLIVAN, publicity director
RODNEY BUSH, exploitation director
IRA TULIPAN, publicity manager
MAX STEIN, creative advertising manager
ED SOLOMON, assistant exploitation manager
JACK BLOOM, sales department circuit contact
EDMUND REEK, vice-president and producer of Fox Movietone News
EMANUEL SILVERSTONE, vice-president and general sales manager 20th Century-Fox International Corp.
LES WHELAN, advertising and publicity director for 20th's International Corp.
ALAN SILVERBACH, foreign sales supervisor
ROGER FERRI, editor of Dynamo
JOHN SPRINGER, magazine department manager
MARTIN MICHEL, radio and TV manager
NAT WEISS, assistant advertising manager

We were awed to find that each had a concrete, well thought out plan for the special handling of AN AFFAIR TO REMEMBER, and at the meeting each made further noteworthy contributions to the overall campaign.

Yes sir, we came, we saw, we were conquered and converted to 20th's distribution organization. It was truly a meeting to remember!

Jerry Wald Leo McCarey

P.S.—and an extra thanks to Buddy Adler and Lew Schreiber for their encouragement and valuable counsel.



starring

Eva Marie SAINT/Don MURRAY/Anthony FRANCIOSA/Lloyd NOLAN

NEXT at the Victoria Theatre, N.Y.... **SOON** at selected theatres everywhere!



20th Century-Fox presents

BUDDY ADLER'S

A HATEFUL OF RAIN

CINEMASCOPE

The motion picture that crosses a new boundary in screen entertainment!

reuniting the genius of

PRODUCER BUDDY ADLER / DIRECTOR FRED ZINNEMANN / SCREENPLAY BY MICHAEL VINCENTE GAZZO and ALFRED HAYES

who gave you "From Here To Eternity"!

'Sun' $30,000 Hub Ace; 'Man' Mighty 25G, 'Beau' Hotsy 21G, 'Carlo' 7½G

Boston, July 9.

Biz perking at b.o. with big pix and tourist influx. "Beau James" is hotsy at the Paramount and Fenway combo, and "Island In Sun" looks the leader at the Memorial. "Man On Fire" is solid at the State and Orpheum. "Monte Carlo Story" is thin at the Kinmore. "French They Are Funny Race" is neat at the Exeter. State and Orpheum have returned to weekday openings.

Holdovers are mixed with "Prince and Showgirl" mild at the Metropolitan and "Around World" tops in 13th at the Saxon. "20 Million Miles to Earth" is oke at the Pilgrim in second week. "Bed of Grass" is hold oke at the Trans-Lux in second. Hub has 15 first-run houses now going, largest number in history.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75) —"10 Commandments" (Par) (34th wk). Faltng to $4,500. Last week, $5,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"St. Joan" (UA) (2d wk). thin $3,500. Last week, $4,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (46th wk). Sturdy $17,000. Last week, $13,500.

Exeter (Indie) (1,200; 60-$1.25)— "French They Are Funny Race" (Cont) opened Sunday (7). Last week, "John and Julie" (Indie) (2d wk), mild $3,000.

Fenway (NET) (1,373; 60-$1.10)— "Beau James" (Par) and "Calypso Joe" (AA). Good $7,000. Last week, "Teenage Werewolf" (AI) and "Invasion Saucer-Men" (AI), $5,000.

Kenmore (Indie) (700; 85-$1.25) —"Monte Carlo Story" (UA). Fair $7,500. Last week, "Bachelor Party" (UA) (11th wk-5 days), $4,200.

Memorial (RKO) (3,000; 75-$1.25)—"Island In Sun" (20th). Big $30,000. Last week, "Bernardine" (20th) and "Lure of Swamp" (20th) (2d wk). $11,000.

Mayflower (ATC) (689; 65-95)— "Johnny Tremain" (BV) (2d wk). Fair $3,500. Last week, $6,000.

Metropolitan (NET) (4,357; 90-$1.25) — "Prince And Showgirl" (WB) and "Deep Adventure" (Indie) (2d wk). Mild $8,000. Last week, $14,000.

Paramount (NET) (1,700; 60-$1.10)—"Beau James" (Par) and

(Continued on page 22)

Stout Pix Boom Mpls.; 'D.I.' Handsome $14,000, 'Bernardine' Robust 12G

Minneapolis, July 9.

For a change business is booming again. Even though the current strong array of newcomers encountered a warm and sunshiny July 4 weekend that must have diverted a considerable amount of traffic to counter outdoor attractions and pursuits, this looks like the best loop boxoffice seven days in many a month from the standpoint of aggregate takings. Respect is demanded by such fresh entries as "Bernardine," "The D. I." and "Sweet Smell of Success," all of which will give excellent accounts of themselves, apparently thriving on the heavy competition.

Estimates for This Week

Academy (Mann) (847; $2.40-$2.65)—"Around World" (UA). This beautified and almost rebuilt Alvin tees off Friday (12) with an exclusive territory engagement of the Todd production on its 70m screen. One show a night, three matinees a week and all seats reserved. Advance sale is very big. Opening night taken over by Minnesota Editorial Assn. and a sellout.

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders" (Cinerama) (48th wk). Winding up a full year and still in the important money with no end of the run in sight. Hefty $13,500. Last week, $15,000.

Gopher (Berger) (1,000; 85-90)— "Something of Value" (M-G) (3d wk). Slumped after a healthy first week. Fair $3,000. Last week, $4,500.

Lyric (Par) (1,000; 85-90) — "Tammy and Bachelor" (U) (m.o.). Here after a tall initial-State seven days and continuing to click. Good $6,000. Last week, "Untamed Youth" (WB) and "Hooked" (Indie), $4,000.

Radio City (Par) (4,100; 85-90)— "The D. I." (WB). Stacks up as potent boxoffice, judging by fast getaway. Stout $14,000. Last week,

(Continued on page 22)

Broadway Grosses

Estimated Total Gross

This Week $745,000
(Based on 24 theatres)

Last Year $680,300
(Based on 22 theatres)

'Success' Sock $20,000, Philly

Philadelphia, July 9.

Biz is spotty this frame with long July 4th weekend resulting in exodus to nearby seashore resorts; local heat also hurt. Topping fresh product is "Sweet Smell of Success" at the Stanton. Jerry Lewis' p.a. hypoed the opening day of "Delicate Delinquent" at the Stanley while "Around World" and "Seven Wonders of World" also registered good takes. Trans-Lux, with reissue of "Bambi," is drawing good matinee trade.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80) — "Something of Value" (M-G). Great $16,500. Last week, "Designing Woman" (M-G) $5,500.

Boyd (SW-Cinerama) (1,430; $1.25-$2.60) — "Seven Wonders of World" (Cinerama) (63d wk). Very good $13,000. Last week, $7,500.

Box (20th) (2,250; 55-$1.80) — "Island in Sun" (20th) (3d wk). Holding up well, $28,000. Last week, $33,000.

Goldman (Goldman) (1,250; 65-$1.25)—"D.I." (WB) (2d wk). Fair $11,000. Last week, $19,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays) — "Green Man" (DCA) (6th wk). Strong $4,200. Last week, $4,500.

Mastbaum (SW) (4,370; 90-$1.49) —"Love in Afternoon" (AA) (2d wk). Slow $8,000. Last week, $12,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World" (UA) (28th wk). Excellent $16,000. Last week, $13,000.

Randolph (Goldman) (2,250; $1.40-$2.75) — "Prince and Showgirl" (WB) (2d wk). Poor $8,500. Last week, $12,500.

Stanley (SW) (2,900; 99-$1.49) — "Delicate Delinquent" (Par). Strong $18,000. Last week, "Beyond Mombassa" (Col), $9,000.

Stanton (SW) (1,483; 99-$1.49)— "Sweet Smell Success" (UA). Sensational $20,000. Last week, "20 Million Miles to Earth" (Col) and "27th Day" (Col), $16,000.

Trans-Lux (T-L) (500, 99-$1.80)— "Bambi" (BV) (reissue). Terrific $14,000. Last week, "Little Hut" (M-G) $3,500.

Viking (Sley) (1,000; 75-$1.40)— "Man On Fire" (M-G). Good $15,400. Last week, "Gunfight at O.K. Corral" (Par), $7,500.

Buff Perks; 'Fire' Hot $14,000, 'Prince' Smart 10G, 2d, 'Joan' Dull 2½G

Buffalo, July 9.

Biz is holding up strong with "Fire Down Below" stalwart at the Lafayette and "Island in Sun" bright in its second round at the Buffalo. Sole exception is "St. Joan," which is disappointing at the Cinema.

Buffalo (Loew) (3,000; 60-85)— "Island In Sun" (20th) and "Gun Duel in Durango" (20th) (4th wk). Bright $10,000. Last week, $15,000.

Paramount (ABPT) (3,000; 60-85) — "Delicate Delinquent" (Par) opened Monday. Last week, "Johnny Tremain" (BV) and "Men of Sherwood Forest" (Indie) (9 days). Potent $18,500.

Center (ABPT) (2,000; 60-85)— "Prince and Showgirl" (WB) (2d wk). Flashy $10,000. Last week, better than $13,000.

Lafayette (Basil) (3,000; 60-85)— "Fire Down Below" (Col). Stalwart $14,000. Last week, "20 Million Miles to Earth" (Col) and "The 27th Day" (Col). Topped $12,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World" (UA) (14th wk). Staunch $10,000. Last week, $13,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Seven Wonders of the World" (SW) (45th wk). Oke $7,000. Last week, $7,500.

Cinema (Martina) (450; 60-90)— "St. Joan" (UA). Disappointing, under $2,500.

'Bernardine' Brisk 14½G, Seattle; 'Love' Hotsy 6G

Seattle, July 9.

Weather was made to order for the outdoors over the holiday. But people who stayed at home also wanted to go some place. So the balance was in favor of show business with the overall take on the right side. Orpheum reopened this week after extensive redecorating and refurbishing.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "Around World" (UA) (12th wk). Great $14,000. Last week, $13,400.

Coliseum (Evergreen) (1,870; 90-$1.25) — "Bernardine" (20th) and "Way to Gold" (20th). Immense $14,500. Last week, "Monster Challenges World" (UA) and "Vampire" (UA), $9,100.

Fifth Avenue (Evergreen) (2,500; $1-$1.50) — "Fire Down Below" (Col) and "Burglar" (Col). Good $8,500. Last week, "Island in Sun" (20th) and "Two Grooms" (20th) (3d wk), $9,200.

Music Box (Hamrick) (850; 90-$1.25)—"Love in Afternoon" (AA). Good $6,000. Last week, "Johnny Tremain" (BV), $4,300.

Music Hall (Hamrick) (2,200; 90-$1.25) — "Something of Value" (M-G) and "Vintage" (M-G). Fair $6,500. Last week, "D.I." (WB) and "Duel Apache Well" (Rep) (2d wk), $8,400.

Orpheum (2,600; 90-$1.25) — "Sweet Smell Success" (UA) and "Gun Duel in Durango" (UA). Okay $8,000. Last week, dark.

Paramount (1,282; $1.20-$2.65)— "Cinerama Holiday" (Indie) (11th wk). Good $10,500. Last week, $9,000.

'Bernardine' Lush $19,500, Frisco

San Francisco, July 9.

First-run business is spotty, with some exhibs complaining about the long July 4 holiday while others are praising it. "Bernardine," the longrun "10 Commandments," "Seven Wonders" and "Around World" are powerful. "Fire Down Below" is okay at the Paramount. "Love In the Afternoon" at Golden Gate and "Man on Fire" at the Warfield are both disappointing.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Love In Afternoon" (AA) and "Dragoon Wells Massacre" (AA). Fair $14,000. Last week, "Lonely Man" (Par) and "Buster Keaton Story" (Par), $12,500.

Fox (FWC) (4,651; $1.25-$1.50)— "Bernardine" (20th) and "Way To The Gold" (20th). Excellent $19,500. Last week, "Island In Sun" (20th) and "Break In Circle" (20th) (3d wk), $14,000.

Warfield (Loew's) (2,656; 90-$1.25)—"Man On Fire" (M-G). So-so $12,500. Last week, "Something of Value" (M-G) (2d wk), $10,000.

Paramount (Par) (2,646; 90-$1.25) —"Fire Down Below" (Col) and "Last Man To Hang" (Col). Okay $15,000. Last week, "D.I." (WB) and "Counterfeit Plan" (WB), (2d wk), $12,000.

St. Francis (Par) (1,400; 90-$1.25) —"Prince and Showgirl" (WB) (2d wk). Nice $11,000. Last week, $16,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (33d wk). Terrific $21,500. Last week, $19,800.

United Artists (No. Coast) (1,207; 90-$1.25)—"Sweet Smell Success" (UA) and "Gun The Man Down" (UA) (2d wk). Satisfactory $9,750. Last week, $15,000.

Stagedoor (A-R) (440; $1.25-$2.20) — "Ten Commandments" (Par) (7th wk). Sock $8,500. Last week, $7,500.

Larkin (Rosener) (400; $1.25)— "Green Man" (DCA) (2d wk). Huge $6,000. Last week, $5,200.

Clay (Rosener) (400; $1.25)— "Fernandel the Dressmaker" (Indie) (4th wk). Fair $2,300. Last week, $3,000.

Vogue (S.F. Theatres) (364; $1.25)—"Gold of Naples" (DCA) (6th wk). Okay $2,900. Last week, $3,000.

Bridge (Schwarz) (396; $1.25)— "Third Key" (Rank). Good $3,200. Last week, "Nana" (Times) (5th wk), $2,200.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World" (UA) (28th wk). Smash $26,000. Last week, $27,000.

Rio (Schwarz) (397; $1.10)— "Naked Night" (Times) and "Great Adventure" (Indie). Nice $2,200. Last week, "Don Juan" (Indie) and "Vienna Waltzes" (Indie), $1,200.

'Success' Sweet $20,000, Det.; 'Prince' Sturdy 17G, 'Tremain' Rousing 12G

Detroit, July 9.

A great week is in prospect for most downtowners. "Around World 80 Days" had its best Wednesday, Thursday, Friday biz since it opened 28 weeks ago at the United Artists and is well on the way to a wham session. "Sweet Smell Success" lives up to its name at the Palms. "Prince and Showgirl" shapes good at the Michigan. "Johnny Tremain" looks good at the Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Island in Sun" (20th) and "Two Grooms for Bride" (20th) (4th wk). Swell $17,500. Last week, $21,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Prince and Showgirl" (WB) and "Spring Reunion" (UA). Strong $17,000. Last week, "Tammy and Bachelor" (U) and "Weapon" (Col) $16,000.

Palms (UD) (2,961; 90-$1.25)— "Sweet Smell Success" (UA) and "War Drums" (Indie). Terrific $20,000. Last week, "Lonely Man" (Par) and "Kettles on Old MacDonald's Farm" (U), $10,000.

Madison (UD) (1,900; $1.25-$2.75) —"10 Commandments" (Par) (33d wk). Great $15,000. Last week, $16,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Johnny Tremain" (BV) and "Tarzan and Lost Safari" (M-G). Big $12,000. Last week, "Rock All Night" (Indie) and "Dragstrip Girl" (Indie), $15,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World" (UA) (28th wk). Sock $25,000. Last week, $21,000.

Adams (Balaban) (1,700; 90-$1.25) — "Something of Value" (M-G) (3d wk). Down to $9,000. Last week, $10,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (48th wk). Fine $17,000. Last week, $18,000.

Krim (Krim) (1,000; $1.25)— "Strange One" (Col) and "Moonfleet" (M-G). Oke $8,000. Last week, "Barefoot Confessa" (UA) and "Moulin Rouge" (UA) (reissues) $4,300.

Key City Grosses

Estimated Total Gross

This Week $3,091,300
(Based on 23 cities and 260 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $3,154,400
(Based on 24 cities and 240 theatres.)

'Delinquent' Fast $16,000 Tops Pitt

Pittsburgh, July 9.

Long holiday weekend and fine weather were no help to business in general although under the circumstances things don't look too bad. Jerry Lewis' four stage shows at the Stanley on the Fourth helped his picture, "Delicate Delinquent," get off to fast start and "Sweet Smell of Success" got b.o. notices which with marquee draft will enable it to wind up okay. "Island in Sun" winding up fourth stanza at Harris satisfactorily, and while "Bernardine" is dropping in second it's still strong enough to stick again.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)— "Bernardine" (20th) (2d wk). Will dip just under $10,000. Last week, fine at almost $16,000.

Harris (Harris) (2,165; 80-$1.25) —"Island in Sun" (20th) (4th wk). Figures to close out at nearly $8,000, not bad. "Fire Down Below" (Col) comes in Friday. Last week, "Island" $11,500.

Guild (Green) (500; 85-99) — "Gold of Naples" (DCA) (2d wk). Heading for okay $2,800. Last week, fine $3,700.

Penn (UA) (3,300; 80-$1.25) — "Sweet Smell Success" (UA). Burt Lancaster and Tony Curtis are heavy artillery and critics gave it a brisk send-off. Staying nine days and in that stretch should crack $15,000. Last week, "Something of Value" (M-G) (2d wk). Better than $8,000.

Nixon (Rubin) (1,400; $1.50-$3)— "Around World" (UA) (13th wk). Holiday extra shows helped and still in the chips. Up to $16,500. Last week, $15,000.

Squirrel Hill (SW) (900; 85-99)— "Strange One" (Col) (2d wk). Fair $3,000. Last week, nearly $4,000.

Stanley (SW) (3,800; 80-$1.25) — "Delicate Delinquent" (Par). Jerry Lewis in person at four shows opening day, on the Fourth, accounted for nearly $6,000 and on strength of that the week should show at least $16,000. Ought to hold at that figure. Last week, "Johnny Tremain" (BV). Disappointing $4,500.

Warner (SW) (1,500; $1.25-$2.50) — "Ten Commandments" (Par) (17th wk). Picking up again and will yield fine $15,000 on the session. Last week over $13,500.

'TAMMY' TASTY 14G, DENVER; 'MAN' 7½G

Denver, July 9.

"Tammy and the Bachelor" at Paramount is leading the town and stays. Others holding include "Delicate Delinquent" at the Denham, "Man on Fire" at the Orpheum and "Around the World" going into ninth week at the Tabor.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)— "Johnny Tremaine" (BV) (3d wk). Good $3,000. Last week, same.

Centre (Fox) (1,247; 70-$1.25)— "Island in Sun" (20th) (4th wk). Fair $8,000. Last week, $10,500.

Denham (Cockrill) (1,428; 70-90) —"Delicate Delinquent" (Par). Fine $11,000 and holding. Last week, "Lonely Man" (Par) $5,500.

Denver (Fox) (2,525; 70-90)— "Fire Down Below" (Col) and "Phantom Stagecoach" (Col). Good $11,000. Last week, "Bernardine" (20th) and "Lure of Swamp" (20th) (2d wk), $9,500.

Esquire (Fox) (742; 70-90)—"Albert Schweitzer" (Indie) (2d wk). Fair $2,250. Last week, $2,500.

Lakeshore Drive-In (Monarch) (1,000 cars; 75) — "Oklahoman" (AA) and "Last of the Badmen" (AA). Fine $10,000. Last week, "Delinquents" (UA) and "Ballout at 43,000 Feet" (UA), $7,500.

Monaco Drive-In (Wolfberg) (800 cars; 75)—"Trooper Hook" (UA)

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'Sun' Robust $23,000, Toronto; 'Bernardine' Boff 25G, 'Value' 14G

Toronto, July 9.

On newcomers, "Island in the Sun" is off to a socko start for evening weekend turnaway biz, and "Bernardine" also hefty in three-house combo. On holdovers, "Something of Value" is also holding its own in second stanza, with "Tammy and the Bachelor" also hep in second frame. Showing no change to lusty biz is "Doctor in the House," this for fourth stanza, with "Happy Road" also neat in second frame.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1)— "Island in Sun" (20th). Sock $23,000. Last week, "Saint Joan" (UA), bad $7,000.

Christie, Hyland (Rank) (877; 1,357; $1) — "Doctor at Large" (Rank) (4th wk). Holding hep at $10,000. Last week, same.

Century, Downtown, Glendale, Midtown, Oakland, Odeon, Scarboro, State (Taylor) (1,558; 1,054; 995; 1,039; 1,393; 755; 694; 698; 50-75)—"Shoot-Out at Medicine Bend" (WB) and "Spoilers of Forest" (Rep). Light $15,500. Last week, "Voodoo Island" (UA) and "Pharaoh's Curse" (U) (reissues), $14,000.

Eglinton, Towne, Westwood (Taylor) (1,080; 693; 994; $1)—"Happy Road" (M-G) (2d wk). Slipping to $9,000. Last week, $15,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75)— "Bernardine" (20th). Big $25,000. Last week, "Face in Crowd" (WB) (2d wk), $11,000.

Imperial (FP) (3,344; 60-$1.10)— "D. I." (WB) (2d wk). Sad $3,500 for three days. Last week, $11,000.

Loew's (Loew) (2,096; 75-$1.25) —"Something of Value" (M-G) (2d wk). Swell $14,000. Last week, $20,500.

Tivoli (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (64th wk). Okay $6,000. Last week, $7,000.

University (FP) (1,536; 60-$1)— "War and Peace" (Par) (2d wk). First time at pop prices, holding at $7,000. Last week, $10,000.

Uptown (Loew) (2,098; 60-$1)— "Tammy and Bachelor" (U) (2d wk). Neat $7,500. Last week, $10,500.

York (FP) (877; $1.25-$2) — "10 Commandments" (Par) (33d wk). Steady $4,500. Last week, same.

HEAT TAKES BANG OUT OF B.O.

Chi Soars; 'Value' Smooth $38,000, 'Tremain' Terrif $22,800, 'Fire' Hot 33G, 'Beau' Tall 17G, 'Pride' 48G, 2d

Chicago, July 9.

More potent product entered over the holiday weekend to give the Loop its third consecutive week of soaring grosses. Meanwhile, Universal releases its second multiple first-run package, "Tammy and Bachelor" with "Midnight Story," in 21 outlying theatres with its chief rival, "D.I.," breaking simultaneously in 50 nabe theatres after its successful downtown run here. "Tammy"-"Story" combo is grossing approximately 50% higher than normal for subsequent runs and considerably better than the last Universal package, "Joe Butterfly" and "Kelly and Me." Estimated take is $91,000 for initial frame.

"Something of Value" gets off to a hefty start at the Woods for $38,000, while "Johnny Tremain" with "Gun Duel in Durango" looks like a mighty $22,800 first framer at the Roosevelt with holdouts forming in the morning hours. "Fire Down Below" rounds first at the Chicago for a very nice $33,000, while the Esquire gets a grand slam $17,000 to start with "Beau James." "Calypso Heat Wave" with "Ride the High Iron" beats out a tepid tattoo at the Monroe for $4,500 for first, and "Beast of Hollow Mountain" with "Boss" shapes a pleasant $5,600 at the Grand for its initial frame. "Invitation to Dance" starts with an agile $4,500 at the World. "Papa, Mama, Maid and I" looks bright at the Carnegie for $2,500.

Second framers are still the heavyweights on the scene here, with both "Pride and Passion" at the State-Lake and "Silk Stockings" at the Loop sock draws. "St. Joan" looks relatively tame at the Garrick in same frame.

Roadshows continue with good to capacity grosses, while "Island in Sun" at the Oriental manages a durable fourth frame at the Oriental, and "Gunfight at O. K. Corral" winds up with six weeks at United Artists. "Green Man" in third frame at the Surf holds as the hottest art house product in town.

Estimates for This Week

Carnegie (H&E Balaban) (480; 90)—"Papa, Mama, Maid and I" (Teltel). Neat $2,500. Last week, "It Happened in Park" (Indie) (2d wk), $2,300.

Chicago (B&K) (3,900; 90-$1.50)—"Fire Down Below" (Col). Glowing $33,000. Last week, "Bernardine" (20th) (2d wk), $17,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Beau James" (Par). Dandy $17,000. Last week, subsequent run.

Garrick (B&K) (850; 90-$1.25)—"St. Joan" (UA) (2d wk). Slight $6,500. Last week, $10,000.

Grand (Indie) (1,200; 90-$1.25)—"Beast of Hollow Mountain" (UA) and "Boss" (UA). Comfortable $5,600. Last week, "Sierra Stran-

(Continued on page 22)

'Bernardine' Wow $8,000, Omaha; 'Delinquent' Hep 5G, 'Value' Smart 4½G

Omaha, July 9.

Biz is looking up at the downtown first-runs this week, with "Bernardine," great at the Omaha, setting the pace. "Delicate Delinquent" is loud at the Brandeis, and "Something of Value" is scoring at the State. "Island in Sun" slipped to moderate in its second stanza at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Delicate Delinquent" (Par) and "Weapon" (Rep). Strong $5,000. Last week, "Public Pigeon No. 1" (RKO) and "Young Stranger" (RKO), $3,200.

Omaha (Tristates) (2,066; 75-90)—"Bernardine" (20th). Fine $8,000. Last week, "Kettles on MacDonald's Farm" (U) and "Men Afraid" (U), $4,500.

Orpheum (Tristates) (2,980; 75-90)—"Island in Sun" (20th) (2d wk). Fair $7,500 after $12,000 bow.

State (Goldberg) (850; 75-90)—"Something of Value" (M-G). High $4,500. Last week, "Johnny Tremain" (BV); $3,500.

'Fire' Torrid $12,000, 'Prince' Oke 8G, Balto

Baltimore, July 9.

With a number of new, healthy entries to brighten the scene and a slight hike in pre-Fourth attendance, the biz picture was slightly up here. "Fire Down Below," at the Hippodrome made a hefty showing and "Prince and the Showgirl," at the Stanley is sturdy. "Sweet Smell of Success," is bright at the New and "The Miller's Beautiful Wife," at the Cinema is nice.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Island in Sun" (20th) (4th wk). Good $7,000 after $11,000 last week.

Cinema (Schwaber) (460; 50-$1.25)—"Miller's Beautiful Wife" (DCA). Nice $3,500. Last week, "For Whom Bell Tolls" (Par), $2,500.

Film Centre (Rappaport) (890; 50-$1.25)—"Around World" (UA) (29th wk). Solid $10,500 after near same last week.

Five West (Schwaber) (560; 50-$1.25)—"Green Man" (DCA) (5th wk). Good $3,000 after $3,100 in last frame.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Fire Down Below" (Col). Hot $12,000. Last week, "Johnny Tremain" (BV) (2d wk), $6,000.

Mayfair (Hicks) (980; 50-$1.25)—"Joe Butterfly" (U) (2d wk). Okay $3,000 after $6,000 last week.

New (Fruchtman) (1,600; 50-$1.25)—"Sweet Smell of Success" (UA). Hefty $12,000. Last week, "She Devil" (20th) and "Kronos" (20th), $6,000.

Playhouse (Schwaber) (410; 50-$1.25) — "Bachelor Party" (UA) (4th wk). Staunch $4,100 after $4,300 in third.

Stanley (SW) (3,200; 50-$1.25)—"Prince and Showgirl" (WB). Happy $8,000. Last week, "D.I." (WB), same.

Town (Rappaport) (1,400; 50-$1.25) — "Something of Value" (M-G) (2d wk). Fine $6,500 after $11,000 in first.

'Oklahoman' Sock $18,000, Kaycee

Kansas City, July 9.

Some big ones moved in for the holiday week and are making strong showings. "Bernardine" in four Fox Midwest houses may be big enough for a holdover. "The Oklahoman," in four Dickinson theatres, may hit a record week in these situations, held down lately by rain. "Prince and the Showgirl" at the Paramount and "Man on Fire" at the Midland both pleasant. Weather turning from heavy rain to more seasonal warm temperatures, a boon to theatres.

Estimates for This Week

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c person)—"The Oklahoman" (AA) and "Footsteps in Night" (AA). Fancy $18,000, biggest yet in this hookup, helped by holiday play and absence of rain. Last week, "Bail out at 43,000" (UA) and "Gun Duel at Durango" (UA), nice $12,000.

Kimo (Dickinson) (504; 75-90)—"African Queen" (UA) and "Moulin Rouge" (UA) (reissues) (3d wk). Oke $900. Last week, $1,000.

Midland (Loew) (3,500; 60-80)—"Man on Fire" (M-G) and "Lawless Eighties" (Rep). Hearty $9,500. Last week, "Bachelor Party" (M-G) and "A Woman's Devotion" (Rep) same.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Holiday" (Cinerama) (18th wk). Satisfactory $10,000. Begins final six weeks. Last week, same.

Paramount (UP) (1,900; 75-90)—"Prince and Showgirl" (WB). Moderately good $8,000. Last

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N.Y. SHOWCASES MISS FIREWORKS

The July 4th holiday period resulted in a slight pickup in Broadway film business, but the anticipated mighty surge did not materialize. As a matter of fact, a number of Main Stem operators expressed disappointment in the holiday stanza wicket activity. Boxoffice results were generally termed "pleasant but not spectacular." Good weather plus the four-day holiday from Thursday to Sunday, which many firms permitted, drove New Yorkers in droves to the beaches and the countryside. The tourist influx apparently found other Gotham attractions more appealing than the film houses.

Biz did not come near to the powerful spurt experienced last year when July 4th came out on a Wednesday. In addition to preventing a mass exodus from the city because of the mid-week timing, last year's July 4th holiday was accompanied by rain, the film industry's best ally during the summer months.

Despite the generally offish results, a number of attractions were able to buck the trend. "Pride and the Passion," at the Capitol, chalked up a strong $74,000 for its initial holdover week after scoring $110,000 for the opening round. The Alan Freed rock 'n' roll stage show at the Paramount, coupled with the critically-rapped "Beginning of the End," was just right for the vacationing teenagers who showed their appreciation to the tune of $120,000, best take at the Par since the previous Freed rock 'n' roll outing.

"The Delicate Delinquent," Jerry Lewis' first Dean Martin-less picture, scored a fancy $32,000 in its opening round at the Mayfair and is apparently proving a solid family entry during the vacation period. "The Prince and the Showgirl," at the tourist mecca Radio City Music Hall, continues its brisk pace with a mighty $148,000 for its fourth round. The hard-ticket entries, particularly "Around the World in 80 Days" at the Rivoli, showed continued power. "80 Days" racked up a capacity $48,000 for its 38th week. "Seven Wonders" at the Warner brought in $34,300 for 15 shows and "10 Commandments" at the Criterion tallied $44,500 for 16 shows.

"Sweet Smell of Success," despite controversy surrounding film, is proving good b.o. at Loew's State with $33,000 for its first followup round. "Island in Sun" at Roxy is holding its own with a strong $78,000 for current round.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Beau James" (Par) (3d wk). Second session ending today (Wed.) looks to hit fine $29,000 or near. Opening session scored $33,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Nana" (Times) (13th wk). The 12th stanza ended Thursday (4) was good $6,000 as compared with $6,200 for previous round. Stays until July 21 when "Lovers' Net," (Times), another French import, opens.

Baronet (Reade) (430; $1.25-$1.80)—"French They Are A Funny Race" (Cont) (8th-final wk). The seventh canto ended Monday (8) with fair $3,900. Sixth round was good $4,700. Continues until Thursday (11) when "Maid in Paris" (Cont) moves in.

Capitol (Loew) (4,820; $1-$2.50)—"Pride and Passion" (UA) (3d wk). First holdover session winding up tomorrow (Thurs.) looks headed for a big $74,000. Initial round which included July 4th was a mighty $110,000. "Pride" is scoring best biz at this house in months and stands a chance to finish among the three or four biggest pix to play the house.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (35th wk). This round winding up tomorrow (Thurs.) is seen heading for $44,500 for 16 shows. The previous round was great $45,000 for 17 shows.

Fine Arts (Davis) (468; 90-$1.80)—"Torero" (Col) (8th wk). Seventh inning concluded Monday (8) dipped to $5,400 after solid $9,500 for previous round. Continues until July 28.

55th St. Playhouse (E-F) (300; $1.25-$1.50)—"The Rising of the

(Continued on page 22)

L. A. Zooms; 'Gunfight' Loud $31,400, 'Success' Stout $26,600, 'Fire' Torrid 23G, 'Beau' Big 14G, 'Prince' Mild 17G

Los Angeles, July 9.

Despite torrid weather offsetting some anticipated holiday biz, first-run grosses are zooming this frame to hit the 1957 high with a tremendous $291,100 expected. "Gunfight at O.K. Corral," paired with "Crowded Paradise," leads the regular field for a fancy $31,400 at the State, New Fox and Wiltern for first week of its moveover engagement.

"Sweet Smell of Success" and "Fort Laramie" are outstanding and shape toward a stout $26,600 in four situations, followed by "Fire Down Below" and "Utah Blaine" which are racking up a nifty $23,000 in three houses. "Prince and the Showgirl" is trailing with a moderate $17,100. in sight at a trio of sites. "Beau James" looks to a good $14,000 at the Hollywood Paramount.

"Pride and Passion" is showy at $25,000 in second frame at the Fox Willshire, while "Island in the Sun" should hit a strong $19,000 in fourth week at the Chinese. Among the longruns, "Seven Wonders" is tops at $41,400 at the Warner Hollywood, "Around World" should do a fine $27,000 at the Carthay while "10 Commandments" is registering an excellent $20,000 at the Warner Beverly.

Estimates for This Week

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Beau James" (Par). Good $14,400. Opened with benefit preem, $15,000. Last week, "Gunfight at OK Corral" (Par) (6 days, 5th wk), $10,050.

Pantages (RKO) (2812; $1.10-$1.75)—"Man on Fire" (M-G). Disappointing $8,000. Last week, "Something of Value" (M-G) (5 days, 4th wk), $5,900.

Downtown Paramount, Ritz, Vogue (ABPT-FWC) (3,300; 1,330; 825; 80-$1.80)—"Prince and Showgirl" (WB). Moderate $17,100. Last week, D'town Par, Vogue with Wiltern, "The D.I." (WB) and "Counterfeit Plan" (WB) (2d wk), $17,100.

Orpheum Hawaii, Uptown, Loyola (Metropolitan-G&S-FWC) (2,213; 1,106; 1,715; 1,248; 80-$1.80)—"Sweet Smell of Success" (UA) and "Fort Laramie" (UA). Stout $26,500. Last week, Orpheum, Hawaii, Uptown, "Monster That Changed World" (UA) and "The Vampire" (UA), $15,200.

Downtown, Hollywood, Fox Beverly (SW-FWC) (1,757; 756; 1,334;

(Continued on page 22)

'Cinerama Holiday' Wow 30G, Cleve.; 'Man' 11½G

Cleveland, July 9.

"Cinerama Holiday" is making the biggest noise here for the Palace with a pinwheeling take for the first nine days. It also raised about $5,000 in a benefit preem for the Cleveland Museum of Natural History.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"Island in Sun" (4th wk). Satisfactory $13,000. Last week, $16,500.

Hippodrome (Telem't) (3,700; 70-$1)—"Bernardine" (20th). Smart $18,000. Last week, "Joe Butterfly" (U), $10,000.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (3d wk). Great $23,000. Last week, same.

Palace (S-W Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (2d wk). Lofty $30,000 for the first nine days. Last week, final three days of "This Is Cinerama," good $13,000.

State (Loew) (3,000; 70-90)—"Man on Fire" (M-G). Fairish $11,500. Last week, "Something of Value" (M-G) (2d wk), $10,000.

Stillman (Loew) (2,700; 70-90)—"Sweet Smell of Success" (UA). Solid $15,000. Last week, "Giant Claw" (Col) and "Night World Exploded" (Col), $13,000.

'Bernardine' Fat 14G Leads L'ville

Louisville, July 9.

Rialto, big Fourth Avenue seater, is drawing the trade this week with "Bernardine." Pat Boone and supporting names are pulling the teenagers, who seem to have coin to spend when it's an item they want. "Man on Fire" is sluggish at Loew's, while "Joe Butterfly" at the Kentucky is shaping okay.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (900; $1.25-$2.40) — "Around World" (UA) (6th wk). Showing weekend strength at $12,000, same as last week.

Kentucky (Switow) (1,000; 50-85)—"Joe Butterfly" (U). Nice $6,000. Last week, "Man Afraid" (U) and "Kettles on Old MacDonald's Farm" (U), same.

Loew's (United Artists) (3,000; 74-99) — "Man on Fire" (M-G). Slow $3,500. Last week, "Something of Value" (M-G). Virile $11,000.

Mary Anderson (People's) (1,000; 50-85) — "Prince and Showgirl" (WB). Excellent $8,000 in sight. Last week, "Monkey on Back" (UA). Modest $4,500.

Rialto (Fourth Avenue) (3,000; 50-85) — "Bernardine" (20th) and "Lure of Swamp" (20th). Sock $14,000. Last week, "Johnny Tremain" (BV) and "Spoilers of Forest" (20th). Healthy $10,000.

'SUN' BRIGHT $14,000, PROV.; 'VALUE' HOT 11G

Providence, July 9.

Improved pic fare has mainstemmers giving the shore resorts some stiff competition for a change and all stands are on the hopefully happy side. RKO Albee is the topper with "Island in The Sun." Loew's "Something of Value," Strand's "Gunfight at the O.K. Corral" and Majestic's "Prince and the Showgirl" are all strong.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Island In Sun" (20th) and "Rebel In Town" (UA). Solid $14,000 Last week, "China Gate" (20th) and "Shadow of Fear" (UA), dead $4,000.

Avon (L-G) (527; 60-90)—"The Green Man" (DCA). Fairly good $2,000. Last week, "Last Holiday" (S) and "Mr. Hulot's Holiday" (GBD), summery $1,800.

Majestic (S-W) (2,200; 65-80)—

(Continued on page 22)

'Delinquent' Smash 19G Ups Cincy; 'Fire' Sultry 11G, 'Bernardine' 10G, 2d

Cincinnati, July 9.

"Delicate Delinquent," with two days of personals by starrer Jerry Lewis, a holiday zoomer in the flagship Albee, is big contributor this week to whopper total for major houses. "Fire Down Below," the only other new bill, shapes hotsy at Keith's. "Bernardine" at the Palace and "Something of Value" in the Grand, loom okay second rounders.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Delicate Delinquent" (Par). Smash $19,000, swelled by stage appearances of Jerry Lewis Friday and Saturday (5-6) at $1.25-$1.50 scale and 50c for juves. Last week, "Island in Sun" (20th) (3d wk), six days, $9,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (57th wk). Great $18,000 after $19,000 last week.

Grand (RKO) (1,400; 90-$1.25)—"Something of Value" (M-G) (2d wk). Pleasing $7,000 trailing $11,500 bow.

Keith's (Shor) (1,500; 75-$1.25)—"Fire Down Below" (Col). Swell $11,000. Holds. Last week, Johnny Tremain" (BV) (2d wk), six days, $6,500.

Palace (RKO) (2,600; 90-$1.25)—"Bernardine" (20th) (2d wk). Good $10,000. Last week, $14,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (4th wk). First half surge points to third straight climb over preem to $19,000, shading last week's wham $18,700.

On Present Pace & Comparative Data Par Sees 'Commandments' Gross Sure To Tally $50,000,000 to $60,000,000

By comparing the boxoffice results of "10 Commandments" with its up-to-now all-time top grosser, "The Greatest Show on Earth," another Cecil B. DeMille production, Paramount is not only confident that the Moses saga will surpass "Greatest Show's" world-wide film rental gross of $25,000,000 but foresees between $50,000,000 and $60,000,000.

With only 150 "10 C's" engagements in the U. S. and Canada, the film company already has $8,500,000 in film rentals in the till. The picture will start 200 additional runs during July and August, including several multiple engagements on an intra-city basis.

Highlights of the comparison between "10 C's" and "Greatest Show" in key city runs reveal the following:

On the basis of a single run in N. Y. at the Criterion Theatre, "10 C's" scored $950,000 in film rentals at the end of its 32d week. In contrast, the total cumulative film rental in the N. Y. area for "Greatest Show," representing some 600 to 700 engagements, was $1,300,000. "10 C's," of course, is continuing indefinitely at the Criterion.

In Boston, "10 C's" chalked up $450,000 in four engagements as of June 15. The cumulative total film rentals for all runs in the Boston area for "Greatest Show" was $570,000. Ten runs in Buffalo gave "10 C's" $240,000 in film rentals as compared with "Greatest Show's" tal earnings of $230,000. In Cincy, "10 C's" brought in $265,000 for 11 runs while total "Greatest Show" bookings amounted to $315,000. Cleveland's three runs of "10 C's" resulted in $300,000; total runs for "Greatest Show" drew $350,000. The same pattern is noted in Washington, Detroit, Jacksonville, St. Louis, Los Angeles and Chicago.

Just starting to move into subsequent runs, "10 C's" is showing an amazing pull in local nabes despite the long downtown runs. For example, in two neighborhood houses in Cleveland—the Granada and the Park—the DeMille epic nabbed a combined total of $24,000 for the first week. Even on big pictures these houses rarely score more than $7,500 as a combo.

Paramount is following no set pattern in releasing "10 Commandments." In each area, it is following a policy which it feels will give the picture the best chance. For example, while there's been only one run in N. Y., there have been 32 engagements in the Jacksonville, Fla., territory.

Five-Zoned Philly

As a result of a court decision in Philadelphia, Par divided the city into five zones in each of which it licensed one exclusive additional special engagement to the best bidder. Eleven exhibitors in Philly charged in court that the new pattern would upset the usual system of day-and-date bookings that followed 28 days after the first run. They charged, too, that in adopting the zoning system, Par in effect was granting clearance to theatres not in substantial competition because they were so far away from each other.

DAKOTA'S HOLDOUT ALSO DROPS FAST TIME

Minot, N. D., July 9.

After being in effect for a month, daylight saving time has been junked in this city of 30,000, one of North Dakota's largest towns.

The city council by a vote of 8 to 6, with all aldermen present for the first of three times that the matter has been considered, finally heeded petitions with 1,500 signers plus wishes of the Chamber of Commerce, comprising business and professional men, and did away with the fast time.

In so doing, the aldermen reversed three previous actions in DST's favor.

They followed the lead of more than 25 other North Dakota towns that have dropped DST after brief experience with it.

RANK'S 'LOOK WHAT'S COMING' BALLY SHORT

Following the 20th-Fox "Big Show" pattern, Rank Film Distributors of America has prepared an advance attractions short and will screen it in all exchanges for exhibitors during July and August. Subject is called "Full Screen Ahead" and was prepared in London.

The short runs 20 minutes and includes excerpts from various upcoming Rank attractions in color and black-and-white, according to Kenneth Hargreaves, RFDA topper.

Sales chief Irving Sochin said the Rank films would "play an important role in the revival of attendance in theatres" during the summer months and the early Fall. This, traditionally, is the time when business picks up.

Big Hoopla for Denver Preem of UI's 'Passage'

Denver, July 9.

The Mile High City is vacuuming a well-used red carpet for the summer's second film premiere on July 17 at the Paramount. Pic is UI's "Night Passage," starring James Stewart and Audie Murphy, both of whom will personal at the premiere. For the opening, the Rio Grande Railroad's Prospector will change its name for the run from Salt Lake City to Denver the night of July 15, bearing a banner which will proclaim it as the "Night Passage Special." Train will leave Salt Lake at 5 p.m. arriving in Denver at 8:25 a.m. July 16. Celebs aboard will include Audie Murphy, Utah's Gov. George Clyde, and former Colorado Gov. Edwin C. Johnson. Salt Lake film critics Howard Pearson (Deseret News) and James England (Salt Lake Tribune) will be special guests.

Ex-Gov. Johnson, who played a bit as a telegrapher in "Night Passage," will receive a special plaque from UI, engraved with a telegraph key.

'Nun's Story'

Continued from page 3

glowing reviews in the Catholic press. No decision has been made on whether to present it in black-and-white or in color.

"To shoot a picture in Africa without color doesn't seem like such a good idea," he commented. "On the other hand, to use color in the convent might tend to "pretty up" the scenes. I don't know yet which way we'll go." He admitted having toyed with the idea of using black-and-white and color in the film.

Zinnemann's latest is "A Hatful of Rain" for 20th-Fox, which is due for release soon. It is the first major company release dealing with the narcotics theme since the Code lifted its taboo on dope subjects. Zinnemann said he was extraordinarily pleased with the performances he got out of his actors in the picture.

Film is an extension of the documentary technique which Zinnemann originated in such productions as "The Search" and "The Men."

He said cooperation of the Church in the making of "The Nun's Story" was an absolute necessity, and he valued it highly. "If we didn't have that cooperation it'd be like making 'From Here To Eternity' without the help of the Army," he said.

After "Nun's Story," Zinnemann plans to undertake his first picture as an indie, "The Sundowners," for Warner Bros. It'll be made via his FRZ Co., and will star Deborah Kerr.

U's Producers

Continued from page 3

make about three pictures a year to fulfill the company's program of 30 to 34 pictures. Under the indie participation method, according to Daff, it represents the work of a man doing a job personally while the staff producer system marks the accomplishment of an organization.

While holding the line against participation for producers, U has no objection to giving them to certain performers. As a matter of fact, it was U that originated the system by arranging the highly successful agreement with James Stewart. It has similar deals on a multiple picture basis with James Cagney, Audie Murphy, Lana Turner and several others.

Karlovy Prizes Cut From 25 to 4

37 Countries Enter Films—U.S. Treatment Irks Festival—Czechs to Build Film Palace

By GENE MOSKOWITZ

Karlovy Vary, July 9.

Tenth Karlovy Vary Film Festival of Czechoslavakia opened Saturday afternoon (6) with a local pic "Svejk" (The Good Soldier Schweik) of Karel Stekely.

This pre-World War I watering spot (ex-Carslbad) now has "A" rating for itself from the Federation of International Film Producers and from even-other-years is now an annual.

In keeping with the "A" competitive status, the prizes have been cut from 25 to four. Previously it was hard not to cop a kudo here. It remains to be seen whether party line slants influence prizes. There will be a Grand Prix plus three others at the discretion of an international jury (but mostly of satellite and Russian makeup). Films having social themes may automatically rate above "escapism."

Fest prexy, Jan Sedlacek, is piqued at what he considers the cavalier fashion in which the Motion Picture Export Assn. is handling its "possible" participation.

Screenings are still in the rather stuffy converted ballroom of the ex-Pupp Hotel now the Moskva Palace. Sedlacek told VARIETY that a special Film Palace would be built next year for the '58 fest which would cost $1,000,000. Meanwhile, showings of CinemaScope features are held in the immense outdoor arena which holds 2,000 people. Echo troubles have been resolved.

There are 37 countries entered here so language complicates. An interpreter reads Czech subtitles at every screening. Ceremonial speeches are still conventional before each pic, and still tend to become "dialectical."

All delegations eat together at separate tables, with their country's flag perched on the table. It is easy to approach members of all the delegations. The U.S. "delegation" at the moment comprises one, namely this VARIETY reporter. Marc Spiegel will fly in this week for one day to show an American pic if the impasse is cleared up.

Some of the pix shown will be: "Typon A Nagasaki," "Le Sorcieres De Salem" (Witches of Salem), the pic version of the Arthur Miller play "The Crucible," and "Mort En Fraud" (Fraudulent Death) by France, "Il Piu Bella Momento" (Most Beautiful Moment) and "Souvenirs D'Italie" from Italy, "Springtime of Life" from Argentina, "Juha" in CinemaScope from Finland, "Doctor At Large" from England, "Beseiged House" from Brazil, "Orgullo" from Spain, "Sacred Testament" from Austria, "Felix Krull" from West Germany, Red China's "New Year Sacrifice," "The Northern Veil" from India, "Typhoon 13" from Japan, "Big and Small" from Yugoslavia, and "Prologue" from Russia. Fest winds July 21.

'80 DAYS' INTO TOKYO

Set for 16 Weeks Minimum Run In 35m Version

Tokyo, July 9.

"Around the World in 80 Days" will reopen the CineStage Picadilly in downtown Tokyo July 20 booking in advance for 16 weeks. Film will be shown in a 35m version instead of the original 70m. Todd-AO edition. Renovated theatre is too small for the mammoth curved screen.

Tickets in the 1,389 seater are classified in seven price brackets, ranging from 210 yen (58 cents) to 800 yen ($2.22). No newsreels or short subjects will be shown with the film.

Japan is the fourth country to exhibit "80 Days," following the U.S., France and Britain.

Booz Report

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cities for test operations.

Next four months: Establish labor relations policy.

Next four: Schedule and commence test operations.

Next 12 months: Trail and evaluation.

Next five months: First expansion to five or six additional cities.

Next five to six months: Second expansion.

The foregoing would wrap up Part One. Thereafter would come the drastic streamlining—the paring of exchanges in favor of the physically limited regional office setup, presumably similar to the Buena Vista (Walt Disney) organization.

Management engineering firm made separate reports, each company individually having been given breakdowns on its own expenses in comparison with the averages of all others combined. It was reported that Metro and 20th-Fox have the highest exchange overhead.

Company presidents and distribution officials through the years have resisted all suggestions for cutting down on field forces. They've contended the picture business is unique and that office representation in each key area is essential.

Another factor is that each company has feared that to shutter operations in a certain town would mean loss of business to rival outfits which remained open. In light of this it's significant that Booz, Allen underlines the desirability of unanimous participation in the efficiency drive.

Impressive to observers is the detailed nature of the report. Specific money figures are given in relation to operations in each area; vague generalities are for the most part eschewed.

The report is now the subject of much skull practice by company execs intra-murally. Decisions on what, if any, part of the economy program will be adopted await extensive consideration and formal pro-&-con airings at future MPAA meetings.

Heirs of Toll

Continued from page 7

it would favor a toll-tv trial "if there were some way of instituting tests which would aid the Commission in its decision and which would aid the Commission in its decision and which would not hurt the public." However, it added, careful analysis of the problem had led it to conclude that "no trial demonstration would serve as a litmus-paper test that would indicate to the Commission how pay television would operate under full authorization."

CBS added that, when confronted with an unmarked bottle, "there are measures short of drinking a little of the contents to determine whether it is a mouthwash or poison."

ABC, urging dismissal of the proceedings, suggested that the entire issue be determined by the Congress. It also told the FCC that "It now appears that the majority of the proponents no longer believe that broadcast channels are needed for the service they propose to proyide; they contend that it can be done on a closed circuit basis."

The Exhibitors Joint Committee on Toll-tv, maintaining that a test of pay-as-you-see- wasn't the answer, stressed that any test situation, if it is to be meaningful, "would entail the very consequences that the Commission desires to avoid by not issuing a full scale experimental authorization."

Oscar Doob Into New MPPA Post

Oscar A. Doob, veteran promotion exec, has been appointed executive coordinator of the Motion Picture Assn. of America's ad-pub committee .As such he takes direct supervision over institutional film bally and goodwill projects independent of the business-building program being undertaken by the Council of Motion Picture Organizations.

It's understood the job pays $25,000 per year, with an additional $25,000 allocated for maintenance of offices. Doob will spend three days a week in New York and the balance of his time in Washington where he maintains his home. An ad-pub coordinator on the Coast is to be named shortly. MPAA is fostering both posts.

Of late Doob has been preparing a press presentation for COMPO, this being a compilation of facts and figures which film execs are to exhibit at forthcoming meetings with editors and publishers. Basic idea is to convince the fourth estaters of the importance of theatres in community economics and the entertainment scheme of things. Doob retired from Loew's in 1955. For 20 years he had been ad-pub director of Loew's Theatres, for five years was an exec in the theatre operating department and subsequently did special promotion work on Metro pictures. His new appointment was announced by Eric A. Johnston, president of the MPAA, and Roger Lewis, chairman of MPAA's ad-pub committee.

German B.O. Tax

Continued from page 8

umbrella of the Webb-Pomerene Act, the U. S. industry enjoys comparatively little official support in its export activities. The industry itself has rarely called on the government to aid it in straightening out problems abroad.—Ed.)

In return, commented the producers, "the German market has become extraordinarily important for the foreign film." It pointed out that, in 1955, the Americans imported into Germany, 87.6% of their entire output.

The report notes the import of the motion picture in America "where the influence of the film on public and industry is one reason why it enjoys such considerable support via the state and industry." (There exists no state support for Hollywood of any kind, financially or otherwise.—Ed.)

Point made by the German filmmakers is that their Government has a tendency to treat motion pictures as a purely commercial rather than a culturally-important product, and it goes on:

"It is always possible to import from abroad (into German) articles that can be manufactured cheaper abroad. However, this approach is not easily transferable to the film business. Here, a nation of great culture robs itself of an important cultural expression simply because, due to purely commercial reasons, it cannot assure itself of a firm existence basis."

The Assn. pointed out that in France and Italy, the motion picture is being considered as both an entertainment and a cultural medium.

Goldwyn's Case

Continued from page 8

against National Theatres, Fox West Coast and 20th-Fox.

A second trial, specifically against Golden State Theatres, United California Theatres, T & D Jr. Enterprises, San Francisco Theatres, McNeil and Naify, will follow.

In addition to Alioto, Maxwell Keith and George Slaff are representing Goldwyn.

Representing the defendants are Arthur B. Dunne of Frisco, the firm of O'Melveny and Meyer of Los Angeles, and Dwight, Royal, Harris, Kagel and Kaski of New York.

Trial is expected to last anywhere from two to six weeks.


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PRODUCERS STILL ARGENTINE'S 'PETS'; CZAR FORCES FIRSTRUN BOOKINGS

Buenos Aires, July 9.

Tension and suspicion are once more splitting Argentine exhibitors and producers into two hostile camps.

A recent meeting designed to reach a working agreement on conditions for release of a backlog of Argentine product—none of which has been exhibited in the last six months, only exacerbated the differences.

Exhibitors refused to sit down tamely under dictation from Screen Institute President Antonio Aita, as to native product they are compelled to exhibit under the new film Law. They are resisting application of that law as unconstitutional.

They were notified of a list of native product available for release, which has received a Screen Institute seal as deserving of protection, and were given 30 days to negotiate rental terms with the producers. Under the Film Law if such negotiations fail, the Screen Institute should draw lots to see which firstrun houses are compelled to exhibit the films, under the lot-drawing system.

Aita then determined that "La Casa del Angel" (Sono) be assigned to the Ocean, "La Bestia Humana" (Cinco) the Gran Rex, "Una Viuda Dificil" (AAA) to the Monumental and Palace day-and-date, "Todo Sea Para Bien" (Prometeo) to the Ambassador and Libertador, "Las Campanas de Teresa" (Sono) the Metro, and "Continente Blanco" (Mar del Plata) the Broadway, Sarmiento and Luxor, within the second, third and fourth weeks in July, and simultaneously in another five neighborhood and suburban houses.

The trade is buzzing with insinuations of partiality on the part of the Screen Institute's qualifying boards, which reviewed the native product and awarded Protection seals. Observers stress that attempts at regulating a business of this kind are always open to interpretations of partiality, corruption or prejudice, much more so than under a free, competitive system.

Producers claim such reports are fabricated by exhibitors, in the hope of sabotaging the Film Law.

The law has achieved nothing so far in the way of promoting the native industry, and production activity is still confined to making advertising shorts and planning possible productions.

Exhibitors here are appearing before the Screen Institute (recently created under the new Film Law to govern the film industry), outlining their many objections to that law as so far written.

They particularly stress those points which they consider a violation of principles of "free enterprise," and finally were requested to summarize their thoughts on paper. This will add a few more reams to the thousands already written on the subject before the law was drafted.

These talks gave rise to rumors that general application of the law would be postponed 40 days. This would also give time to work out a new scale of theatre admissions.

With the idea of unity in strength, exhibitors are organizing a national meeting of exhibitors from all over the country, to gather here in a few weeks. That convention will articulate the theatres' attitude in regard to the Film Law.

Exhibitors have refused to negotiate playing time with native producers on such pictures as have received Screen Institute Qualifying Board seals. Under the new law, the exhibitors could negotiate rental terms on those pictures classed as deserving protection, which *must* therefore be accepted for first-run. Failing negotiation, the Screen Institute can draw lots to determine which first-run house is obliged to exhibit the product. By refusing all negotiation, the exhibitors put the Institute in the position of having to enforce the protection. In this way they stress their opposition to a law which penalizes them for benefit of a group which received fabulous "loans" from the deposed Peron dictatorship, which the State can never recover.

MOSTEST OF BESTEST AWARDS IN CHILE

Santiago, July 9.

Raul Montenegro and Silvia Pineiro grabbed the "Caupolicans," local version of the "Oscars," at the annual awards ceremony held at the Astor Theatre by the Association of Theatrical, Cinema and Radio Reporters.

Complete list of prizes was as follows:

Best actor: Raul Montenegro.
Best actress: Silvia Pineiro.
Best play: "El Prestamista" ("The Moneylender").
Best stage director: Eugenio Guzman.
Best supporting actor: Hector Duvauchelle.
Best supporting actress: Delfina Guzman.
Best art director: Ricardo Moreno.
Best radio program: "Clasico Cultural."
Grand prize for "chilenidad" ("Chilean appeal"): Donato Roman Heitman, composer.
Best male singer: Arturo Millon.
Best female singer: Eliana Moraga.
Best female announcer: Lucy Bacall.
Best male announcer: Mario Cespedes.
Best program director: Alfredo Lieux.
Best comedy program: "El Chico Meneses," by Lucho Cordoba.
Best radio actor: Charles Beecher.
Best sports broadcast: Gillette Cavalcade.
Best radio writer: Alicia Morel for her program "La Hormiguita Cantora" ("The Singing Ant").
Best motion picture: "La Strada" (Par).
Special award: Emelco (local) newsreel.

2 Yank Pix Tops At Tel-Aviv B.O.

Tel-Aviv, July 2.

Two American pictures lead at the wickets here with a record number of performances. One is "King and I" (20th), which after 10 record weeks in a first-run house, continues successfully in a smaller cinema. The other is "War and Peace" (Par), now in its 10th week at a large first-run.

This record has a parallel only in the run of two Indian pix recently shown in Israel. They are "Awara" (The Vagabond), which after a 21-week run in Tel-Aviv now is playing in Jerusalem, and the other "Shree 433," which went 20 weeks.

Newly arrived pix here include "High Society" (M-G), French "L'Homme et l'Enfant" (with Eddie Constantine), Jean Renoir's "Elena et les Hommes" in Tel-Aviv, "Oklahoma" (RKO), after five weeks here now is in Jerusalem and "Written on the Wind" (U) now in Haifa.

Judge's Own Idea?

San Francisco, July 9.

It was a press agent's dream, but it was for real.

Municipal Judge Clayton Horn found five women guilty of shoplifting last week and then put them on probation providing (and here's the p.a.'s dreamy part):

1) They attend "The Ten Commandments" at the Stagedoor Theatre;

2) They return to court Aug. 6 with 200-word essays on the lesson they'd learned from the Eighth Commandment, "Thou Shalt Not Steal."

Stagedoor owners Irving Ackerman and Herbert Rosener and manager Jack Allen all swear it was the judge's own idea.

Franzosi Joins RKO

Buenos Aires, July 2.

Victor Franzosi, former Columbia manager in Argentina, has been appointed to head RKO's office, replacing Hugo Stramer, who goes to Paramount, in turn replacing Robert Graham, transferring to Australia.

Franzosi was with Columbia for 26 years.

Pakistan Cinema Shortage Grows

Karachi, Pakistan, July 2.

The key cities of Pakistan are feeling the pinch of a cinema shortage. With the local film studios turning out one picture a week on the average and restricted renewal of imports of pix from India, many productions are awaiting release because a number of cinemas showing English language pix exclusively are being offered tempting terms by distributors to switch over to screening Pakistani and Indian films.

This cinema shortage is being felt in Karachi and Lahore particularly. In Lahore, there are four cinemas that exhibit English language pictures exclusively. But recently two of them have been intermittently showing Pakistani and Indian pix. If this happens then the big foreign distributors will get playing time of only 10 to 15 weeks a year whereas previously they used to have 30 to 40 weeks. The big foreign distributors will thus be forced to sell only selected pictures.

The shortage of pix theatres has resulted in exhibition of film on cinema rental basis in Lahore. Previously exhibitors ran the films on percentage basis which was fixed on a sliding scale according to the quality of the film and the standard of the theatre. All of which has boosted the take.

Rome Exhibs Try To Boost Biz Via Oldies

Rome, July 9.

Product-shy Roman exhibitors are trying a large number of reissues in local theatres, most of them getting the first-run plushery treatment. While some of the revived product is vintage, other comeback items are very recent. Two of last season's hits, "Picnic" (Col) and "Love is Many Splendored Thing" (20th) are currently re-playing the circuits. Ditto three Mark Hellinger productions, "Brute Force" (U), "The Killers" (U) and "Naked City" (U), are also getting circuit dates. Paramount is digging back into the past to come up with "Love Letters" and "Northwest Mounted Police," both past hits here.

Metro is bringing back "Boom Town," which reopened at the Adriano, Rome's largest theatre, as well as some other oldies. A certain number of recent Italo-mades are reappearing in firstrun showcases, too.

Anzac Showmen Pretty Morbid

Sydney, July 9.

Over-zealous and fiscal-minded governmental officials are seen becoming show biz's Number One menace via infliction of new taxes on a populace already well imposted according to Aussie showmen. Increase in bus, train and trolley fares is helping keep the once-keen femme matinee-goer right in her home zone these days, hence a falling off generally in city cinema matinee trade. As in America, cost of ordinary foodstuffs, plus the weekly tax deduction, has average family man groggy. Thus leaving very little for entertainment. Where once the worker was able to afford at least two visits weekly to the cinema, today he only goes once every two weeks.

Business is presently pleading with the government to ease up. Newspapers, too, are concerned about an unemployment increase, due to companies which find it impossible to operate on rising overhead, attributed to drastic import restrictions.

Lowering of the living standard of the average Aussie worker, the fallout in department store trading are all depressants.

A Sopping-Whopping Toddy

By BARY BARNETT

London, July 9.

The unpredictable British climate changed from a sweltering heatwave to a chilly downpour for Mike Todd's "fabulous" open air party at the Battersea Pleasure Gardens, London's riverside Coney Island, following the London preem of "Around the World In 80 Days." Around 2,000 guests lined up in the rain to get Todd's insurance against the elements—2,000 plastic raincoats—before going on to enjoy the fun of the fair, and sample food and drink from the corners of the globe. Estimates ranged from $84,000 to $210,000, but the exact figure was not divulged by Todd.

Guests began to arrive at the Astoria picture house in London's Charing Cross Road an hour before the scheduled time, and by then, hundreds of police were controlling a crowd that could easily rival that of a Coronation. In the street, men in Victorian clothes paraded up and down with sandwich boards advertising the picture. The temperature was up in the 80's. Inside the theatre, guests, who paid as much as $280 for a seat, in aid of the Newspaper Press Fund—the event raised about $42,000—waited for the arrival of the Duchess of Kent and Princess Alexandria, while two military bands played.

During the show, the audience applauded spontaneously at the appearance of a star or at the camera work. At the final curtain applause went on for several minutes. Outside, the crowds were still there although it was midnight and rain was falling heavily. A convoy of buses waited to take the guests along to Charing Cross pier where river boats were laid on for the journey to Battersea. Women in evening gowns were soaked through as they queued to get aboard, and the salons were packed tight. Hundreds of gatecrashers tried to get into the amusement park, and quite a number were successful.

All the side shows and rides were manned by barkers in Victorian costume. The food ranged between fish and chips served up in newspapers dated 1872, to hot dogs, hamburgers, popcorn, doughnuts, prawns from Suez, Chinese egg rolls, steak and kidney pie and champagne. London's never before seen a party like it—rain or no rain.

ENGLISH THEATREMEN WEIGH VIDEO CLIPS

Liverpool, July 9.

Exhibs here can't make up their minds as to whether film excerpts on British television whet customers' appetites or not.

Some go to see a particular film because it has been mentioned on video, said E. Finlay, local exhib, but it was possible they would have eventually gone to see it irrespective of television.

Henry Simpson, presiding at exhibs' section meeting, said some of them felt that tv programs would be more beneficial to cinemas if they were more on lines of trailers used in cinemas.

When film clips were televised on London release, it was little advantage to subsequent-run exhibs who might show the film three or even six months later, he said.

Italo Exhibs to Cut Outlay for Publicity

Rome, July 2.

A sharp reduction in publicity expenditure may be one of the future consequences of the current Italian exhibition crisis, which recently forced the shutdown (still in force) of all Naples theatres every Wednesday. An AGIS (exhib association) spokesman this week outlined several means by which peninsular exhibs expect to pare down their overhead and face the crisis with a new long-range program: limitation of working days, reduction of screening hours, pare publicity expenses and cut the number of pix taken for release.

Expenditure cut threat is worrying the Italian Publicity Federation (FIP), which last week held an emergency meeting to face the current situation. It was decided that a renewed effort should be made to remind exhibits about the value of publicity, pointing out that now more than ever an effort should be made to recapture defecting patrons before it's too late.

Legit Season in Ankara

Ankara, July 2.

The five state theatres in Ankara, namely, the Kuchuk, the Opera, the Buyuk, The Third Theatre and the Chambre presented 1,176 performances for 26 different productions last season. As usual the season started on the first of October and ended the last day of May.

Among plays presented last season the most popular, according to their runs were: "The Rainmaker," "The Wooden Dish," "The Fourposter," "The Matchmaker" and "Ondine."

The new opera productions included Bellini's La Somnanbuia, Donizetti's "Don Pasquale," Verdi's "Rigoletto" and the world premiere of Necit Kodalli's Turkish opera "Van Gogh."

Yank Films Still Top Italian B.O.

Rome, July 2.

Yank productions still lead in the money stakes at the Italian boxoffice, recent figures reveal. Updated statistics for the 16 key city firstruns show 19 features topping the 100 Million Lire mark ($150,000). Of these, 16 are U.S.-made, three are Italian and one is a French production.

Far in the lead, according to this late tabulation, is "Trapeze" (UA), with over $562,000. This is followed by "Picnic" (Col), "Bhowani Junction" (M-G), and "The Conqueror" (RKO). All four leaders are Cinemascopers, in color.

Next on the list is the low-budget Italo pic, "Poveri Ma Belli" (Titanus), made for $100,000 and so far totaling $225,000 in first-run money. It's just ahead of "Guys and Dolls" (M-G), "Diabolique" (French), "Enchantment" (M-G), "Monte Carlo Story" (Titanus), and "Man In The Gray Flannel Suit" (20th).

Also among the top rankers are, in order of strength: "Moby Dick" (WB), "High Society" (M-G), "Man Who Knew Too Much" (Par), "The Swan" (M-G), "Souvenir D'Italie" (Rand-Athena), "Bus Stop" (20th), "King's Jester" (Par), "Oklahoma" (RKO) and "Blackboard Jungle" (M-G).

Caterina Valente Set For Hour Telecasts; Unusual for Germany

Frankfurt, July 9.

Reluctance of Hollywood stars, as of some years ago, to commit themselves to television series is echoed in Germany. That fact gives significance to the contract of Caterina Valente to have her own video series starting Sept. 10 on the German government-controlled video.

German tv talent has been hodgepodge—partly old movies, partly live variety by performers native to the medium. An occasional playlet is telecast with film personages.

Miss Valente's deal is precedental because of her status as first in film musicals and first in song generally within Germany. (She's German-Italian). Her series is with the Sueddeutsche Rundfunk for full hour airings. She'll sing and emcee and have guests.

Miss Valente has had filled bookings in N. Y. and Las Vegas cafes as well as throughout Europe.

'King' Tops in Perth

Perth, July 2.

"King and I" (20th) is a topper in this key city, with "War and Peace" likewise moving into top money class. Lineup includes "Trouble With Harry" (Par) and "Somebody Up There Likes Me" (M-G).

'GREATEST FILM EVER MADE'

Berlin Film Festival—1957

By HANS HOEHN

Berlin, July 9.

Cutest guest	Denmark's moppet Eva Cohn
Most charming guest	Nippon's Izumi Yukimura
Most publicized guest	ditto
Most modest guest, male	Henry Fonda
Most modest guest, female	Finland's Ann Savo
Most active guest	O. E. Hasse
Most natural guest	England's Trevor Howard
Most drink-conscious guest	ditto
Most active delegation	The Mexicans
Most sympathetic delegation	The Indians
Most crowded social affair	U.S. reception
Hottest affair	Film Ball at Praelat
Most evangelical visitors	The Moral Re-Armament people from Nigeria with their film "Freedom"
Festival's nastiest visitor	The heat wave

Mex Down To 3 Studios But Labor 'Pleased'

Mexico City, July 9.

Rather than face the threat of the private owners, the Emilio Azcarraga syndicate, to demolish the Charabusco Studios, most modern in Mexico, and plow up the land for residential dwellings, the Government is withdrawing from its own Clasa Studios. These have operated at a deficit paid by the Government and this "favoritism" was bitterly excoriated by Azcarraga some months ago when the Charabusco fate hung in the balance.

As presently contemplated Clasa stages close down July 31 and its labs by October. Erasure of Clasa leaves Mexico with two studios, Tepeyac and San Angel Inn, other than Azcarraga's.

Shrinking of the number of studios actually delights the craft unions, according to Felipe Palomino, secretary-general of the technical-manual workers locals of the Picture Production Workers Union (STPC). Calling abolition of studios (first the Azteca, now Clasa) "not any sign of decadence in the picture industry, but a wholesome reorganization." Palomino sees more and longer work for his folk with concentration of pic treatment upon the three studios. He cited the work capacity of the three surviving plants as 100 features annually—Churubusco, 50; Tepeyac, 30; San Angel Inn, 20. Churubusco has 12 stages and can shoot six pix monthly; Tepeyac has ten stages; San Angel Inn, six stages.

Foreign Works Dominate; Ready 'Tables' for B.A.; French Mime Marceau Due

Buenos Aires, July 2.

Legit imports are flourishing here with productions from England, France and the U. S. on the boards. Impresario Francisco Petrone is rehearsing Terence Rattigan's "Separate Tables" for which he's signed Ana Arneodo and Eva Donge for top roles. Producer, who put on Eugene O'Neill's "Long Day's Journey Into Night" before its acclaim in the U. S., has suspended the play's run at the Odeon to make room for French mime Marcel Marceau. Latter's been booked there for July.

Narcisco Ibanez Menta has passed 100 performances of Jean Anouilh's "Ornifle," translated from the French by Maria Elena Ramos Mejia, and is rehearsing French playwright's Fritz Hochwalder's "Sur la Terre Comme Ciel." Likewise, Delia Garces has done excellent business in Graham Green's "The Living Room" at the Empire. But due to prior film commitments she must withdraw from the cast, necessitating the play's closing.

Film actress Mirtha Legrand is to take her first flyer in legit via a provincial tour in "The Moon Is Blue" and "Ocupe Toi d'Amelie." If the venture proves successful, she may appear later at the Odeon for a late spring season.

At Berlin Fest, Yankee Showmen & Bureaucrats Not Wholly Compatible

By HAROLD MYERS

Berlin, July 9.

Berlin Film Festival jury selection of "12 Angry Men" as the best picture was acclaimed and had been forecast. Any other choice would have been unpopular. The fact that it also received the Catholic Film Prize gave the Henry Fonda production a double walkover victory.

The film to collar the largest number of prizes was the Associated British entry, "Woman in a Dressing Gown." In addition to Yvonne Mitchell's award as best actress, it got the International Film Critics nod as best pic, and was runner up to the Fonda film for the Catholic award.

It's become almost a habit for the Disney Organization to walk off with the top documentary award, and this year's prize-winning entry, "Secrets of Life" maintained their run of victories. Berlin has been a pushover for them year after year.

America made an important impact at the Festival, both socially and commercially. The annual MPEA party was the gala event of the festival, and the presence of special reps from Washington in the persons of Russel B. Turner of the Information Agency, and Nathan D. Golden, of the Dept. of Commerce, added special recognition to the occasion.

There was, however, some evidence of a behind-the-scenes clash between U.S. industry and U.S. government reps. According to inside info, Turner had received advice from Washington to collect any prizes accorded the U.S., and insisted on keeping that brief. The industry, for its part, felt it was entitled to take the credit, particularly as there was a strong likelihood of Fonda returning from the Riviera. Industry got its own way, even though Fonda did not show up at the last moment.

British Outfit Sets Deal With E. German DEFA

Berlin, July 2.

Kenneth Rive, head of the British distributing outfit, Gala Films, has closed an exclusive fiveyear deal with DEFA, the East German film producing organization. Under the pact, Rive has the first refusal to the UK and Commonwealth rights of the entire DEFA output. Deal also gives him sole facilities in the export of British pix within the East German territory. All British producers seeking an East German release will have to negotiate via Gala.

Rive recently negotiated a similar deal with the Russians in Moscow, and is the sole UK distrib of all the Soviet output. He also controls a small chain of first-run art houses in the West End of London.

BELGIUM POLLS PIX HISTORIANS

Unique attempt to establish "the greatest motion picture of all times" will be made in conjunction with the Universal and International Exhibition at Brussels, Belgium, next year. (only one world's fair every six years is now authorized by the nations).

Plans for the event, one of three separate competitions that are to be part of the Brussels Fair, were disclosed in Gotham last week by Jacques Ledoux, curator of the Belgium Film Library. Ledoux has charge of this particular project and also of the planned international experimental film competition.

Organized separately is the World Film Festival, for which Belgium is trying to obtain authorization from the International Federation of Film Producers Assns. Fest will be similar in character to Cannes and Venice.

Purpose of the quest for the best films of all times, according to the official text, is to "draw world attention to the great films of the past and to combat prejudice which causes the cinema to be regarded as a fugitive and perishable art."

As a preliminary, some 50 film historians all over the world will be asked to nominate their favorite 30 films from all countries, covering the period from 1895 to 1955, or 60 years. The pictures with the most votes then will be compiled into a master list from which a second jury, consisting of artists from various fields (but not the cinema), will pick the top 12 in order of their importance. There'll be seven personalities on that second jury.

Ledoux said he, personally, wasn't convinced of the wisdom of picking a top film, adding that, within the top dozen the differentiation would be slight. However, he commented emphatically, "from a publicity point-of-view, I think the picking of a winner is absolutely essential, and I quite approve of it."

The head of the Belgian Cinematheque held that, to him, the type of picture that won top honors made little difference, since the main emphasis was obviously on cinematographic values. He said this held true, too, should pictures like "Potemkin" or "Birth of a Nation" cop the prize.

The Cinematheque de Belgique has a large collection of old films, but—at the moment—no facilities for screening them, Ledoux reported. He hoped that the situation would be changed by next year. Outfit recommends outstanding pictures to the some 200 cinema clubs in the country. It is not permitted to circulate films itself.

'BABY DOLL' EVADES ARGENTINE BANNING

Buenos Aires, July 9.

Warner Bros. released "Baby Doll" here yesterday (8) on the eve of Argentine's July 9 National Independence Day, at the Metropolitan, Normandie, Ideal, Premier and Suipacha central first-runs, day and date with 5 big neighborhood houses, an unusual day-dating for here:

This puts an end to rumors that the Tennessee Williams picture would be nixed by local censors or the National Screen Institute.

Censorship at the moment is a sensitive question. This refers especially to clerical Cordoba, where a "morality Commission" recently banned two Swedish pictures "A Summer with Monica," "The Horse Traders' Daughters," the French version of "Lady Chatterley's Lover" and the Italian "The Tower of Nesle," all of which were exhibited without trouble in this metropolis.

Screen Institute sees all releases to classify them as to what age classes should be allowed" to view them.

France-Italy-Germany Teamplay Speeds Europe's Film Community

Rome, July 9.

Another step in the direction of a European Film Community is claimed to have been made by the permanent three-nation committee charged with laying the groundwork for a Continental Film Pool following a get-together in Berlin during the Film Festival in that city. Principal step would be substitution of current two-nation coproduction pacts with three-nation agreements, as a kernel for the proposed Pool uniting European countries' pic industries in a common tie.

According to an official announcement, agreement was reached in Berlin on the following points: (1) a proposal to substitute with a single tri-partite agreement the current bilateral pacts binding the Italian, French, and German pic industries; (2) adoption, within the proposed tripartite pact, of the "most liberal" of the clauses in the current bilateral agreements; (3) braking of rising production costs currently threatening production everywhere; (4) adoption of a common standard in regard to the laws governing employ of foreigners in each of the three countries; (5) similar common fiscal standard to be adopted by pix in co-production and taxes on personnel engaged in such activity.

These points will be elaborated into a common pact to be submitted to the joint committee at its next meeting, slated for Sept. 24, 25, and 26 somewhere in Italy, after which it goes to the respective governments for final approval into law.

Present at the Berlin meeting were Messrs Eitel Monaco, Alfredo Guarini, and Lidio Bozzini for Italy, Messrs Walter Koppel, Wolf Schwarz, and Schoene for Germany; and Messrs Frenay, Deutschmeister, and Poire for France.

Nottingham Test

London, July 9.

England is having a heat wave, and picture houses are having a slump. So, to combat the weather, the manager of 978 seater theatre in Nottingham, belonging to the Gaumont group, cut his admission prices by three and four British cents—with the consent of the company.

If it pays off, the policy might well be adopted elsewhere.

British Film Biz Down, Salaries Up 3%; Cinema Admissions Decline 5.9%

London, July 9.

Gross takings down by 1.5%. Wages and salaries up by 3%. These are the contrasting highlights emerging from the Board of Trade's annual survey of the motion picture industry here.

Gross receipts during 1956 exceeded $291,000,000, as compared with $296,000,000 in 1955. Actual paid admissions were off by 6.9%, but the difference was partly made good by the increase in seat prices introduced half way through last year.

Paid admissions in 1956 amounted to 1,101,000,000 - as against 1,396,000,000 in 1950, the year in which the BOT began its annual surveys. The downward trend has been evident in the number of paid admissions each year, but not in the total of gross receipts, mainly because of fluctuations in seat prices and the scale of admission tax.

Although gross takings were down, the industry's contribution in admission tax showed a rise of approximately $1,400,000 to $95,000,000. That figure represented about 32.5% of the b.o. receipts. Film hire, at around $66,000,000. showed a slight drop on the previous year. British pix received about $21,500,000 in film hire, equal to 32% of the total rental payments.

After meeting all their statutory overheads, and film rental charges, exhibs wer left with around $123,000,000, a drop of 2.7% from 1955.

A separate breakdown of distribution costs shows that they accounted for 20% of the totall rentals in 1956 compared with 19% in 1955. The share paid to producers amounted to approximately $39,500,000 or 5% less than in 1955. The British producers share, however, jumped from $11,750,000 in 1955 to $12,600,000 in 1956. After deduction of direct distribution expenses and payments to producers, distributors were left with $12,880,000. That total represents a drop of 1% from 1955.

Hungarian Documentary First Taxfree Film

Frankfurt, July 9.

Moved by sympathy for the Hungarians and the desire to spread the story of their fight for freedom throughout West Germany, the Munich city authorities have just set a trend by allowing the first full-length film to play in Bavaria completely free of theater admission taxes.

Pic is the Karpat-Union film release of "Hungary in Flames," which the German Film Classification Board tagged as "especially outstanding," meaning that it is eligible for some reduction in box office taxes throughout West Germany. But the 100% tax-free rating is one that has never before been allowed in postwar Germany.

Film is documentary on the heroic struggle of the Hungarian people for freedom and independence.

Yanks Ignore Legit Portion Of Venice Fest

Rome, June 25.

An unusually varied group of companies will perform at this year's International Theatre Festival at Venice, 16th of the series. Program is entirely dedicated to the work of Carlo Goldoni, and will be performed by legit groups from Italy, France, Portugal, Poland, Rumania, Germany and Yugoslavia.

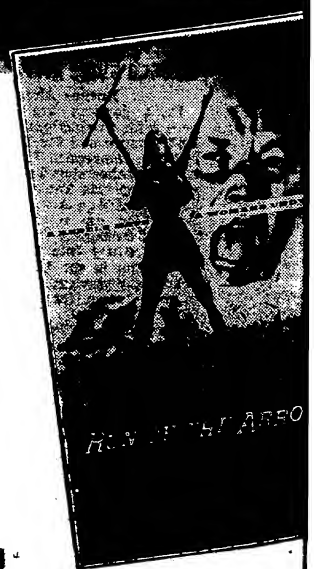
Fest kicks off July 5 with Goldoni's "II Campiello," as staged by Carlo Ludovici, performance being timed to coincide with the 250th anniversary of the Venetian author's birth. Foreign troupes will follow in turn, with the Bochum Shauspielhaus performing "La Vedova Scaltra"; Poland's Nowa Huta Theatre Company staging "Arlecchino Servitore di Due Padroni"; the Teatro Experimental de Oporto (Portugal) giving "Il Curiso Accidente"; and the French company of the Grenier de Toulouse presenting "A Locandiera."

Others at Venice will be "I Rusteghi," done by the Rumanian Popular Theatre, and "Le Baruffe Chiozzotte," as staged by the Zagreb National Theatre. Fete will wind up its multilingual run with another Italo-language staging, by Luchino Visconti, of Goldoni's "L'Impresario di Smirne."

Goldoni commemoration continues during the summer, with a convention of University Theatre Groups scheduled for Aug. 5-13. Repped there will be Barcelona's Teatro Universitario Experimental, Zagreb's Studensko Eksperimentalno Kazaliste, the Leeds (Britain) University Co., and the Venice Ca' Foscari University Group.

THE "RUN" HAS BEGUN WITH THE UNIVERSAL-INTERNATIONAL KIND



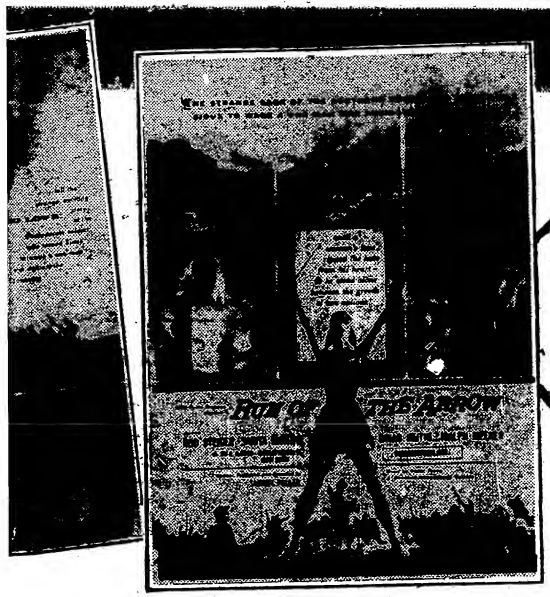


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NATIONAL ADS IN LOOK and LIFE!

(Issue of July 23) (Issue of July 22)

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Picture Grosses

'Bernardine' Nifty 17G, Indpls.; 'Prince' $11,000

Indianapolis, July 9.

Biz is good this stanza, reopening of Keith's to present first complete first-run lineup since January helping to enliven competition. "Bernardine," getting young set, is hottest ticket in great week at Indiana. Keith's, with plush new decor and single feature policy, got fast start with "Prince and Showgirl," which is figured for a run. "Ten Commandments," steady in 24th wk at Lyric, has posted "last four weeks notice" with "Around World" coming up next.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90) — "Joe Butterfly" (U) and "Hell's Crossroads" (Rep). Neat $8,500. Last week, "Kronos" (20th) and "She-Devil" (20th), $7,500.

Indiana (Cockrill-Dolle) (3,200; 60-90) — "Bernardine" (20th) and "Affair in Reno" (Rep). Sock $17,000. Last week, "Island In Sun" (20th) (2d wk). Good $9,000.

Keith's (Cockrill-Dolle) (1,200; 75-$1.25)—"Prince and Show Girl" (WB). Very fine $11,000.

Loew's (Loew's) (2,427; 60-85)—"Man on Fire" (M-G) and "Sierra Stranger" (Col). Trim $8,000. Last week, "Hellcats of Navy" (Col) and "Guns of Fort Petticoat" (Col), $7,000.

Lyric (Cockrill-Dolle) (900; $1.25-$2.20) — "Ten Commandments" (Par) (24th wk). Oke $9,000, same as last week.

CHICAGO

(Continued from page 13)

ger" (Col) and "Spin a Dark Web" (Col), $5,600.

Loop (Telem't) (606; 90-$1.50)—"Silk Stockings" (M-G) (2d wk). Sheer $15,500. Last week, $19,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (33d wk). Slick $18,000. Last week, $17,000.

Monroe (Indie) (1,000; 67-87)—"Calypso Heat Wave" (Col) and "Ride High Iron" (Col). Bouncing $4,500. Last week, "Great American Pastime" (M-G) and "Passport to Danger" (Indie) (1st wk), $4,500.

Oriental (Indie) (3,400; 90-$1.50)—"Island in Sun" (20th) (4th wk). Hot $20,000. Last week, $22,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (29th wk). Bountiful $33,000. Last week, $31,000.

Roosevelt (B&K) (1,400; 65-90)—"Johnny Tremain" (BV) and "Gun Duel in Durango" (UA). Bullseye $22,800. Last week, "Beginning of End" (Rep) and "Unearthly" (Rep) (2d wk), $9,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA) (2d wk). Massive $48,000. Last week, $60,000.

Surf (H&E Balaban) (685; $1.25) —"Green Man" (DCA) (3d wk). Active $5,400. Last week, $7,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (14th wk). Near capacity plus extra shows, $26,000. Last week, $25,800.

United Artists (B&K) (1,700; 90-$1.50)—"Gunfight at O. K. Corral" (Par) (6th wk). Fast $9,000. Last week, same.

Woods (Essaness) (1,200; 90-$1.50) — "Something of Value" (M-G). Golden $38,000. Last week, "Little Hut" (M-G) (4th wk), $16,000.

World (Indie) (606; 90)—"Invitation to Dance" (M-G). Good $4,500. Last week, "Magnificent Seven" (Indie) (2d wk), meagre $2,400 for six days.

Ziegfeld (Davis) (430; $1.25-$1.50)—"Sheep Has Five Legs" (Indie) and "Mr. Hulot's Holiday" (Indie) (reissues). Okay $3,000. Last week, "Sorceress" (Davis) (2d wk), $2,400 for six days.

DENVER

(Continued from page 12)

and "Spring Reunion" (UA). Fine $8,000. Last week, on subsequents.

Orpheum (RKO) (2,600; 70-90)—"Man on Fire" (M-G) and "Sierra Stranger" (Col). Good $7,500 and holds. Last week, "Something of Value" (M-G) and "Last Man to Hang" (Col) (2d wk), $5,000.

Paramount (Wolfberg) (2,200; 70-90)—"Tammy and the Bachelor" (U) and "Man Afraid" (U). Fine $14,000 and holding. Last week, "Sweet Smell of Success" (UA) and "Ride Back" (UA), $13,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around World" (UA) (8th wk). Fine $11,000, stays. Last week, $9,000.

West Drive-In (Wolfberg) (750 cars; 75)—"Trooper Hook" (UA) and "Spring Reunion" (UA). Good $7,000. Last week, on subsequents.

BROADWAY

(Continued from page 13)

Moon" (WB). Opened yesterday (Tues.). House, dark for several weeks, reopened under ownership of Charles B. Moss.

Globe (Brandt) (1,500; 70-$1.50) —"Face in the Crowd" (WB) (7th wk). Sixth frame ended last night (Tues.) was fair $7,000 or near. Fifth was $9,500.

Guild (Guild) (450; $1-$1.75)—"Green Man" (DC) (8th wk). Seventh stanza finished yesterday (Tues.) was neat $9,500. Previous session scored $10,000.

Mayafir (Brandt) (1,736; 79-$1.80) —"Delicate Delinquent" (Par). Initial round of first Jerry Lewis solo effort looks to hit fancy $32,000 or near.

Normandie (Trans-Lux) (592; 95-$1.80)—"Miller's Beautiful Daughter" (DCA) (5th wk). Fourth session finished Monday (8) was okay $4,400. Third week, $5,000. "Bambi" (BV) (reissue) follows but no date set.

Palace (RKO) (1,700; 50-$1.60)— "Midnight Story" (U) and vaude. Eight days ending tomorrow and including July 4th looks to hit strong $23,500. Last week, "Seventh Sin" (M-G) and vaude, $14,000.

Paramount (AB-PT) (3,665; $1-$2)—"Beginning of the End" (Rep) with Alan Freed rock 'n' roll stage show. Draw of stage entry and teenage crowds brought this attraction to mighty $120,000 or near ending last night (Tues.). Although there were no teenage riots to compare with previous Freed outing at Par, current show had advantage of seven-day holiday for rock 'n' roll fans and topped previous appearance by about $4,000. "Band of Angels" (WB) opens tonight (Wed.) with combination invitational and paid premiere.

Paris (Pathe Cinema) (568; 90-$1.80) — "Fernandel the Dressmaker" (Indie). First full week ended Saturday (6) was okay $8,500. Continues a little while longer and will be followed by "Passionate Summer."

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"The Prince and the Showgirl" (WB) (4th wk). Continues its brisk pace with a powerful $148,000 likely for stanza ending today (Wed.). Four-day holiday weekend helped picture to top previous session's $142,000, tourist bait helping to bring in the extra biz. Continues.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around the World in 80 Days" (UA) (39th wk). Remains the blockbuster of the hard-ticket entries with $48,000 for the 38th week ended last night (Tues.). Four extra performances, making a total of 15 for the week, raised take from usual sellout total of $37,100.

Plaza (Brecher) (525; $1.50-$2)—"Happy Road" (M-G) (3d wk). For week ending Sunday (7) house chalked up a brisk $8,000. Previous session hit socko $14,700.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Island in the Sun" (20th) with stage show. (4th wk). The session concluding today (Wed.) looks to wind up with pleasant $78,000 or near. Preceding stanza brought in a might $88,000. Continues with "Affair to Remember" (20th) due in next.

State (Loew) (3,450; 78-$1.75) — "Sweet Smell of Success" (UA) (3d wk). First followup round finishing today (Wed.) is estimated to hit fine $33,000 or near. Initial week was $40,000. Continues.

Sutton (R&B) (561; 95-$1.75) — "Third Key" (Rank) (6th wk). Fifth session finished Saturday (6) was okay $9,200 as compared with $10,000 for preceding week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (52d) week. This long-run Italo import which hits its first anni end of this week continues steady pace with a smooth $4,500 for 51st round finished Sunday (7). The 50th week was $4,200.

Victoria (City Inv.) (1,060; 50-$2) —"St. Joan" (UA) (3d wk). Otto Preminger entry doesn't seem to be catching on, scoring mild $5,500 or close for week ended last night (Tues.). Opening round was fair $10,000

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (66th wk). This long-run hard-ticket attraction racked up $34,300 for 15 shows in week ended Saturday (6). The 64th round was $34,900, also for 15 shows.

World (Times) (501; 95-$1.50) — "Stella" (Burstyn) (5th wk). Fourth frame ended Sunday (7) with $8,800. Third stanza scored $9,100.

'Bernardine' Loud 12G, Port.; 'Success' $6,500

Portland, Ore., July 9.

Town is loaded with strong new entries that should score at the boxoffice despite the heat and transient name attractions. "Bernardine," "Success," and "Delinquent" opened big. "80 Days" stays for a 12th round.

Estimates for This Week

Broadway (Parker) (980; $2.00-$2.50) — "Around World" (UA) (12th wk). Steady $12,000. Last week, $12,100.

Fox (Evergreen) (1,536; $1.00-$1.50)—"Fire Down Below" (Col) and "The Burglar" (UA). Okay $7,500. Last week, "Island In Sun" (20th) and "Two Grooms For Bride" (20th) (3d wk). $10,100.

Guild (Indie) (400; $1.25)—"La Strada" (Indie), (2d wk). Fine $3,000. Last week, $3,200.

Liberty (Hamrick) (1,890; 90-$1.25)—"Sweet Smell of Success" (UA) and "Bailout At 43,000" (UA). Modest $6,500. Last week, "Johnny Tremain" (BV) and "Duel At Apache Wells" (Rep), $6,200.

Orpheum (Everygreen) (1,600; $1,00-$1.50) — "Bernardine" (20th) and "Way To The Gold" (20th), advanced prices. Loud $12,000. Last week, "Beyond Mombassa" (Col) and "The Strange One" (Col), $4,300.

Paramount (Port-Par) (3,400; 90-$1.25) — "Delicate Delinquent" (Par) and "Revolt At Fort Laramie" (UA). Neat $8,000. Last week, "The Lonely Man" (Par) and "The Buster Keaton Story" (Par). $5,600.

LOS ANGELES

(Continued from page 13)

90-$1.50)—"Fire Down Below" (Col) and "Utah Blaine" (Col). Hefty $23,000. Last week, Downtown, with Iris, "Trooper Hook" (UA) and "Buckskin Lady" (UA), $10,250.

Los Angeles, Iris, El Rey (FWC) (2,097; 756; 861; 90-$1.50)—"Bachelor Party" (UA) and "Hidden Fear" (UA) (1st popular price run). Poor $9,600. Last week, Los Angeles, with Hollywood, Ritz, Loyola, "Bernardine" (20th) and "Lure of Swamp" (20th) (5 days 2d wk), $11,550.

State, New Fox, Wiltern (UATC-FWC-SW) (2,404; 965; 2,344; 90-$1.50)—"Gunfight at O.K. Corral" (Par) and "Crowded Paradise" (Fav) (moveover). Mighty $31,400. Last week, State, New Fox, "The Weapon" (Rep) and "Spoilers of Forest" (Rep), $7,050.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (2d wk). Excellent $25,000. Last week, $33,200.

Four Star (UATC) (865; $1-$1.75) —"Saint Joan" (UA) (2d wk). Lagging $3,800. Last week, $4,100.

Fine Arts (FWC) (631; $1.25-$1.75)—"Monte Carlo Story" (UA) (3d wk). Bad $1,500. Last week, $2,000.

Egyptian, Hillstreet (UATC-RKO) (1,503; 2,752; 80-$1.80)—"Love in Afternoon" (AA) (3d wk). Slow $17,750. Last week, $19,500.

Chinese (FWC) (1,908; $2-$2.40) —"Island In Sun" (20th) (4th wk). Strong $19,000. Last week, $20,100.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 5th wk (7) after $41,400 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (29th wk). Fine $27,000. Last week, $30,000.

Warner Beverly (SW) (1,612; $1.50-$3.30) — "Ten Commandments" (Par) (34th wk). Big $20,000. Last week, $16,000.

Vagabond (Rosener) (390; $1.50) —"Fernandel the Dressmaker" (Indie) (4th wk). Oke $2,250 after $2,750 last week.

Canon (Rosener) (533; $1.50)— "Magnificent Seven" (Indie) (3d wk). Okay $3,000 after $3,400 last week.

Crest, Sunset (Lippert) (800; 540; $1.25-$1.50) — "Miller's Beautiful Wife" (Indie) (2d wk). Good $5,600 after $7,000 last week.

PROVIDENCE

(Continued from page 13)

"Prince and Showgirl" (WB). Quick turnover has this one headed for strong $9,000. Last week, "Bernardine" (20th) and "3 Outlaws" (20th), smash $12,000.

State (Loew) (3,200; 65-80)— "Something of Value" (M-G) and "Tomahawk Trail" (UA). Happy $11,000. Last week, "12 Angry Men" (UA) and "Seventh Sin" (M-G), meek $7,000.

Strand (Silverman) (2,200; 65-80) —"Gunfight at O.K. Corral" (Par.) Wyatt Earp fans hereabouts upping this one to very nice $10,000. Last week, "20 Million Miles To Earth" (Col) and "27th Day" (Col), healthy $7,500.

Terms From 3 'Bidders,' But Mosaik Bankruptcy Crisis Still Continues

Berlin, July 9.

Though, by consent of the creditors and their executive committee, the bankruptcy proceedings against Mosaik Laboratories have been delayed for another two weeks, the situation has now definitely reached the critical stage. If, within another week, no proposal is put forward, Mosaik may well go into bankruptcy.

At the creditors meeting in the Tauentzien Palast here recently, three groups advanced propositions. One came from the Geyer Laboratories and Emile J. Lustig, the latter representing a U.S. group. Idea here is to take over the entire complex owned by Ernst Wolff. Proposition provides for the small creditors to get a quota of 35% (to be paid within a year) with the big creditors (primarily the rawstock suppliers) to be satisfied with another 35% within a period of five to seven years. All this is conditioned on aid from the Berlin Senate amounting to 750,000 DM.

Second proposition came from Riva-Film (Munich) which is willing to help. No details were given. Outfit is believed headed by some one who once worked for Wolff. Third offer finally cames from the UFA, with which Wolff has negotiated in the past. UFA simply indicated that, should the creditors apply to UFA, the company was willing to negotiate.

In the past, there's been some doubt whether, if UFA enters the picture, the American companies which do most of their dubbing at Mosaik, would be willing to continue to do so.

Wolff's debts, tied up with the bankruptcy of the Allianz distribution outfit, amount to around 1,500,000 DM. He insists that any settlement provide him with a chance to pay back his debts over an extended period. The Geyer-Lustig plan calls for such an arrangement in the form of rents for the Mosaik property. Group would not participate in Wolff's management in the long run.

Decalog Grind

St. Paul, June 9.

"The Ten Commandments" opened here this week at Paramount's Riviera on a continuous non-reserved seats policy, but with adult prices upped to $2 and $1.50 for main floor and balcony, respectively. Grind starts at 9:30 a.m. daily.

DeMille picture has had one previous engagement in the territory. With a reserved seat policy and the adult night admission $2.65 it ran for 13 weeks at the Minneapolis Lyric where the engagement was exclusive for the territory and there was only one performance a night along with the daily matinee.

In addition to St. Paul "Commandments" also opened this week, too, in Duluth, Minn.; Fargo, N. D., and Sioux Falls, S.D., with the same non-reserved seat policy as here.

BOSTON

(Continued from page 12)

"Calypso Joe" (AA); Bright $14,000. Last week, "Teenage Werewolf" (AI) and "Invasion Saucer-Men" (AI), $10,000.

Pilgrim (NET) (1,000; 65-95)—"20 Million Miles to Earth" (Col) and "27th Day" (Col) (2d wk). Mild $6,000. Last week, $12,000.

Saxon (Saxon) (1,100; $1.50-$3.30) — "Around World" (UA) (13th wk). Thirteenth week ended Friday (5) was hotsy $30,000 with two extra shows on 4th. Last week, $24,000.

Trans-Lux (Trans-Lux) (500; 75-$1.10)—"Bed of Grass" (T-L) and "Love Lottery" (Cont) (2d run) (2d wk). Oke $3,000. Last week, $4,500.

Orpheum (Loew) (2,900; 75-$1.25)—"Man On Fire" (M-G) and "Bailout at 43,000" (UA). Torrid $15,000. Last week, "Something of Value" (M-G) and "Spring Reunion" (UA) (2d wk-5 days), $9,000.

State (Loew) (2,900; 75-$1.25)—"Man On Fire" (M-G) and "Bailout at 43,000" (UA). Slick $10,000. Last week, "Something of Value" (M-G) and "Spring Reunion" (UA), $6,000.

KANSAS CITY

(Continued from page 13)

week, "D. I." (WB). Stayed nine days for steady $9,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Edge of City" (M-G). Moderate $1,200. Last week, "Inside Girls' Dormitory" (Indie), same.

Roxy (Durwood) (879; 90-$2)— "Ten Commandments" (Par) (21st wk). $5,000. Nice, stays. Last week, $6,000.

Tower (Fox Midwest) (1,143; $1.25-$2)—"Around World" (UA) (6th wk). Fancy $11,000, says. Last week, $12,000

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Bernardine" (20th) and "Hell's Crossroads" (Rep) added at Esquire and Granada. Bright $18,000, may hold. Last week, "Desk Set" (20th) and "Way to the Gold" (20th). Fair $11,000.

Plaza (Fox Midwest) (1,900; 90)— "Currently regular subsequent policy. Last week, "Let's Be Happy" (AA), first run with Paul Pagano studio stage show. Light $3,500.

MINNEAPOLIS

(Continued from page 12)

"Island in Sun" (20th) (3d wk), $6,500.

RKO Orpheum (RKO) (2,800; 85-90)—"Sweet Smell of Success" (UA). Much praise for this one which also has Lancaster and Curtis, big boxoffice names here, to help bring 'em in. Should build. Boff $10,000. Last week, "Johnny Tremain" (BV), $7,000.

RKO Pan (RKO) (1,800; 75-90)— "Monster That Challenged World" (UA) and "The Vampire" (UA). Big $5,500. Last week, "Seventh Sin" (M-G) and "Showdown in Abilene" (U), $3,500.

State (Par) (2,300; 85-90)—"Bernardine" (20th). Zooming to fine $12,000. Last week, "Tammy and Bachelor" (U), $9,500.

World (Mann) (400; 85-$1.25) — "Saint Joan" (UA) (2d wk). Never got off ground importantly and quits after 14 disappointing days. Slow $2,500. Last week, $3,800.

Robert J. Enders of D.C. Expands to N.Y. & Coast

Washington, July 9.

Robert J. Enders agency has expanded its film production setup and has now established branch offices in New York and Hollywood. This has been necessitated by the number of film contracts signed in the past few months, according to Enders.

Enders is turning out both 16m for tv and 35m films for industry and government. In Washington, it has just completed a series of 13 35m, 15-minute pix for the Civil Defense Administration and starring Herbert Marshall.

A production crew leaves for Europe on July 15 to shoot location shots for "Ambassadors With Wings," a half-hour, black-and-white 35m picture on the Civil Air Patrol International Cadet Exchange. Ex-Cello-O Corp. is picking up the check. A second Ex-Cello-O pic, a tinter on the forthcoming National Boy Scout Jamboree at Valley Forge, Pa., is in the works.

The new Hollywood office is presently working on the new "Saturday Evening Post" tv series "Best of the Post." The New York office handles negotiations with authors and tv adapters.

Designers Seek Pact

Hollywood, July 9.

Negotiations between newly-certified indie Screen Designers Guild and Motion Picture Producers Assn., for initial pact covering some 50 pic industry costume designers, assistants and sketch artists, are currently under way. Future bargaining with Society of Independent Motion Picture Producers and Alliance of TV Film Producers is contemplated, after present bargaining is settled.

Guild was named recently by National Labor Relations Board as collective bargaining rep for costumers in major studios, after unopposed certification election.

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M-G-M's JUNIOR FEATURES, 1957-58!

12—M-G-M CINEMASCOPE CARTOONS

(ONE REEL—TECHNICOLOR)

"Tom and Jerry" are known and loved. No wonder they're voted No. 1 year after year in the trade press. Simply delightful in CinemaScope and Technicolor. And droll "Droopy" cartoons are equally delightful—in CinemaScope and Technicolor.

18—M-G-M GOLD MEDAL REPRINT CARTOONS

(ONE REEL—TECHNICOLOR)

Consistent money-makers, they outclass all other cartoons. These characters have become world-famous. These shorts are the cream of the crop.

NEWS OF THE DAY—THE CLASS OF NEWSREELS

(TWICE WEEKLY)

Listen to your patrons. They *want* newsreels, the bright spot, the true and tried program stalwart. To economize on newsreels is self-defeating. Get the most consistently best—NEWS OF THE DAY.

NOTE:—If you have not yet played "THE BATTLE OF GETTYSBURG" do it now! It is the greatest short of our time!

TOP COURT'S OBSCENITY' RULINGS (4) MAY--OR MAY NOT--INFLUENCE PIX BIZ

Recent bookdealer cases which drew U. S. Supreme Court rulings, holding that "obscenity is not within the area of constitutionally-protected speech or press," has divided film censorship lawyers as to the impact of the decision on the motion picture.

Some lawyers felt that the verdict, not directly related to films, nevertheless might set a precedent for future cases coming up to the Supreme Court, particularly where the reason for banning was given as "obscenity."

Other barristers disagreed, maintaining that the Court, in its series of decisions (there were four), had ruled in an area that was not particularly applicable to films or the pre-release censorship of pictures.

On the whole, however, it is thought that the court's ruling will serve as a useful legal prop for the remaining state and municipal censors and might make the censor battle more difficult in the future.

The lawyers drew hope from some of the qualifications in the opinion written by Justice Brennan, and in the dissenting opinons entered by Justices Black and Douglas, both of whom warned that the decision had given the native bluenoses "free range over a vast domain."

The Court's majority opinion, relating to state statutes under which "obscene" literature can be banned, held that such statutes "do not offend constitutional safeguards against convicitions based upon protected material." It cited various opinions to support its contention that "obscenity is not protected by the freedoms of speech and the press." It said that, implicit in the history of the First Amendment was "the rejection of obscenity as utterly without redeeming social importance."

Yet, Justice Brennan also wrote:

"Sex and obscenity are not synonymous. Obscene material is material which deals with sex in a manner appealing to purient interest. The portrayal of sex e.g. in art, literature and scientific works, is not in itself sufficient reason to deny material the constitutional protection of freedom of speech and press. Sex, a great and mysterious motive force in human life, has indisputably been a subject of absorbing interest to mankind through the ages: it is one of the vital problems of human interest and public concern."

The Court recognized that the terms of the various obscenity statutes are not precise. But, the decision went on, "This Court . . . has consistently held that lack of precision is not itself offensive to the requirements of due process."

In past decisions, the Supreme Court made it plain that there were certain areas in which film censorship might be permissible, despite the ruling in the 1952 "Miracle" case in which it classed motion pictures with radio and the press as a medium of communication, and therefore eligible for protection under the First Amendment.

New Cases Coming Up

It was noted that, in a footnote to its decision of last week, the Court made reference to the 1915 Mutual Film Corp. case, which established the basis for film censorship in the U.S. It did not refer, however, to the "Miracle" nor to the "La Ronda" case in New York State, which affirmed the "Miracle" decision and deprived New York State censorship of much of its former scope. "Obscenity" is virtually the only grounds on which a film can be banned in N.Y. State today.

Two films are due to test the Supreme Court's current censorship mood. This fall, the Court will be asked to overturn decisions in Chicago and New York, where "Game of Love" and "Lady Chatterley's Lover" respectively were banned in the version in which they were submitted. In Chicago, it's a police censor. His powers were upheld by lower Courts.

One of the prime arguments of film lawyers in the past has been that, if the pre-censoring of pictures was illegal, the vagueness of the censors' statutes also was a factor. Several cases were, in fact, decided for film distributors on the strength of that argument. Last week's decision is apt to throw new light on the question.

Schwartz of DCA

Continued from page 4

rector had been sent to London so as to weed out the most glaring "Britishisms" from the script. Film is doing well in several U.S. situations currently.

While both showmen noted that American exhibitors were still revealing a very definite resistance to foreign films, they felt that DCA was able to get depth coverage. Example cited is the French "Wages of Fear." "We got volume," reported Wormser. "True, the picture didn't earn very much, but at least we sold it wherever we could." "Wages" should end up with a $175,000 gross outside the N.Y. firstrun.

Schwartz said the big-city audience for imports definitely had grown, "particularly in New York, and for the simple reason that people had been exposed to these pictures. It's just a matter of getting them used to it."

90 Stockholders

DCA, which has some 90 exhibitor stockholders, doesn't hand out cash advances, but gives guarantees on the pictures for which it contracts distribution. It's been doing very well with two recent releases, "The Green Man" and "Gold of Naples"; also with an American rock 'n' roll film which it financed and which Warner Bros. is handling abroad. On "Battle Hell" it expects to get two or three times the gross which a similar British Films, "The Dambusters," got in the U.S. Company is packaging Wilcox's "My Teenage Daughter" and a dubbed German import, "Die Halbstarken" (retitled "Wolfpack") for the commercial market.

With a comparatively large organization to support, and considering the percentage of inevitable failures, Schwartz and Wormser stressed the need for volume. Original intention had been to release fewer films. DCA still hopes to find a firm to do the animation work on "Finian's Rainbow," on which the soundtrack has been recorded. Animation costs quoted to date have been too high.

Emphasising its capacity to get playdates, despite obvious limitations, Wormser said that on "Rock, Rock, Rock," its rock 'n' roll opus, DCA would get some 10,000 dates and expected to gross $800,000 domestically alone.

Briefs From Lots

Hollywood, July 9.

John Lee Mahin loaned to Warners by L. B. Mayer Enterprises to screenplay **Pearl Buck's** novel "Letter from Peking" which **Martin Rackin** will produce . . . **Nicholas Nayfack** set "Kiss Her Goodbye" as his second indie to follow "The Invisible Boy" and inked **Herman Hoffman** to direct . . . **Benedict Bogeaus** purchased "The Glass Wall," a novel by **Cecile Gilmor** . . . Universal has **Ingrid Goude**, former Miss Sweden, in "The Big Beat" which **Will Cowan** is producing and directing . . . **Karin Booth** drew the second femme lead in **Sam Katzman's** "The Trial of Captain Barrett" at Columbia . . . **Ranald MacDougall** checked in at Paramount to write, produce and direct "A Woman for Charlie," comedy-western based on his own original.

James Mason into **Andrew L. Stone** production, "Cry Terror," for Metro release . . . **Samuel Goldwyn Jr.** set **Michael Curtiz** to direct "The Proud Rebel," with **Alan Ladd** . . . **Pandro S. Berman** added "The Bixby Girls," **Rosamond Marshall's** upcoming novel, to his Avon slate for Metro release . . . **James O. Radford** launches "The Puzzle," starring **Lex Barker** and **Carole Mathews**, in London July 28.

Richard Carlson will direct "Hemp Brown," **Rory Calhoun** starrer which **Gordon Kay** will produce at Universal . . . Metro borrowed **Inger Stevens** again for the starring role in **Andrew L. Stone's** "Cry Terror" . . . **Paul F. Heard** and **Herbert G. Luft** finished the screenplay for "Yuan" which producer **J. Raymond Friedgen** will launch in Hong Kong July 29 for Allied Artists . . . "Take My Hand" is the new title for RKO's "Escapade in Japan" . . . **Gene Raymond** into "Violent Road" which Regal Productions will make for 20th Fox.

Van Heflin and producer **David Heilweil** have teamed to coproduce "Prelude to Marriage," from a screenplay by **Malvin Wald** . . . **Hugo Fregonese** has set "Don Quixote" as his next project and will produce and direct under his own banner . . . **Anne Edwards** to screenplay "Breach of Marriage," which **Raymond Strosa** will produce in England . . . **Kerwin Mathews**, a Columbia contractee, will play the title role in "Seventh Voyage of Sinbad" to be made under the Morningside Productions banner . . . Marquis Productions purchased **George Lynn's** play "F.O.B. Paradise" and **Gabriel de Caesar** will produce it in the fall under the title "Murder in Paradise" from a screenplay by **Richard Bernstein.**

Deport Frisco Chinese Exhibitor

26 Years in U.S. on Wrong Identity—Theatre Called Showcase for Commie Propaganda

San Francisco, July 9.

The wealthy owner of the World Theatre, on Chinatown's edge, has agreed to leave the U. S. after pleading guilty to entering the country 26 years ago on a fraudulent passport.

Lee Ying Get, 42, also known as Fong Ying, was banished by Federal Judge Louis Goodman, who suspended prison sentence on condition that Lee depart within 60 days.

State Dept. and customs agents testified Lee entered the U. S. by posing as a local Chinese's son when he was actually a son-in-law. The fraud was repeated in 1951 when Lee filed application for a passport to Red China. This brought about the inquiry which culminated in the Federal suit to oust Lee.

Lee's partner, Lawrence Low, took a Fifth Amendment before a House un-American Activities subcommittee last winter when asked if their theatre was a distribution point for pro-Soviet films.

In recent years the World has shown Russian, Chinese and some Filipino pictures, mostly distributed by Artkino.

The World's lobby display of stills from Chinese films often shows women being tortured by soldiers in the uniform of Chiang Kai-Shek's army, then being rescued by guerillas in Chinese Communist uniforms.

Federal agents told Judge Goodman their investigation proved "there is a substantial connection between the defendant and the Chinese mainland." Evidence included a diary from Lee's home in which he described himself as a new type of "progressive revolutionist."

The agents said there was no evidence that Lee was a party member, but insisted his activities in recent years showed consistent sympathy with Communist causes. These included using his theatre for benefits for the Red-slanted People's World, Coast version of The Daily Worker.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 9
This Date, Last Year.....18

"LOOKING FOR DANGER"
Prod.—Ben Schwalb
Dir.—Austen Jewell
Hunts Hall, Stanley Clements, Lili Kardell, Joan Bradshaw, Bowery Boys
(Started June 19)

COLUMBIA

Starts, This Year.....14
This Date, Last Year.....14

"COWBOY"
(Phoenix Productions)
Prod.—Julian Blaustein
Dir.—Delmer Daves
Glenn Ford, Jack Lemmon, Anna Kashfi, Brian Donlevy, Dick York, Victor Emanuel Mendoza, Richard Jaeckel, Donald Randolph, Eugene Iglesias, King Donovan, Bob Cason, James Westerfield, Amapola Del Vando, Buzz Henry, Guy Wilkerson, Frank De Kova, Vaughn Taylor, Strother Martin, Don Carlos, Gloria Rhoads
(Started June 14)

WALT DISNEY

Starts, This Year..... 1
This Date, Last Year..... 1

METRO

Starts, This Year.....12
This Date, Last Year.....11

"SADDLE THE WIND"
Prod.—Armand Deutsch
Dir.—Robert Parrish
Robert Taylor, John Cassavetes, Julie London, Donald Crisp
(Started June 3)

"SEVEN HILLS OF ROME"
(LeCloud Production)
(Shooting in Rome)
Prod.—Lester Welch
Dir.—Roy Rowland
Mario Lanza, Marisa Allasio
(Started June 10)

"THE BROTHERS KARAMAZOV"
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Richard Basehart, Albert Salmi, William Shatner, Judith Evelyn, Harry Townes, Edgar Stehli
(Started June 10)

"MERRY ANDREW"
Prod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angeli, Baccaloni, Robert Coote, Patricia Cutts, Noel Purcell, Rex Evans, Walter Kingsford
(Started July 1)

PARAMOUNT

Starts, This Year..... 6
This Date, Last Year.....11

20th CENTURY-FOX

Starts, This Year.....17
This Date, Last Year.....10

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Dir.—Charles Vidor
Jennifer Jones, Rock Hudson, Vittorio de Sica, Mercedes McCambridge, Oscar Homolka, Kurt Kasznar, Alberto Sordi, Elaine Stritch
(Started March 25)

"APRIL LOVE"
Prod.—David Weisbart
Dir.—Henry Levin
Pat Boone, Shirley Jones, Arthur O'Connell, Dolores Michaels, Brad Jackson
(Started April 17)

"PEYTON PLACE"
Prod.—Jerry Wald
Dir.—Mark Robson
Lana Turner, Lloyd Nolan, Hope Lange, Arthur Kennedy, Betty Field, Lee Phillips, Barry Coe, Robert Harris, Terry Moore, Russ Tamblyn, Mildred Dunnock, Scotty Morrow, William Lundmark
(Started April 29)

"THE ENEMY BELOW"
Prod.-Dir.—Dick Powell
Robert Mitchum, Curd Jurgens, Al Hendrix, Frank Albertson, Jeff Daley, Alan Dexter, David Bair, Joe Di Reda
(Started May 28)

"THE YOUNG LIONS"
(Shooting in Germany)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz
(Started June 3)

UNIVERSAL

Starts, This Year.....18
This Date, Last Year.....18

"THE AMAZONS"
(Shooting in Brazil)
Prod.-Dir.—Curt Siodmak
Don Taylor, Giana Sigale, Eduardo Clannelli
(Started May 7)

"SUMMER LOVE"
Prod.—William Grady Jr.
Dir.—Charles Haas
John Saxon, Judy Meredith, Jill St. John, Rod McKuen, Fay Wray, Edward Platt, Shelley Fabares, Molly Bee
(Started June 3)

"CHRISTMAS IN PARADISE"
Prod.—Sy Gomberg
Dir.—Jack Sher
Dan Duryea, Jan Sterling, Patty McCormack, Mary Fickett, Sam Levene
(Started June 3)

"THE BIG BEAT"
Prod.-Dir.—Will Cowan
William Reynolds, Andra Martin, Jeffrey Stone, Gogi Grant, Rose Marie, Hans Conreid, Howard Miller, Alan Copeland, Del Vikings, Diamonds, Fats Domino, Four Aces, Lancers, Mills Bros., George Shearing Quintet, Jerl Southern, Charlie Barnett, Buddy Bregman, Harry James, Freddie Martin, Russ Morgan
(Started June 13)

"THE WESTERN STORY"
(Shooting in Mexico)
Prod.—Howard Christie
Dir.—George Sherman
Jock Mahoney, Gilbert Roland, Linda Cristal, Eduard Franz, Edward Platt
(Started June 20)

"RAW WIND IN EDEN"
(Shooting in Italy)
Prod.—William Alland
Dir.—Richard Wilson
Esther Williams, Jeff Chandler, Rosanna Podesta, Carlos Thompson
(Started June 25)

WARNER BROS.

Starts, This Year.....10
This Date, Last Year..... 6

"THE DEEP SIX"
Prod.—Martin Rackin
Assoc. Prod.—George Bertholon
Dir.—Rudy Mate
Alan Ladd, Dianne Foster, William Bendix, Keenan Wynn, James Whitmore, Efrem Zimbalist Jr.
(Started May 14)

"THE LEFT HANDED GUN"
Prod.—Fred Coe
Dir.—Arthur Penn
Paul Newman, Lita Milan, Hurd Hatfield, John Dehner, John Dierkes, Wally Brown, Denver Pyle, Ainslee Pryor

INDEPENDENT

Starts, This Year.....63
This Date, Last Year.....41

"THE MISSOURI TRAVELER"
(C. V. Whitney Pictures)
(For Warners)
Prod.—Patrick Ford
Dir.—Jerry Hopper
Brandon Wilde, Lee Marvin, Gary Merrill, Mary Rosford, Paul Ford, Cal Tinney, Cap'n Billy Bryant, Ken Curtis, Frank Cady, Rodney Bell, Eddie Little, Barry Curtis, Billy Newell, Mary Field, Roy Jensen, Helen Brown, Kathleen Freeman
(Started April 29)

"WITNESS FOR THE PROSECUTION"
(Theme Picts, Inc.)
(For UA Release)
Prod.—Arthur Hornblow, Jr.
Dir.—Billy Wilder
Tyrone Power, Marlene Dietrich, Charles Laughton, Elsa Lanchester, Una O'Connor, Francis Compton
(Started June 10)

"YOUNG MOTHER"
(AB-PT Pictures)
Prod.—Demond Chevie
Dir.—Joe Parker
Mary Ashley, William Campbell, Martha Scott, Jackie Loughery, Jim Backus, Les Johnson, Jackie Coogan
(Started June 10)

"PARIS HOLIDAY"
Prod.—Bob Hoper
Dir.—Gerd Oswald
Bob Hope, Fernandel, Anita Ekberg, Martha Hyer
(Started April 15)

"THE AMAZING COLOSSAL MAN"
(Malibu Prods.)
(For American International Picts.)
Prod.-Dir.—Bert I. Gordon
Glenn Langan, William Hudson, Cathy Downs, Jean Morehead, Russ Bender, Hank Patterson
(Started June 17)

"THE VIKINGS"
Prod.—Jerry Bresler
Dir.—Richard Fleischer
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Per Buckoj, Dandy Nichols, Eileen Way
(Started June 20)

Bert Brecht Row

Continued from page 2

Minister Heinrich von Brentano said that although he had once been a Brecht admirer, the author's later works were comparable to those of the ultra-Nazi writer, Horst Wessel. That aroused the ire of West German publisher Peter Suhrkamp, who handles Brecht's works, and he wrote an open letter arguing that Brentano's attitude was reminiscent of the Hitler era, and concluding, "How can poetry survive if politicians treat it so frivolously?"

The Foreign Minister replied by citing some of Brecht's pro-Communist statements, charging that the late dramatist's political writings were not only tactless but infamous and concluding, "How can freedom survive if poets throw it away so frivolously?"

The majority of the local press seems to favor Brentano, but a few scribes argue that the whole situation is unfortunate, on the ground that art subsidies and politics should be kept apart, and that there should be a clear distinction between poetry and the drama on one hand and the state on the author.

THEY'VE SEEN THE OTHERS...

NOW SHOW 'EM THE GREATEST!

2 BRAND NEW HITS—10,000 BRAND NEW CHILL-THRILLS!



An atom-spawned monster!

The Monster That Challenged The World

Starring TIM HOLT • AUDREY DALTON with HANS CONRIED • BARBARA BARROW CASEY ADAMS • MARLAN WARDE • Screenplay by PAT FIELDER From a story by DAVID DUNCAN • Directed by ARNOLD LAVEN Produced by JULES V. LEVY and ARTHUR GARDNER

Never-Before-Seen Monsters That Will Freeze You To Your Seat!

...PLUS...

It drains women's blood!

The Vampire

Starring JOHN BEAL • COLEEN GRAY • KENNETH TOBEY with LYDIA REED • DABBS GREER HERB VIGRAN • PAUL BRINEGAR • ANN STAUNTON • JAMES GRIFFITH Story and Screenplay by PAT FIELDER • Directed by PAUL LANDRES Produced by ARTHUR GARDNER and JULES V. LEVY

A NEW KIND OF HORROR!

THRU UA

A NEW KIND OF TERROR!

Court, 4-3, Finds 'Garden of Eden' Wrongly Censored; Minority Bitter, Sees State Stripped of Powers

Albany, July 9.

A 4-3 decision Wednesday (3) by the Court of Appeals upholding a finding of the Appellate Division that "Garden of Eden" is not "indecent" and that the Board of Regents erred in refusing the nudist-colony picture a license, found the State's highest tribunal sharply divided on what is censorable, under recent U.S. Supreme Court rulings.

The majority, in an opinion written by Judge Charles J. Desmond, held that "By a series of decisions handed down the last five years (starting with Burstyn v. Wilson, where the denial by the New York State motion picture division of a seal for "The Miracle" as "sacrilegous" was invalidated), the U.S. Supreme Court has stricken down as unconstitutional nearly all the grounds for license refusal listed in sections 122 and 122-a of the New York Education Law."

Judge Adrian P. Burke, in an opinion for the minority, declared that "Inasmuch as the majority have completely brushed aside a clearly defined, reasonable Legislative standard of decency with respect to nudity for reasons of their own, and inasmuch as some have declared that this State's licensing system for motion pictures is unconstitutional if applied to deny a license on any ground other than obscenity, without the slightest shred of specific authority, but merely on the basis of conjecture, we are compelled to dissent. We believe that their decision virtually strips the Legislature of power entrusted to it by the People of the State of New York.

Radio's Own Ad Bureau 'Working On' Exhibitors; Slogan: 'More for Less'

There is tangible evidence that the film companies and theatres are shifting a hefty portion of their advertising budgets to radio. According to the Radio Advertising Bureau, indications are that the motion picture industry will employ radio for the exploitation of pictures 30% to 35% more this year than it did in 1956.

The trend "back" to radio is not the result of a sudden awakening. It is part of a deliberate and intensified campaign on the part of the RAB, the promotional arm of the radio industry. The RAB represents some 850 independent stations as well as the four radio networks.

The RAB has assigned Irving Trachtenberg "to work" on the film industry. As part of its campaign, the RAB is stressing the "how to element" and is subtly advising the filmites how to present their announcements. The RAB claims that the film companies as well as their advertising agencies—through the lack of knowledge—haven't used radio enough—and haven't used it correctly. It's charged the same techniques have been employed year in and year out.

The radio industry's chief pitch is that it can deliver more impressions at less cost to the motion picture industry. It points out, for example, that at the local level the film biz is married to the local newspapers for its advertising because it depends on the dailies for the free publicity. It's the contention of the RAB that the public does not turn to the newspaper amusement section unless it has already made up its mind "to go to a movie."

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
MARILYN MONROE • LAURENCE OLIVIER
IN
"THE PRINCE AND THE SHOWGIRL"
A Warner Bros. Release • TECHNICOLOR®
and SPECTACULAR STAGE PRESENTATION

AD-SHOUTING AIRPLANES NEED ONLY LICENSE

Houston, July 9.

City Council, after mulling over the subject for more than two months, came up with an ordinance placing only minor restrictions on the use of airplanes equipped with loudspeakers for advertising purposes.

The ordinance allows such planes to operate as close as half a mile to a hospital.

Only one other restriction was placed on such advertising. It may not be disseminated on Sunday.

Otherwise the situation is unchanged, except that now the operators of such planes must take out permits from the city tax assessor-collector. The permit is $5 a flight or $25 for six months.

The measure provides a fine up to $200 for each violation.

Cowles Monopoly Of News Hit On DST 'Imbalance'

Minneapolis, July 9.

Minneapolis daily newspapers, both Cowles' owned, are accused by an independent exhibitors' spokesman, Harold Field, circuit owner and Exhibitors Trade Assn. (nee North Central Allied) board chairman, with having been unfair to daylight saving time opponents during the fight over it in the Minnesota state legislature.

Minnesota never had fast time except during the two World Wars when three shifts of workers lessened its injurious boxoffice impact.

Field hit out at the dailies in a lengthy letter to the editor which the Star published without any comment. It read, in part:

"I feel that the *only* newspapers in a large metropolitan area had a moral responsibility to present both sides of the issue. When neither your news columns nor feature writers presented any of the arguments against DST, it was morally mandatory for you to present both sides in taking an editorial stand.

"A comparison of your coverage with that of your Des Moines sister newspaper (Field owns a large Iowa theatre circuit) indicates that while they presented the argument's pros and cons fully, your paper in all of its columns practically ignored the adverse arguments except for an occasionally deeply buried line. A day or two before the bill's passage was virtually assured, you finally did present a complete story.

Our theatre organization actively opposed DST. Not only did we know it would be bad for our business, but we also presented to the legislative committees all of the other arguments against DST, including the parental problem of getting small children to bed.

"It was our contention that the DST plan in a farm area, in the Minnesota latitude and longitude was a bad thing for many in the state even though they had not been made aware of the problems that would arise." (Viz, by the only newspapers in town).

Anti-Checking Law-Maker To Chain Drive-In Meet

Austin, July 9.

Eddie Joseph, prez of the Texas Drive-In Theatre Owners' Assn., has named Preston Smith as chairman of the 1958 convention of the group.

Smith, a Senator in the Texas Legislature, and a former prez of the ozoner group, who owns a group of theatres in Lubbock, sponsored Texas' bill to ban from the state those nefarious agents of the northern distributors, boxoffice checkers who do not disclose their presence to a theatre.

MEMBER SUES MEMPHIS LOCAL RE HIS FINES

Memphis, July 9.

Malco Theatre projectionist Pat Grace has filed a suit against the Memphis Moving Picture and Projecting Machine Operators, Local 144 and its officers asking an injunction to restrain the local from collecting over $500 fines assessed against him.

Grace states that on June 5 a resolution was passed by the union here that anyone refusing to picket in the strike (the nabe houses here are in their 20th week of striking) of the union against some theatres would be fined '3, and after that would be fined $25 each time. The theatre projectionist says that at the meeting discussion became "so heated and tempers flared to such an extent that the presiding official ordered the sergeant at arms to lock all doors and let no out." He stated that he had to forcibly make his way out and that after he left he learned that a motion was passed which he termed "completely frivolous and that he was fined $250 for allegedly overstepping the authority of the business representative and that this charge is baseless and untrue."

Grace said he refused to picket because of the "unfair and undemocratic treatment administered to him by the union and its officers. His bill states that since Jan. 4 when the strike began "affairs of the Memphis Local have worsened to the point that all democratic processes have been abandoned." He also stated in his complaint that the international union has "disapproved the Memphis Local's resolution which would assess fines."

Reade Circuit's 20 Days To Amend Thus Far Nixed Plea Against Loew Inc.

A $1,200,000 treble damage antitrust suit brought by Walter Reade Theatres, as owner-operator of the Woodbridge, N. J., Drive-In, against Loew's Inc. and Loew's Theatre & Realty Corp. was dismissed last week by N. Y. Federal Judge Richard H. Levet. But although tossing out the action on motion of the defendants, the court permitted the Reade chain to file an amended complaint within 20 days.

The Loew outfits successfully contended that the complaint failed to comply with certain federal rules which state that allegations must be "simple, concise and direct." Reade charged that Loew's and other distributors had imposed a system of "unreasonable" clearance upon the Woodbridge ozoner. Named co-conspirators but not defendants in the action were Stanley Warner and RKO, among others.

TWO KINDS OF SELL FOR RANK IN FRISCO

San Francisco, July 9.

In a bid for both carriage trade and the neighborhood crowds, Rank Film Distributors of America is trying a new ad approach in its six-theatre campaign for "Reach for the Sky." Campaign is put together by Irving (Bud) Levin.

"Sky," double-billed with "Triple Deception," is the first Rank release under the new U. S. distrib setup to reach Frisco.

First day's ad in the local sheets, put out by Rank's N. Y. office, is conventional, strongly resembling "Spirit of St. Louis" promotion. Second day's ad consists of cartoon-style line drawing done by Levin's Frisco artist, Williamson Mayo. Third day again reverts to conventional material prepared by Mort Goodman's Hollywood agency. The fourth day sees Mayo's allegorical brush-and-ink sketches returning in the ads.

Bill is breaking simultaneously at two houses of Levin's San Francisco Theatres, Inc., and four United California houses. It's the first time that Levin has tried combining N. Y.-Hollywood-Frisco ad campaigns.

New Farnol Followers

Three new staffers have joined the Lynn Farnol publicity menage in N.Y. Alvin A. Dann, Collier's publicity director when there was a Collier's is one. Merryle S. Rukeyser Jr., who's from Young & Rubicam and Mrs. Beth Drexler Brod, an associate editor of Tide mag, are the others.

Hero Worship, Latin Style

By MARNELLE THOMSEN

Caracas, July 9.

Mexico's famed comic Cantinflas' visit to Venezuela was a civic blowout. Perhaps the most popular Spanish-speaking star in South America, he was here in connection with the local premiere of the Todd-AO "Around the World in 80 Days."

Fans did not mean it irreverently in quipping that while Mexico's Marie Moreno (as he was born) was caravaning through Caracas in an open car to the tumult of the multitude in rural areas of the country it was Corpus Christi Day and "Christ's coffin" was being paraded.

Mobs greeted Cantinflas at the airport as a hero. His visit included a sponsored television appearance for Pampero Fruit Juices Co. and a charity date for the Venezuela Boys' Town. Latter called for actor to perform his popular burlesque of a bull fight with a live toro.

"My money?" he answered the crowd, "I've never had time to count it."

"Bulls?" he answered, "are better with onions than horns."

"Marriage? Every once in a while."

"Films? So far I've done 20."

Statue of Madonna Creates Censorship Vexation for Cochran's 'The Cry'

Rome, July 9.

Steve Cochran's locally-made "The Cry" (Il Grido) has run into censor trouble, with the affair flaring up into a cause celebre via some additional sideline incidents. Pic stars Cochran, Alida Valli, Betsy Blair and Lynn Shaw, among others. It was made in this country by an American company, Robert Alexander Productions, in association with the Italian company, Franco Cancelllieri-SPA.

Though it's claimed that the script passed censorship without much trouble, film in its final form failed to make the grade. Censor body here asked that three cuts be made. First was a kiss between Cochran and actress Dorian Gray on a bed. Second involved some dialogue, considered irreverent, regarding the purchase of a "miraculous" statuette of a Madonna at a town fair. While it's claimed that producers would have agreed on these two cuts, the third, which showed a young child happening onto a love scene between Cochran and Miss Gray, was considered so vital to the plot development they refused to trim.

Director Michelangelo Antonioni also added that he would take his name off the picture, which he also helped write, if the scene were yanked.

Two groups have intervened. One is Italian Film Writers Assn, which has sent an official note of protest to the government film office asking that the veto on "Il Grido" be revoked and that new censorship laws be studied and approved to "eliminate controversies such as the present one and to give authors some guarantee provided for by the Italian Constitution."

Similar complaint was lodged with the Italo pic office by the Italian Film Club and signed by some of Italy's top filmmakers.

In the midst of the uproar, a semi-official Italian industry source points out that the case is principally a technical one and could easily be solved. It's noted that the incident has snowballed mainly because of the pic's productive structure, in which the foreign rights are held by Cochran's group, while his Italian partners have the local release rights. Rather than involving Cochran with Italo censorship and government offices, the comment goes on, the only thing Cochran needs is an export permit and his controversy (and $5,000,000 suit against the Italo government) is ended.

Case, first of its kind, does however focus attention on problem of co-produced pix whose foreign release becomes dependent on Italo censorship laws.

SET DESIGNER WANTED BY U. S. SIGNAL CORPS

The United States Army Signal Corps, which operates the largest film studio in the east, is on the prowl for a theatrical set designer. Job pays $5,915 a year and calls for a motion-picture art director to work at the Army Pictorial Center in Long Island City, N.Y.

Applicants, says the Army, must have a total of five-and-a-half years experience in the design of settings for theatrical productions, at least three years of which must have been in motion picture production. Appointments can be arranged by calling RAvenwood 6-2000, Ext. 238.

Sues K.C. Star On Single Rate For 2 Editions

Kansas City, July 9.

Suit for $150,000 treble damages has been filed here by Edward Golden against the Kansas City Star. Action in U. S. District Court is on issue of "forced" use of display advertising in both morning and evening editions of the newspaper whereas Golden desired for his best interests to advertise only in the evening paper. The Star is the evening edition, the Times the morning edition.

Golden until recently operated the Vogue Theatre as an art film house in the midtown area. Difficulty of obtaining suitable product, advertising problems and other adversities closed the house several months ago, he said.

Star's advertising policy long has been to provide insertions in both a morning and an evening edition at a single rate. Efforts of Golden and others were directed at getting this rate split, but heretofore have been of no avail. The policy was the crux of a case in which the Star recently lost a decision to the Justice Dept. which charged monopoly practices.

Probate Lamont's Will

Albany, July 9.

Harry W. Lamont, former chief barker of Albany Variety Club and for the past two years co-chairman of its Heart Fund, bequeathed $500 to the latter (for Camp Thacher) in a will admitted to probate here last week. Value of the estate of the long-time exhibitor, who died suddenly at Alexandria Bay, June 20, was estimated at more than $100,000.

His widow, Mildred, and a younger brother, Robert, receive most of it. In addition to joint property valued at $25,000, Mrs. Lamont was given one-half of her husband's stock in the Lamont Theatre Service Inc., headquartered in Albany.

Farr's Audrey Gesture

Houston, July 9.

Jack Farr, owner of the Trail Drive-In Theatre here held a "Cameron, La. Day" at the ozoner to gather food supplies to rush to the victims of Hurricane Audrey. Patrons who brought canned goods or clean, used blothing for the two days, were admitted free.

Farr had a film truck standing by which rushed the food and clothing to the victims of the disaster.

CARS ON TV: 'HI TEST, PLEASE'

ABC's 'Tryout Spot' for NBC

Time was when ABC-TV was the recipient of NBC's programming "castoffs," but the situation has reversed itself within the past few weeks. No less than six former ABC-TV program entries have moved to NBC-TV in this period, five of them slotted as regular fall entries and a sixth as a summer replacement.

All six represent shows that were either cancelled on ABC at the end of this season or which ABC was unable to sell. However, NBC has either sold all or part of each of the five fall entries or has had them brought in by sponsors. Shows are "The Californians" (half sold to Singer), "Amateur Hour" (brought over by Hazel Bishop), "The Vise" (brought over by Sterling Drug), "Omnibus" (two-thirds sold, to Union Carbide and Aluminum Ltd.), "Treasure Hunt" (which becomes a daytime strip) and "Dollar a Second" (serving as a summer replacement).

The ABC-to-NBC program shuttle follows by a few months a major shift of top ABC personnel to NBC, with former ABC prez and now NBC programs & sales exec v.p. Bob Kintner calling the signals on both the personnel and program switches. List of key people included Bob Lewine, nighttime programming v.p.; Don Durgin, sales planning veep; Jim Stabile, business affairs exec; Chick Abry, eastern sales manager; and Dean Shaffner, sales development exec.

Two ABC entries which NBC wanted badly earlier this spring it couldn't get. They were the Lawrence Welk show and "Rin Tin Tin." Kintner had discussions with the sponsors of both shows, but ABC succeeded in retaining them by offering a better deal than Kintner was willing to submit.

NBC-TV's 'Hey, Look at Us' On Topdog Rating Status in Daytime

NBC-TV this week claimed a clearcut rating superiority over CBS-TV in daytime television, with its new topdog position even taking into account the faltering "Home" show in the averages. Web, citing Nielsen date for the first June report, came up with a 10 a.m. to 5:30 p.m. average rating of 6.3 vs. a 6.1 for CBS-TV. Using ARB ratings, the dominance was greater, 7.1 to 5.9.

The network, overcoming CBS' objection to previous NBC claims via the inclusion of the "Home" ratings, nonetheless omitted its other daytime stanza, the 7 to 9 a.m. "Today" show. But its reason was that Nielsen doesn't rate the CBS-TV Jimmy Dean and "Captain Kangaroo" programs and therefore it has no basis for comparison (CBS takes Nielsens on Dean and "Kangaroo," but these aren't made available to the other webs or subscribers).

Naturally, inclusion of the "Home" stanza tends to downgrade the overall averages for NBC, so that the web's "entertainment" daytime programs enjoy even a stronger superiority to the CBS competition. The NBC 11 a.m. to 1 p.m. "entertainment" block outrate CBS on the Nielsens by 7.3 to 6.6 and on ARB by 8.5 to 6.0, while

(Continued on page 102)

Libby-Owens Coin For 'Perry Mason'

CBS-TV is three-quarters of the way home on the "Perry Mason" series as the result of a decision last week by Libby-Owens-Ford to cast its programming lot with Columbia after buying a quarter of the NCAA football lineup on NBC-TV. Latter had entered a strong pitch vs. CBS and "Mason" for the rest of the Libby-Owens biz, but the glass company and the Fuller & Smith & Ross agency decided for CBS.

Deal now leaves just an alternate-Saturday half-hour open on the 7:30 to 8:30 mystery stanza, since Purex earlier contracted for an alternate-week hour. CBS considers the "Mason" show its toughest sell of the season, since the show will in part buck Perry Como on NBC in a "Perry vs. Perry" battle. Libby-Owens is taking the 8 to 8:30 portion, against Como.

Libby-Owens decision leaves NBC-TV still holding the bag on alternate-week sponsorship of "The Californians," which it had been pitching against "Mason." Earlier, Singer signed for the skip-week of the Tuesday at 10 western. Apparently, Libby-Owens decided it was a better bet to buck Como than to compete with "$64,000 Question."

WCBS-TV's Hot Summer

WCBS-TV, the CBS flagship in New York, is racking up the biggest summer sales in its history. June national spot and local business ran 22% ahead of same month in 1952, while July revenues thus far are running ahead of last year's mark.

Upbeat is due mainly to increased sales in the post-11 p.m. period, covering news, weather, sports and feature films, according to general sales manage Frank Shakespeare Jr.

CBS Radio Perks With $2,200,000 New Gross Biz

Upbeat in network radio continues at a hot pace, with CBS last week pacting another $2,200,000 in gross new business via nine new sponsorship deals. Three of the nine were for quarter-hours in "Arthur Godfrey Time," with Armour & Co. buying one a week plus a second quarter-hour every fourth week and Seeman Bros. and Angostura-Wupperman buying singleton quarter-hours in Godfrey for 26 weeks each.

Vick Chemical set an 18-week schedule of 126 "Impact Plan" weekend-nighttime five-minute segments for a September start. Ralston-Purina bought five and a half of the web's seven-and-a-half minute daytime segments per week for 13 weeks. Best Foods bought five of the seven-and-a-half-minute units per week for 23 weeks and also bought six "Impact Plan" segments a week for 26 weeks.

American Home Products picked up two five-minute units of "Wendy Warren" per week for 13 weeks, while B. F. Goodrich bought 12 "Impact Plan" segs for the Labor Day weekend. Alcoa bought an eight-week sked alternating two seven-and-a-half-minute units with one "Impact" unit each week.

'MEET McGRAW' AS P&G CANADA ENTRY

Toronto, July 9.

Procter & Gamble of Canada Ltd. have secured Dominion rights to "Meet McGraw" and teeoff Thursday (11) for a 31-station coast-to-coast tv network of the Canadian Broadcasting Corp. and independent outlets on an 8-8:30 p.m. slot.

Mystery-adventure series stars Frank Lovejoy and replaces the "Jane Wyman Theatre,"

AUTOS SOLO AS SHOW 'PIONEERS'

By GEORGE ROSEN

Automobile sponsors are not only reemerging as the No. 1 spender in tv next season (after a two-season sluffoff), but what makes it all the more interesting is that almost without exception it's the car makers who are perpetuating the "snazzy models" in program formats.

The soap and the food sponsors, and for the most part the cigaret advertisers, who are the runnersup in tv program appropriations, lean heavily on sliderule, cost-per-thousand techniques and are primarily concerned with mass audience pull at the lowest possible cost. They "buy safe."

But oddly enough, the auto sponsor is playing it differently. Not that he has an aversion to big audiences, which he'll gloat over as much as the next guy. But basically he looks for the big splash, the show that will get talked about and, even if doesn't pull 'em into the Top 10 Nielsen bracket, will tend to generate excitement. Where the auto sponsor is concerned, it was ever thus, dating back to the initial allegiance when Pat Weaver introed the specs on NBC and CBS followed suit. It remained for Ford, Oldsmobile, Chrysler, et al., to keep the spec cause alive.

Next season's tv buys represent a "hangover in spades" on the same basic philosophy, not so much in terms of embracing the outsize shows, but in ferreting out the new personalities and divorcing themselves from the cliche. Just as Ford last season came up with tv's only new toprated personality—Tennessee Ernie Ford—it's the same automaker who is siphoning $5,000,000 into one of NBC-TV's most ambitious ventures for next season, the hour-long Monday night "Crisis" series.

Like Ford, Olds has always played it the "brave" way, and when CBS-TV announced its new "Big Record" hour show for next season, it remained for Olds to climb abroad, to complement its stake in the series of Jerry Lewis hours specials on NBC next season. Chevy, which built Dinah Shore into a preeminent tv status, is going the whole route to the tune of $12,000,000 for a full 52-week schedule of hour Sunday night shows—20 with Miss Shore and buying the reminder sight unseen (they haven't even been plotted yet, but such is Chevy's faith in the concept of big programming.)

It was the $5,000,000 out of the General Motors coffers that made "Wide Wide World" possible, and GM will be back, same time, same show (but with a new format.) It'll be Pontiac coin that will bring Mary Martin back to tv next season in the two-hour "Annie Get Your Gun" spec and AC Spark Plug that will foot the bill for Walt Disney's "Mark of Zorro" series. Both Chevy and Buick are going after the new faces—bankrolling the Pat Boone and Patrice Munsel shows respectively.

L. A. Top Cops Sue For $3,000,000 as Result Of Mickey Cohen TVcast

Los Angeles, July 9.

Los Angeles Police Chief William H. Parker and Intelligence Squad Captain James Hamilton filed libel and slander suits in Superior Court over the Mickey Cohen interview on the Mike Wallace program. Parker asked $2,000,000 plus $100 attorney's fees while Hamilton asked $1,000,000.

Suits are particularly pegged on rebroadcast of kinescope, charging malice in statements by Cohen describing Parker as a "sadistic degenerate . . . thief . . . " Named as defendants were AB-PT, Philip Morris, N. W. Ayer, Wallace and Cohen.

CBS' Unique Status in Electronic Journalism; Takes on All Comers

CBS-TV has taken the lead in a new form of worldwide electronic journalism that has left the other networks far behind. Nothing daunted by the strong Congressional and Presidential criticism of its Khrushchev interview, the web in the past two weeks has wrapped up filmed discussions with two other "doubtful" foreign statesmen. India's Nehru and Yugoslavia's Tito.

Within the past year, the web has had a lineup of foreign heads of state comprising Khrushchev, Nehru, Tito, China's Chou En-Lai, Egypt's Nasser, Israel's Ben-Gurion and Burma's U Nu, all in interviews either with U. S. newsmen or with Ed Murrow via "See It Now." Their political complexions have varied from Communist to "independent Communist" to "neutralist" all the way over to pro-West, with a few odds and ends in between.

Admittedly, CBS has gotten into something of a hot spot via the airing of what some Congressional critics have called "propaganda." But the web, somewhat wiser after the Khrushchev incident, is now moving cautiously only via the use of "discussions" following the programs, as in the case of the post-mortem June 30 on the special Tito edition of "See It Now."

But beyond the inconveniences, CBS is emerging as the undisputed strong-man of television journalism. Having built a demonstrably superior spot-newsgathering organization over the years under John Day and occupied the No. 1 spot in that field without dispute, the network is developing on a new front, with its "See It Now" team on the one hand and public affairs operation under Irving Gitlin (reporting to news-pubaffairs veep Sig Mickelson) on the other as the country's top electronic developer of news stories.

Pubaffairs operation, with key men Gitlin in N. Y. and Ted Koop and Ted Ayers in Washington, has moved into the news field in no-holds-barred fashion as to hold down the other side of the news picture—the story "development" operation and the news-in-depth arm for the web. No other network has been able to touch CBS on this score — principally because there's no similarly integrated public affairs operation such as Mickelson's at the other webs and because management hasn't given the news-public affairs boys the free hand that CBS has.

Apart from the straight-interview and panel treatments, CBS has moved into the in-depth area on other fronts. Web's radio documentary on the Galindez-Murphy case was such an example and is blueprinted as the forerunner of many such programs.

Bing Back on Radio

Hollywood, July 9.

Bing Crosby is returning to radio in October, on CBS, with Ford the probable bankroller.

Crosby exited CBS last December, after being on radio for 25 years. His new program will be five-times-a-week, with the 15 minutes devoted to singing and gab.

Life Mag Teams With NBC Radio On Feature Strip

NBC Radio and Life mag are getting together on a new 15-minute nighttime news feature strip titled "Speaking of Life," which will dovetail with the web's well-established Morgan Beatty "News of the world" in the 7:30 to 8 p.m. Monday-Friday period.

Life moved into the picture both as coproducer of the strip and as one of the sponsors, taking on one of the three nightly commercial minutes five times a week. Show was planned as an NBC-only production with "Life Around the World" as title, but Young & Rubicam heard about it and immediately bought in on sponsorship for Life mag. Then Life and NBC got together on the coproduction arrangement. Original title couldn't be cleared, so web then settled on "Speaking."

Oops, Wrong Mag

"Speaking of Life," the new NBC Radio-Life mag news-features strip, was originally titled "Life Around the World," which looked like an ideal title for the 7:45-8 p.m. show.

But NBC ran into a matter of title clearance on the original and had to change. Title is owned by a magazine—but not Life. It's David Lawrence's U.S. News & World Report, which uses it in a global roundup column.

Series, which will be produced by Charlie Speer (ex-"Today" and "Wide Wide World") will move into the 7:45 to 8 weeknight period starting July 29, and will utilize some 15 feature stories a week, about 10 of them in conjunction with Life and five NBC originals. Features, mainly human interest stuff but pegged on major news stories, will be done live or tape or both, with the cooperation of Life staffers. Some of the same features appearing in the mag will be used on the show, but with a fresh slant.

Stanza will replace "One Man's Family," which will probably be moved into the afternoon to join the rest of the NBC soaps in the web's "serial block." The nighttime lineup will then comprise the Beatty newscast and "Speaking of Life" as a hand-in-glove hard news-feature slotting at 7:30-8, segueing into "Nighttime" at 8 to 9:30.

FRAMER SERIES ON GOTHAM INDUSTRY

Walt Framer Productions is joining with the New York Board of Trade for a new half-hour television series on the Board's behalf titled "Let's Look at New York." Series will cover Gotham industry, via "progress reports," biogs of leading New Yorkers and live film displays of manufacturing processes at work. Deal was set between Framer and Robert Dowling, Gotham theatreowner and producer who is the Board's president. No station set for the show yet.

Plymouth Axing Groucho on Radio

NBC Radio loses its last single-sponsored half-hour entertainment show come September when Plymouth-DeSoto Dealers will drop the AM version of Groucho Marx's 'You Bet Your Life." Show, which has been on the web since October of 1950 when the televersion was adapted for radio also, has occupied a second-rate position of late anyway, having occupied the Saturday afternoon 12:30-1 spot. Last show is Sept. 21, and NBC hasn't yet decided whether to sustain it.

Network's only other single-sponsor half-hour (other than religious and farm-news shows) is "Telephone Time," which has already checked off for the summer. Bell Telephone hasn't yet made up its mind whether to return in the fall or not, and additionally is listening to pitches from the other webs. CBS recently lost its last entry in the single-sponsored class, when Liggett & Myers dropped "Gunsmoke."

Upswing in NBC Radio Fortunes, Forge Ahead on Sponsored Hours

A heavy upturn in use of network radio plus the drastic changeover in NBC programming since the first of the year have combined to give NBC a substantial lead in total weekly sponsored hours over CBS. NBC assumed this lead in May and has maintained it over the past three months.

Total sponsored hours on NBC for the first week in July amount to 32 hours and 25 minutes, compared with 25 hours and 48 minutes on CBS. In June, it was 34 hours and 30 minutes for NBC and 26 hours and 8 minutes for CBS; in May, it was 27:56 for NBC and 27:17 for CBS. Indicative of the drastic upturn in NBC's fortunes is the fact that in January, the web had only 14 hours and 55 minutes, compared with CBS' 25 hours and 3 minutes.

NBC computes sponsored hours by converting its participations to time segments. That is, a one-minute announcement is equal to five minutes of sponsored time; a 30-second equals three and a half minutes of sponsored time, and a six-second announcement is equated to one and a half minutes of sponsored time. CBS doesn't sell announcements; its smallest time sale is a five-minute segment, so no conversion is necessary.

CBS, confronted with the NBC data, made no effort to refute it but did question whether the sponsored hours compilation has any particular significance. It doesn't equate to billings, CBS points out; it doesn't reflect the size of station lineups and even includes some lineups of less than 20 stations. Finally, CBS maintains, there's little basis of comparison even if the six-second and 30-second conversions are acceptable because CBS doesn't sell anything less than the equivalent of a one-minute commercial. Nor does CBS sell religious programs, with these accounting for two hours on NBC.

Whatever the value of the sponsored time compilation, it is indicative of an amazing reversal in NBC's fortunes. The July total of NBC sponsored hours is up 57.8% over last July, and represents a 36.0% share of the network radio total as contrasted with 23.0% a year ago July.

For that matter, while total four-network sponsored time is up only 0.9% over last July, a three-network computation shows it up by 17.8%, with the difference attributable to the decline in the fortunes of Mutual over the past year. Latter's sponsored hours are down by 39.1% from last July. The ABC-CBS-NBC total, however, is 74 hours and 50 minutes, compared with 63 hours and 25 min-

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Figaro (50% NBC) Reelects Board

All officers and directors of Figaro Inc., the indie production firm in which NBC has a 50% interest, were reelected by the company's board at a meeting Monday (8).

The board also approved Figaro's entry into legit production and the company will launch its activity in this field with Carson McCullers' "Square Root of Wonderful," which is scheduled for a Broadway bow this fall. In addition, Figaro, originally organized as an indie feature film production firm, will begin production of live and filmed television shows in association with NBC.

Figaro has completed its first feature film—"The Quiet American," which United Artists will release shortly. It expects to begin work on a as-yet-unannounced new feature in several months. "Good Old Charley Faye," originally scheduled as the second feature on Figaro's program, has been shelved temporarily.

Officers reelected include Joseph Mankiewicz, prexy; Emanuel Sachs, executive veepee; Robert Lantz, veepee; Earl Rettig, treasurer, and Richard Reiss, secretary. In addition to the officers, the board consists of Bert Allenberg, Alan Livingston, Abraham Bienstock and James Denning.

Joe Levine to WHDH-TV

Boston, July 9.

Joe Levine, tv and news editor of the Boston Traveler, is shifting to the paper's new tv'er, WHDH-TV, which is targeted for a September start as ABC-TV's affiliate here. Longtime newspaperman will head the station's news and film departments.

Levine left the Traveler this week for a month's vacation, and starts with WHDH in August.

Cecil Brown's Got Some Valuable Tape—Talks With Ousted Red Leaders

Partially by luck, ABC's news department was on the spot in recent days for two important yarns, one international and the other a hot domestic issue.

Commentator Cecil Bhown, has just returned from a month in Russia. While there, the network reports, he interviewed three of the four men ousted from the Presidium by Premier Khrushchev—before they got the boot. Statements by Malenkov, Molotov and Shepilov are being used in comparison to the ensuing events.

Yesterday (Mon.), as southern Sen. Richard Russell complained openly of mass media's failure to supply space and time for the pro segregation movement's views, network Washington chief John Secondari was on hand. After the session, he offered the senator time on "Open Hearing" Sunday (14) afternoon, and the offer was immediately accepted.

15 SCRIPTERS PACTED FOR EVE ARDEN SHOW

Hollywood, July 9.

Eve Arden Show, originally "It Gives Me Great Pleasure," starts shooting at Desilu July 24 with a total of 15 writers signed to do scripts.

Inked by producer Edmond Hartman and director John Rich are Hugh Wedlock, Howard Snyder, Everett Greenbaum, Martin Ragaway, Jack Douglas, Marvin Fisher, Joe Quillan, William Cowley, Peggy Chantler, William Davenport, Jim Fritzell, Sherman Marks, Leo Townsend, Seaman Jacobs and Sy Rose.

NBC Taps Cartoonist For Senate Filibuster

Leo Herschfield, vet newspaper cartoonist and show biz caricaturist, has been signed by NBC News on a special assignment. He'll cover the anticipated filibuster in the U.S. Senate on the civil rights Bill, with his sketches to be used on the Chet Huntley-Dave Brinkley "NBC News" telecasts.

Herschfield was tapped because the Senate won't permit camera coverage of its proceedings.

Kirsch Search

WRCA-TV, the NBC flagship in New York, has turned what until now has been strictly a station promotion stunt into a revenue-producing sponsorship entry. Kirsch Beverages has bought a seven-week campaign of 210 announcements on the station in a "Search for Miss No-Cal," the "most sparkling girl" in the Gotham area.

The Kirsch campaign stems from the station's own annual "Miss WRCA-TV Contest," which has been running for the past six years. Beverage outfit not only bought the announcements and WRCA-TV promotional support, but took on the station's actual contest format, involving semi-finals weekly at Palisades Amusementt Park in Ft. Lee, N.J. Kirsch stunt promotes its No-Cal line of soft drinks, of course.

Kirsch "Search" starts next Wednesday (17), with the first semifinal the following week.

Fort Worth—There were 605,000 television sets in the Fort Worth-Dallas area as of July 1, according to Harold Hough, Director of WBAP-TV.



Swing and Sway with
SAMMY KAYE

Sat., July 13—Sunnybrook Ballroom, Pottstown, Pa.

Radio: Sunday Serenade—ABC.
Columbia Records Exclusively.
CHARM BRACELET, b/w PAST MY PRIME.
Just released POSIN'
b/w CHARLESTON
An Album of Beautiful Recitations
"SUNDAY SERENADE OF POETRY"

WGN Cuts Some Fancy Chi Capers In Biz, Audiences

Chicago, July 9.

While two of the network o&o's here are experiencing a protracted business doldrum, the indie WGN is operating at an alltime high, both in billings and ratings.

For the fifth straight month a June ARB analysis of quarter-hour firsts cross the board found WGN-TV the second toprated station in Chi (WBBM-TV is the first), and in May the company's combined gross billings for radio and tv reached its highest figure in history. It's reported to be over 4% better than March of this year, the previous high month for WGN, Inc.

Gain is largely attributed to an increase in the number of national advertisers, principally from Ben Berentson's New York staff, which was expanded last fall. While billings for the first five months of 1957 are over 12% higher than the same period last year, the gross income from the New York ofice is up 26.4% for the period.

Baseball—the Cubs and White Sox telecasts—hypoed afternoon programming, and feature films at 10 p.m. ranked number one in the ARB summary for the full seven days in the same spot. Average quarter-hour rating for the entire week was 24.0 for WGN-TV, second to WBBM-TV's 35.9. Station had five of the 10 locally toprate syndicated films, "Highway Patrol," "Superman," "City Detective," "Don Ameche Presents," and "San Francisco Beat." Highest-rated daytime program, whether local, live, film or network, was WGN-TV's "Lunchtime Little Theatre," with an average quarter-hour rating of 8.3 or 63% of the viewing audience. This kiddie show out-

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No Curtains on Comics

Beverly Hills.

Editor, VARIETY:

The tv columns and magazines keep telling us that we have reached the end of the era of of comedians on television. When you break it down who are we actually missing next season that we have had this past one? Jackie Gleason, Sid Caesar has been offered a bi-monthly show but turned it down. He will be back on the air by January.

Starting the season then will be Burns & Allen, Jack Benny, Lucille Ball & Desi Arnaz, Phil Silvers, George Gobel, Groucho Marx, Bob Hope, Jerry Lewis and you will find heading the guest list Martha Raye, Lou Costello, Lou Holtz, Buddy Hackett, Ed Wynn and dozens of other top drawer comics.

It looks to me as though America will be laughing so loud it just won't hear the funeral march.

Love and Laughter.

Eddie Cantor

TV-Radio Production Centres

IN NEW YORK CITY

Dorothy Hechlinger exiting the Theatre Guild, where she served as script editor on "U.S. Steel Hour," to complete a Broadway play, "One, Two, Three-Kick," which she hopes to have ready by fall. After the play's completion, she intends to return to television, though with no definite commitment . . . **Terry O'Sullivan** handling the commercials for Life mag on "Pantomime Quiz" and also announcing "Dollar a Second," while wife **Jan Miner** is set for "True Story" on NBC-TV next week . . . **Galen Drake** and his family off for a two-week vacation in Jamaica . . . **Lanny Ross** doubles his WCBS afternoon chores for two weeks starting July 22, when he takes over vacationing **John Henry Faulk's** show as well as retaining his own . . . **Ronald Dawson** set for a role in "Silk Stockings" at the Oakdale Musical Theatre in Wallingford, Conn., and at the Warwick, R.I., Musical Theatre for the weeks of July 15 and 22 . . . WCBS sales manager **Buck Hurst** off next week for a month of business on the Coast . . . **Ed Scovill,** midwest manager of CBS-TV station relations, who was felled by a pneumonia attack in Peoria recently, convalescing in his Connecticut home . . . **Neil (Doc) Simon** and **Irvin Graham** will script the **Guy Mitchell** show on ABC-TV . . . **Charles Oppenheim,** CBS-TV director of info services, buttonholed for jury duty this week . . . **Robert M. Segal,** New England counsel and exec secretary of AFTRA, chairing a meeting tomorrow (Thurs.) and Friday in N.Y. of the Labor Relations Law Section of the American Bar Assn. . . . **Van Der Vlis,** of Broadway's "The Happiest Millionaire," made tv debut on "Look Up and Live" Sunday (7) and had to make a hurried application for an AFTRA card . . . **Maude Archer,** supervisor of telephone services for NBC, retired last week after 28 years of service . . . **Jay Eliasberg,** CBS-TV research director, off for a month's vacation at Martha's Vineyard . . . Wisconsin State Historical Society including papers and writings of **Charley Butterfield,** retired Associated Press radio-tv editor now living in Lakeland, Fla., in its Mass Communications Historical Center . . . **Frank Wilson,** formerly with "Martha Rountree's Press Conference," joined CBS Radio as producer of "Woolworth Hour," with ex-Woolworth producer **Paul Roberts** due for another assignment from the web . . . **Alan Beaumont,** one of the directors on "Home," tapped to produce the new **Arlene Francis** stanza which will serve as one of two "Home" replacements . . . **Charles Collingwood** subbing for **Ed Murrow** on the latter's CBS Radio strip during the latter's summer vacation . . . **Ann Leaf** celebrating her 28th year as organist for several CBS Radio soaps . . . **Walter Cronkite** to Europe to narrate a Crusade for Freedom documentary film on Radio Free Europe; **Doug Edwards** subs him on Sunday nights and **Ned Calmer** will handle his daytime news strip . . . **Joan Tompkins,** star of CBS' "This Is Nora Drake," in Hollywood for a visit with actor-husband **Karl Swenson** . . . Dept. of Missing Persons: **George Crandall.**

Theodore (Ted) Kupferman, v.p. of Cinerama, Inc. has been appointed chairman of the legal committee of the Radio and Television Executives Society . . . After screening over 70 announcers from New York, Chicago and Detroit, Campbell-Ewald Agency and Delco Division of General Motors selected **Joe Given** to do the commercials on the **Lowell Thomas** newscasts on CBS Radio . . . **Beth Hollinger** from writer to associate producer on NBC-TV's "The Price Is Right" . . . Sawyer-Wirth eyeing **Celeste Holm** as femcee of new live quiz-type tv'er pitting husbands versus wives . . . **Erik Hazelhoff,** Java-born author, lecturer, onetime World War II prisoner and former NBC executive, has joined Munich staff of Radio Free Europe as Deputy European Director. He succeeds **Allan A. Michie,** now associated with Newsweek. Hazelhoff will coordinate the station's programming of broadcasts to Poland, Czechoslovakia, Hungary, Rumania and Bulgaria . . . **Marjorie Duhan Adler,** copywriter at Young & Rubicam, authored tomorrow's (11) script "But When She Was Bad" on NBC "Matinee Theatre."

Tomi Romer, regular on the **Phil Silvers** show, set forth CBS-TV "Studio One" July 15 . . . **Betty Ann Grove** to guestar on ABC-TV "Ozark Jubilee" July 13 . . . ABC newscaster **Art Van Horn** huddling with **Lee Pelzman** on fronting a new quizzer . . . Houston oilman **Glenn McCarthy** will be guest on the Mike Wallace ABC-TV network show on Sunday, July 21. McCarthy was former owner of the Shamrock Hotel, now the Shamrock Hilton, and KXYZ in Houston.

Paul McGrath, of the CBS Radio "Nora Drake" soaper and an intermittent star on the web's "FBI in Peace & War" (he's set for this week's edition), signed for the London stage production of "Roar Like a Dove" . . . **Treva Frazee** opens July 22 as "Ado Annie" in "Oklahoma" at the North Shore Music Theatre, Beverly, Mass. . . . **Diana Barth's** stint on "Five Star Matinee" July 19 is her third on the show in the past month . . . **Leslie Barrett** set for cast of "Alcoa Hour" Sunday (14) . . . **Ralph Stantley** into the cast of "Love Me to Pieces" on "Studio One" Monday (15) . . . Moppet **Gerry Grant** on tour with **Lillian Roth** in "The Primrose Path," playing the Memorial Auditorium in Hyde Park, N.Y., this week . . . **Abby Lewis** narrating a Westinghouse film, "Golden Dreams" . . . Novelist-dramatist **Marc Brandel** back from the Coast after setting three scripts for "Five Star Playhouse" via Four Star Films. He's also set one script with CBS-TV for the upcoming "Rendezvous" series which **Howard Erskine** is prepping for the web.

IN HOLLYWOOD . . .

Ex-NBC top tierman **Nat Wolff** in town to negotiate big name talent for General Motors 50th anni show Nov. 17 on which he is executive producer. He is said to have a free hand on talent and budget. This could be the highest priced show ever televised and the tab with time could reach a million . . . **Dave Tebet** and **Alan Livingston** hopped up to Frisco for a look at **Harry Belafonte** and this could mean a calypso gigantic on NBC-TV come fall . . . **Danny Thomas** should be well "covered" in the filming of two tv programs at Las Vegas. **Maury Foladare** and **Jean Meredith** will make with the press copy and Benton & Bowles' **Tom McDermott** will be looking in for the client . . . **"Chet" Matson** "retired" by Edward Petry after running the Hollywood office for 20 years. He'll remain active, however, and may hang out a consultant shingle. **Bill Larimer** is his successor . . . **Ted Post** shook the miseries and back at work directing "Gunsmoke" . . . L. A. Timesman **Bob Brady** joined Lloyd Brownfield's radio flackery at CBS and **Roger Sprague** moved up as news editor . . . **Frank Cooper** resurrected the radio oldie, "Hobby Lobby," and set it up for piloting next week . . . **E. Charles Straus** lined up the first batch of hopefuls for inspection as cast potentials for CBS-TV dramatic shows next season . . . **Jack Wrather** and **Gene Autry** huddling on what may be a partnership on a tv deal.

IN CHICAGO . . .

Paul Gray, emcee of WBKB's new "A.M. in Chicago," stars doubling next Monday (15) at Black Orchid on a monthlong engagement . . . **H. Leslie Atlass,** WBBM-TV veep, back after a pneumonia siege . . . **George Simon,** former VARIETY adman in Chi, replacing **Morgan Ryan** on NTA's midwest sales staff . . . WGN, Inc. topper **Ward Quaal** back this week after a month on the Coast . . . **Mike Wallace** here this week to lens an interview with **Nathan Leopold** at Statesville Penitentiary for his Sunday night third-degreer on ABC-TV. He's tapped for interviews here by **Marty Faye** and **Jack Mabley** on WBKB . . . **Bruce Roberts** and **Lee Phillip** taking over **Ray Rayner's** two tv-ers on

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$75,000,000 STATION SALES

Breakdown on TV-AM Transfers

Washington, July 9.

Among the largest station deals during the last 12 months were the following:

Bitner properties (WOOD-TV Grand Rapids, Mich.; WTCN-TV Minneapolis; WFBM-TV Indianapolis; with radio auxiliaries) to Time-Life for $15,750,000.

Universal stations (WISH-TV Indianapolis; WINT(TV) Fort Wayne, Ind.; plus radio facilities) to J. H. Whitney & Co. for $10,000,000.

WBRC and WBRC-TV Birmingham, Ala., to Radio Cincinnati. (WKRC, WKRC-TV) for $6,350,000.

WFPH-TV Wilmington, Del., and WIBG Philadelphia to Storer Broadcasting Co., for $5,626,000 plus liabilities.

WHAM and WHAM-TV Rochester, N.Y., to Transcontinental Television Corp. for $5,000,000.

WAAM(TV) Baltimore, Md., to Westinghouse Electric Co. for $4,500,000.

KGUL-TV Galveston, Tex., to J. H. Whitney & Co., for $4,250,000.

WDBO and WDBO-TV Orlando, Fla., to Cherry Broadcasting Co. (WPRO, WPRO-TV Providence, R.I.) for $3,000,000.

WKJB and WKJB-TV Fort Wayne, Ind., to WKJG Inc. (60% owned by Truth Publishing Co.) for $1,925,000.

KLOR-TV Portland, Ore., to George Haggerty for $1,800,000.

WTVD (TV) Durham, N.C., to Durham Television Co. Inc. (13% owned by Lowell Thomas) for $1,471,000.

KEYT (TV) Santa Barbara, Calif., to Key Television Inc. for $1,400,000.

WKNB (TV) New Haven, Conn., to NBC for approx. $1,000,000.

WJNO-TV Palm Beach, Fla., to John H. Phipps for $880,000.

KOB and KOB-TV Albuquerque, N.M., to KSTP Inc. for $875,000.

KILT-TV El Paso, Tex., with KELP to KELP Television Corp. for $750,000.

WEAT and WEAT-TV West Palm Beach, Fla. to Palm Beach Television Co. for $600,000.

WFIE(TV) Evansville, Ind., to WAVE-TV (Louisville, Ky.) for $580,000.

KWSM-TV Joplin, Mo., to WSTV Inc. (Steubenville, O.) for $591,000.

WNEW New York to DuMont Broadcasting Co. for $5,160,000.

KOWH Omaha, Neb., to National Weekly Inc. for $822,000.

KXYZ Houston, Tex., to Houston Broadcasting Co. for $600,000.

KDAY Santa Monica, Calif., to Radio California (J. Elroy McCaw) for $650,000.

KLBS Houston, Tex., to McLendon Investment Co. for $525,000.

KNEW Spokane, Wash., to Mt. Ranier Broadcasting Co. for $422,000.

TWO-THIRDS OF TRANSFERS IN TV

Washington, July 9.

A goodly portion of the nation's radio and tv stations changed hands during the last 12 months and their new owners shelled out around $75,000,000 for the facilities. More often than not, the buyers were multiple owners or companies which became multiple owners as the result of the deals.

Television sales accounted for better than two-thirds of the total dollars involved but the number of stations sold was small compared to that of radio. About 40 video outlets were sold while at least 200 radio facilities found new owners. In many cases, radio and tv stations jointly owned in the same community were sold as a package. There were also some big package deals of radio and tv stations in different cities.

$15,750,000 Time-Life Buy

The 12-month period was notable for the $15,750,000 purchase by Time-Life of the Bitner stations, putting the publishing firm in the ranks of multiple owners with the full complement five V's. The year saw the rise of J. H. Whitney & Co. in the tv field through acquisitions of three stations at a cost of more than $14,000,000, giving the financier his fourth facility. There was also a further expansion into top markets by Storer Broadcasting Co., with purchase of a station in the Philadelphia area.

Although tv stations continued to command fancy prices, one of the biggest deals involved a radio facility—WNEW in New York which brought $5,160,000 in the sale to DuMont. There were other radio stations which sold for more than $500,000.

Multiple Ownership Trend

The trend toward multiple ownership was shown in data supplied

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Robt. Sarnoff Bullish on Europe TV Prospects, Champions U.S. Stake

Like Good Old Days

NBC Radio last week found itself with a temporary embarrassment of riches, so much so that it had to politely ask several sponsors to transfer their business from the weekend "Monitor" show to weeknight spots. Situation was strictly a temporary one, with "Monitor" availabilities due to open up again within a week or so, but the NBC boys were sweating for awhile.

What happened was that the network, anticipating the usual number of contract expirations at the end of June, went ahead and booked new business for the show on the basis of the percentage of cancellations last year at this time. However, the anticipated number of cancellations failed to materialize, and the network found itself actually oversold on the show. It then ruefully had to ask some of the advertisers to move into weeknight spots for a week or so, until availabilities started opening again.

European television "is at the take-off point for the type of expansion we had in 1950," and its present set circulation of 10,000,000 will double within three years. That's the opinion of NBC prez Bob Sarnoff, just back from a four-week tour of England and the Continent.

In his newest "newsletter" to radio-tv editors, Sarnoff observed that "the economic facts of life weigh heavily in favor of privately-owned, commercially supported services in the future" in Europe, even though most European setups are Government-owned and controlled. "Many governments simply don't have the money to support a national service of the scope and type their people seem to want," he said.

The Europeans seem eager for a live-programming link with the American continent, Sarnoff said, but they would "not welcome an indiscriminate flood of American tv product." He cited program quotas, currency exchange restriction and the tightness of American dollars as practical barriers, but "more important, there would be an emotional rebellion against loss of national identity if any foreign product was dominant in any European nation."

But they do welcome "an electronic tie to us as a means of generating new interest in new programming, and of generally expanding the scope and importance of their service." Sarnoff said such shows as "Wide Wide World" and "Peter Pan" would lend themselves to intercontinental broadcast, and cited the airing of the NBC Opera version of "La Traviata" on kinescope in seven countries as having been welcomed by the European public.

On the specific side, Sarnoff termed West Germany "the real television comer of Europe," with 32 transmitters reaching 85% of the population and a "bobtailed" commercial network which supplements the national service "and which appears to be spreading rapidly." In France, Sarnoff stated,

(Continued on page 104)

Flash! Network Prexy Enlists Aid Of Station Reps; 'Can Live Together'

For the first time publicly, a network executive solicited the support of traditional arch enemies, the station representatives. Robert Eastman, prexy of ABC Radio, said to them that while there were "certain fundamental antagonisms" existing between groups there was also "an area of understanding and common objectives."

Eastman, having come a few months ago to the network from John Blair, a radio representative, said the immediate target is to build radio into a billion dollar industry.

Underlying aim of the talk before the Station Representative Association yesterday (Tues.) was to get the support of its membership for the eight hours of live variety programming planned by ABC for fall. Eastman promised to "eliminate improper methods in our operating of the American Radio Network," ABC's new title.

He expressed the network's new policies in regard to alleviating the differences between the groups:

(Continued on page 104)

Sorry, Right Number

NBC's Moscow expert, Irving R. Levine, was cut off on a telephone interview the day of the Soviet top echelon shakeup and, in characteristic British understatement, the London operator explained to the NBC monitors (and the world at large), and with proper decorum albeit fully manifesting his vexation:

"The Moscow operator is very uncooperative."

The NBC newscast proceeded without a Moscow pickup.

Howard Miller's NBC-TV Dickers

Chicago, July 9.

While the future of NBC-TV's "Club 60" won't be determined until July 16, it's known that MCA has pitched a Howard Miller package as possible replacement for the musical daytimer, and the web is interested.

Miller is the top-rated Chi disk jockey, generally regarded as one of the most influential in the music biz, who recently terminated his exclusivity with the local CBS outlet, WBBM-TV. He was also broached last week by Jerry Chester of Pat Weaver's new Program Service net to helm a Saturday night Chi origination from the Aragon Ballroom, tentatively set for an Aug. 24 kickoff. Miller evinced interest but signed nothing.

Meanwhile "Club 60," emanating from NBC's studios here, is trying to disprove the ratings services with an organized campaign for an audience show-of-hands via the mails. Dennis James vehicle is dangling an RCA color tv set, a hi-fi set, and 10 Polaroid Land cameras as bait for the best letters on "Why I Like Club 60." At this writing, the mail count is reported at over 18,000.

FRISCO PREPS FOR AFTRA POWWOW

San Francisco, July 9.

About 150 AFTRA delegates are expected to gather here July 25 for the union's four-day national convention.

Scheduled for discussion are pay-tv, tv-tape, educational tv and closed-circuit industrial tv.

Two hottest topics of discussion are expected to be the AFL-CIO Code of Ethics—prediction here is that the code will be rejected because it isn't strong enough—and the unfair-station clause in AFTRA contracts.

Among delegates coming to Frisco are Bud Collyer, Peggy Wood and Ethel Barrymore Colt.

Up Lew Arnold In Par TV Setup

Hollywood, July 9.

Lew Arnold, general manager of KTLA, has been promoted to veepee and board member of parent Paramount TV Productions, it was disclosed by Paul Raibourn, prexy of PTP and veepee of Paramount Pictures. Arnold replaces Bernard Goodwin, who resigned to take up full time post with DuMont Broadcasting.

New KTLA exec lineup will give Arnold almost complete local autonomy in the Paramount TV setup, especially with decision of DuMont board earlier this week to pass up station purchase deal. Arnold's predecessor, the late Klaus Landsberg, while a PTP veepee, was never a board member.

Under new KTLA setup, Arthur Israel Jr. will be Arnold's N. Y. liaison with prexy Raibourn.

$1,650,000 Into NBC-AM Coffers

Some 15 sponsors kicked in $1,650,000 in net new business and renewals on NBC Radio during the past week. Breakdown shows 11 new orders and four renewals.

Biggest chunk of new biz comes from Grove Laboratories, with an order for 30 one-minute and 30-second commercials a week over a 26-week period for its cold remedy and for 10 five-minute "Monitor" musical segments a week for 20 weeks for Fitch hair products. Also included is an extension of its summer schedule on "News of the World" for another seven weeks.

Other new business included Equitable Life, for 100 six-second chain breaks a week for eight weeks, via Kenyon & Eckhardt; Vick Chemical for 30 six-second

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Speidel Not So Hot About 'Price'

NBC-TV's Monday night picture, which at one point seemed all set via Speidel's alternate-week order for "The Price Is Right" in the 7:30-8 spot, is now up in the air again. Speidel may shift its coin to Saturday night at 10 in an alternate-week arrangement with Pharmaceuticals Inc., in which event "Price" will be dead and NBC will have to find a new show for the period.

Should Speidel switch, one possible Monday night replacement is "My Friend Flicka," for which NBC committed with 20th-Fox for 39 new films. However, web won't sustain "Flicka" and must first find a sponsor before it firms it for the spot. Even if Speidel decides not to move to Saturday night, and retains the Monday time it's by no means certain that "Price" is set. Show is only half sold, and NBC may want to try something else.

If Speidel does switch to Saturday, there's still the problem of a show for that spot. One possibility is "Truth or Consequences," another panel show called "What's the Use." Pharmaceuticals hasn't been able to make up its mind, and the presence of a second sponsor may make a satisfactory choice even more difficult.

WRCA-TV's Anti-TV Kick: 'Get Out Of the House, Go to the Movies'

A top television station is advising its listeners to get away from the television set and into a film theatre. WRCA-TV, the NBC flagship in New York, is plugging the "get out of the house and go to the movies" pitch via spot announcements and integrated plugs, but is hardly getting a cent out of it.

Plugs, which amount to an anti-tv kick, are part of a "Gotham Film Festival" commercial package which the station is offering to film studios and theatre chains at nearly one-quarter of card rates. But to add insult to injury, even though the station has had only a couple of takers, it is airing sustainers anyway, in the hope of pulling in some business later.

Package delivers 10 spots, comprising five 20-second announcements and five 10-second ID's, in various time categories, for $1,500 net. Same schedule on the card rate totals $5,125 gross. Moreover, "Film Festival" buyer can also purchase any other additional time at a 50% discount. The announcements themselves are surrounded by other integrated plugs, including a Saturday afternoon "movie directory" billboarding up to 10 different pix and their theatres, flash announcements, institutional announcements, plugs on air-conditioning in theatres in weather reports, plus all-round promotion on various shows like Dick Joseph's "Passport," the Leon Pearson commentary series, the Johnny Andrews-hosted feature film shows, the Tex & Jinx show and the Hy Gardner show.

Television industry in N.Y. is somewhat dubious about the campaign itself—the idea of providing special treatment for a competitive industry, and at some 29% of card rate at that. But what really has some tv execs sore is the fact that WRCA-TV is airing the spots even when it has't any clients for them—hitting television over the head and gratuitously at that.

R. J. Reynolds Taps ABC's 'Wire Service'

R. J. Reynolds has an order in for Monday at 8 over ABC-TV for a half-hour version of Don Sharpe's filmed series, "Wire Service." Meantime, Max Factor has placed an order for the same time on the same web, but ABC cannot accept it until it learns the final disposition of the cig order, which is expected to be forthcoming this week.

Factor is considering "Those Whiting Girls," with Barbara and Margaret Whiting, now doing a summer CBS stand. Also under consideration are two other film packages, it was reported.

Those Barter Deals on Upswing As Syndicators Eye 'Operation Mop-Up'

In the midst of a healthy syndication market, with skein sales aimed at the advertiser and/or station, there appears to be a parallel growth in barter arrangements.

With few exceptions, key spur to the barter arrangement from the syndicators viewpoint has been to get another ride on old product or to effect a mop-up operation. Usual deal involves purchase by the sponsor of programming, with stations exchanging a schedule of spots for the programming, be it either features or half-hours.

Principal drawback from station's point of view—and their station reps—is that no money is exchanged, with the sponsor getting a "free" spot ride for the programming. But despite this factor, stations always in need of programming, have been going along with the pattern—especially if the advertiser had not been a buyer of spot tv in the past. Stations also have utilized the exchanged "free" spots in off-hours, precluding the crowding out of any paid biz.

Latest to get on the barter bandwagon is Exquisite Form Bra, which last week inked a projected deal with National Telefilm Associates. Deal, still in the exploratory stage, was spurred by the barter deal engineered by International Latex with Matty Fox's C & C Super on RKO product. NTA, in exploring possibilities of the national deal, will use features (excluding 20th-Fox product) and half-hour telefilms. It will set up a separate barter sales force for the arrangement, aimed at hitting a potential of 95% of the U. S. tv homes over a two-year period. The projected contract, which calls for a schedule of payments to NTA from Exquisite—the only level money is exchanged in such arrangements—was negotiated by Grey Advertising, repping Exquisite.

Previously, Charles Antell, via Paul Venze Associates of Baltimore, concluded a deal with Screencraft for "Judge Roy Bean," under which Antell will get exclusive use of the skein in 50 U. S. markets. Antell, a large barter outfit, will utilize the "Bean" show for barter arrangements with stations. It also is talking with Screencraft for a similar deal with "The Mickey Rooney Show."

Paul Venze Associates, agency for Antell, now is using approximately 40 properties, half-hours, features, cartoons, westerns, etc., nationally for trading Antell spots for programming with stations. This library of programming is a composite of ABC Film Syndication, Bagnall, Interstate, NBC Film Sales, Official Films, as well as from other sources, to which the Screencraft shows will be added.

George Sidney Teams On New Cartoonery

Hollywood, July 9.

George Sidney, Columbia exec producer, and William Hanna and Joe Barbera, ex-MGM cartoon toppers, have formed new cartoonery, H. B. Enterprises Inc. New firm has plans for eventual feature-length cartoon feature, but will do teleblurb, theatrical and industrial animation work at present. Sidney is prexy and Hanna and Barbera, veepees, with quarters at Kling studios.

New outfit has no connection with George Sidney Productions, through which he is releasing, via Columbia, his feature schedule of "Jeanne Eagels" and "Pal Joey" (latter in association with Essex Productions). Hanna and Barbera were first associated with Sidney in making of MGM's "Anchor's Aweigh." Pair also made Metro's "Tom and Jerry" cartoons.

'Harbor Command' Set in 83 Cities

"Harbor Command," Ziv's Wendell Corey starrer slated for fall airing, now has 83 markets inked, prior to its release to Ziv's field syndication force. About [illegible] 70 markets are forecast to be sold within the next 30 days, by sa' v.p. M. J. Rifkin.

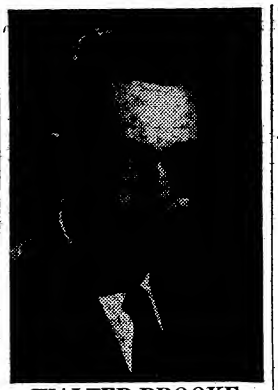
In preparation for the big push this week, sales meetings were held in New York with Jack Gregory, eastern divison sales manager; Ed Broman, midwestern division sales manager; Len Firestone, New York City sales manager; and Al Unger, Chicago sales exec.

Among the markets which have already been sold, there is a 55-city spread for Hamm's Brewing. Major western markets including Los Angeles, San Francisco, San Diego and Portland are set for Miles Laboratories.

Prospective Scripters See 'Maverick' Pilot

Hollywood, July 9.

To acquaint prospective scripters for series with running characters and themes, Warner Bros. tv department last week held unique private screening of "Maverick" pilot for 110 writers and literary agents. Reportedly, this is first time such a screening has been done, especially for writers.



WALTER BROOKE
SU 4—5000 CI 7—5293

Hub TV Stations' Premiums in Bid For Feature Auds

Boston, July 9.

Battle for feature film audiences is on in this territory with WNAC-TV, WBZ-TV in Hub, and Channel 10, Providence, R. I. all beaming big movie packages in the late late hours.

WNAC-TV is running special promosh campaigns around its films. For "Laura," Sunday (7), they had Louise Morgan on her tv show giving away gift boxes of perfume and cologne to femmes named "Laura" tieing up with a [illegible] in the film in which a perfume scent is recognized by Dana Andrews playing a detective.

In addition, WNAC-TV is giving heavy air promosh plus newspaper ads for its films. With all the films being shown from the 11:15 to 2 p.m. or later times, and competing, late show viewers are having a field day picking their films.

WBZ-TV cut the "Tonight" show recently in favor of films, pointing out that a survey showed Hub late viewers prefer movies. Channel 10 has been on the late show film kick for some time WNAC-TV is pulling some of its big ones up to vie for the aud. Latest was the 20th Century Fox Film, "Crash Dive," with Tyrone Power, Dana Andrews and Anne Baxter.

Carl Barth Upped

Hollywood, July 9.

Producer Julian Lesser has upped Carl Barth to assistant producer on his "Bold Journey" telepix series.

Barth replaces Bruce Campbell, who left to enter feature pic production.

TV Film Chatter

Jim Caddigan, who bossed programming at the late DuMont network, reenters the tv lists as veep and treasurer of the new Odyssey Productions, formed by **Lowell Thomas** to make films for CBS-TV; **Milton Fruchtman** left NBC to become exec director of "High Adventure with Lowell Thomas" . . . Actor **Paul Brine** into Hit Parade cig blurbs being done this week by MPO Productions, then he's starting on Eastman-Kodak pitches out of Filmways.

Walter L. Thrift has been appointed mid-southern sales rep for ABC Film Syndication, effective immediately. Thrift will cover Virginia, West Virginia, North and South Carolina, headquartering in Virginia Beach. Most recently he was associated with Television Programs of America . . . **Herman Hickman**, tv and sports personality, has been signed to host and narrate the forthcoming "leisure-time" telefilm series, now titled "Herman Hickman Sports Adventures," to be done by Derel Producing Associates.

Screen Gems production veep **Irving Briskin** back to the Coast after two weeks of homeoffice huddles on production plans for the '58-'59 season; sales v.p. **John Mitchell**, vacationing this week, takes off for the Coast for more talks next week . . . **Benjamin Daniels**, former prez of the A. S. Beck Shoe Co. who was also active in telefilm production with his son-in-law, producer **Joseph Kaufman**, died July 3 in N. Y. . . . **Zel deCyr** did the voice role on a commercial for John Wood Automatic Heaters via Wilber Streech Productions . . . **Bernard L. Schubert**, chairman of the newly formed Telestars Films Inc., [illegible]ned for London for confere[illegible]ith producer **Sydney Box** . White Hunter," the telefi[illegible]es-theatrical feature being [illegible]d Africa . . . **Jan Miner** did voice-over for a Singer Sewing Machine commercial for Young & Rubicam last week.

Associated Artists Productions Corp. hasn't had a prexy in the year it has been in business under that title, but recently at a board meeting of the holding company, board chairman **Lou Chesler** was given the post; others named were **Maxwell Goldhar**, exec veep and secretary; **M. Mac Schwebel**, veep and general counsel, and **Louis Jubien**, assistant secretary . . . **Marshall Schacker**, former NBC'er and a vet producers' rep in theatrical film, will boss the Gotham office of Robert J. Enders Inc., packager of "Best of the Post" now being lensed at Metro's Hollywood studios. Company's home office is being shifted from Washington, D.C.

Other TV-Film News on Page 33

Breweries Still Hopped Up About Telefilms As 2d & 3d Year Skeds Roll

Breweries, looming virtually as large as ever as regional sponsors for syndicated skeins, at this point have kicked off new production on two established skeins, and figure importantly in new production on a third.

Ziv went ahead with third year production on "Highway Patrol," after inking a renewal deal with Ballantine Beer for 24 Eastern markets. MCA TV just announced Falstaff Brewing renewing "State Trooper" in upwards of 70 markets, thus putting that series into second year production.

National Telefilm Associates, although it lost a 67-market Socony-Mobile spread on "Sheriff of Cochise" when the sponsor decided to go network despite rating strength of show, has decided to go ahead with second year production on "Cochise." National Brewing Co., which has the skein in 15 eastern markets, is expected to pick up the skein for the second round.

5 Day Labs Pix Buy

An order for the final nine weeks of ABC-TV's Sunday night "Hollywood Film Theatre" came in from 5 Day Laboratories to the tune of one participation weekly. Buy commences on the 7:30 to 9 feature film show on July 21.

Grey handled the pact for 5 Day.

WB's $15,000,000 Expansion in TV To Keep Pace With Production

Hollywood, July 9.

With four shows slated for network airing via ABC-TV comes the fall, in addition to other projects, Warner Bros. currently is engaged in a $15,000,000 tv film production program.

Concurrently, studio, in light of the upbeat in tv films, has begun a building expansion program, which calls for the early construction of a $1,000,000, two-story building, exclusively devoted to tv.

Four networked shows sold include "Cheyenne," one hour western with General Electric picking up tab, "Sugarfoot," and "Maverick," both hour shows, with American Chicle and Kaiser Aluminum lined up as sponsors, Kaiser taking "Maverick" and the other going to American Chicle. "Code 45," another outdoor action adventure, but this one a half-hour series, is being sponsored by Campbell Soup.

In addition, WB has closed a deal with Bell Telephone for the filming of four one-hour tv science specs. Studios commercial-industrial film department, only organized a year ago, today boasts a large number of clients, including Eastman Kodak, Lever Bros., RCA, General Motors, Kellogs, General Electric and Procter & Gamble.

As part of the building program, three sound stages at the Burbank Studio were remodelled and converted for tv last week.

'Min,' 'N'west Passage' Next on Metro Agenda

With the Colgate deal for the "Thin Man" only to be put into contract form, Metro TV is moving ahead on other two pilot projects "Min and Bill" and "Northwest Passage."

Peggy Wood now is definitely set as Min, the role made famous by the late Marie Dressler, with Chill Wills playing opposite her. Production on the pilot is set to roll on the Metro lot Aug. 12. Buddy Ebsen has been selected as one of the leads in "Northwest Passage," slated to go into pilot production the latter part of next month. Charles (Bud) Barry, v.p. in charge of tv, will be on the Coast in connection with pilot shooting and to attend the Loew's board of directors meeting there.

Colgate's "Thin Man" deal calls for Colgate sharing residual rights in the series up to $10,000 per episode.

Chunky Expands On 'Legionnaire'

For the second successive year, Chunky Chocolate will sponsor "Foreign Legionnaire" in approximately 15 eastern and midwestern markets. Repping client in the Television Programs of America regional deal, with skein under new pact slated to kickoff in September, was Grey Advertising.

Chunky sponsored "Foreign Legionnaire" in over 14 stations last fall. This year, the series will air in 17 markets, in six of which Chunky is buying the program directly from stations, which in turn previously acquired series from TPA in syndication.

In New York, Chunky will "double expose" skein over WABC-TV, on Wednesdays at 6 p.m., starting Sept. 18. The second air day will be Saturdays, tentatively set at 6 p.m. Other markets include Kansas City, Indianapolis, Boston, Cincinnati, Pittsburgh, Wilkes-Barre, Buffalo, New Haven, Schenectady, Cleveland, Detroit, Philadelphia, Baltimore and Chicago. Series stars Buster Crabbe and son, Cuffy.

Manhattan TV Corp.'s Alaska, Hawaii Deals

Hollywood, July 9.

A deal for the distribution of the Atlantic Television Corp. feature package in 11 western states, Alaska and Hawaii, has been made by Manhattan Television Corp. The package includes "The Champion" and "Home of the Brave"

Deal also reactivates Manhattan Television Co., a subsid of Manhattan Film International. Other deals are pending for half-hour syndicated properties. Plans also are being made by Manhattan for the production of a half-hour series based on "Pet Show," now in its fifth year on KTLA, Los Angeles.

Guild's Foreign Subsid

Guild Films, which has done spotty foreign selling up to this point, established a foreign subsidiary this week to concentrate more on overseas co-production and sales. Arthur Gross, assistant to Guild prexy Reub Kaufman, becomes managaing director of the new company, Guild Television Internacional S.A.

Company is already working on three overseas co-production deals, one of which will probably be in England, where Kaufman went last week.

Hyde's 'Be My Guest'

Hollywood, July 9.

Buddy Hyde has formed his own company, Buddy Hyde Productions, and plans a half-hour color travel-interview show, "Be My Guest."

Tony Karis is associate producer.

Mansfield, Saltzman's 'MBI' Series With TPA; Locallied in Miami Beach

A pilot project for a new series, titled "MBI," short for Miami Beach Investigator, is planned by indie producers Irving Mansfield and Harry Saltzman, with Television Programs of America acting as co-producer.

Mansfield, now setting script, says contemplated series will avoid murder and mayhem, accenting fight against confidence men, card sharps, etc., with the police rather than a private eye getting credit for the sleuthing. There also will be a good deal of location shooting, upplaying the resort city locale.

In neighboring Miami City, Martin Stone of Stone Associates has announced plans for a telefilm series based on the files of the Miami City police, a department separate and distinct from that at Miami Beach.

Bennett to London On 'Chan' Telefilms

Hollywood, July 9.

En route to London to take over new duties as co-producer-director of TPA "Charlie Chan" series is Charles Bennett, named last week. Under pact with TPA, Bennett also will script several teleplays for series, lensing in London with J. Carroll Naish starring.

Previously, Bennett performed similar chores on TPA "Count of Monte Cristo" series, also lensed at National Film Studios, Elstree.

More 'Cochise' Sales

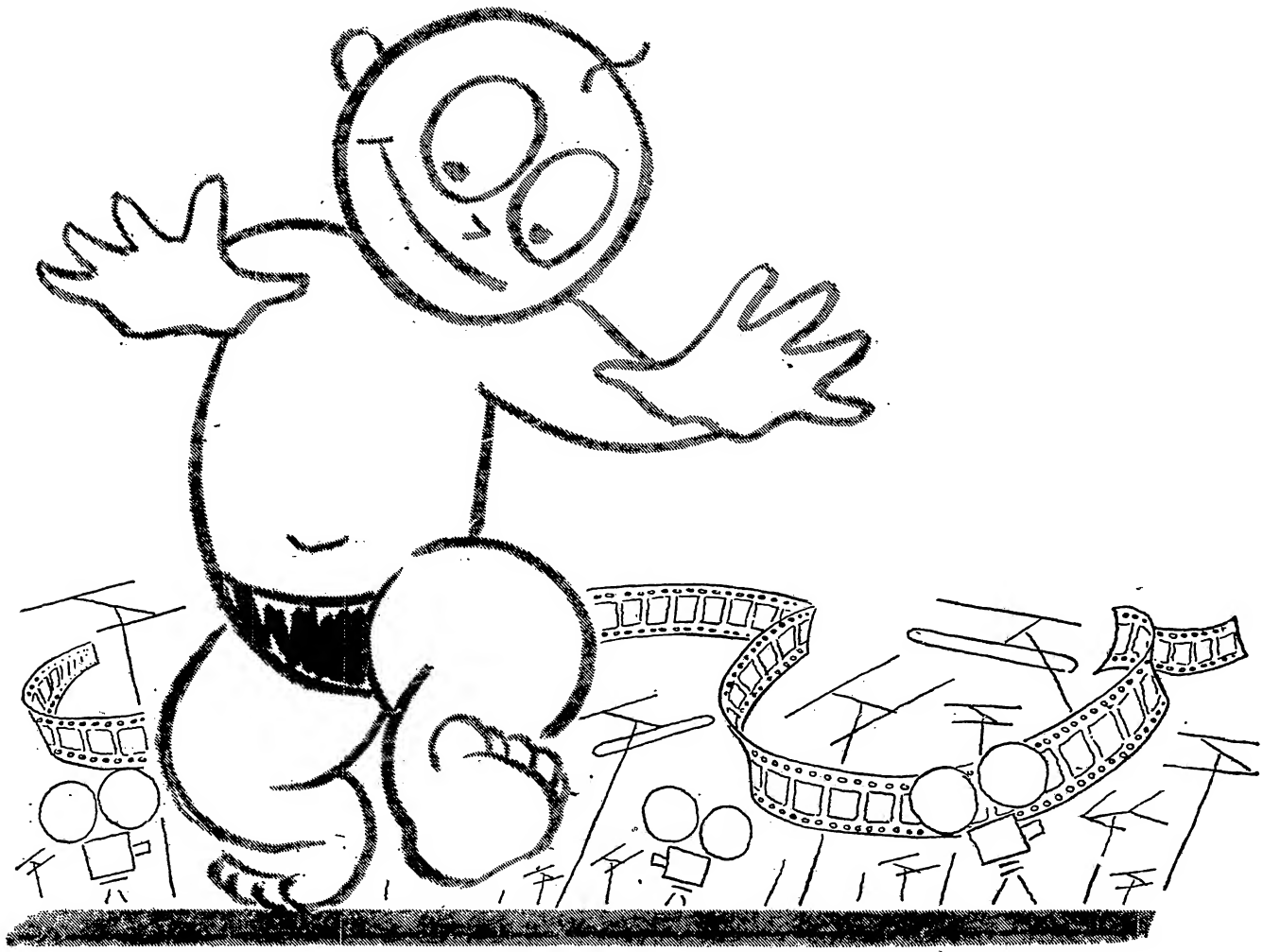
National Telefilm Associates, prior to production on the second series of "Sheriff of Cochise," has ticked station sales in nine markets. Those inking for the new batch of 39 episodes include KYW, Cleveland, WTVN, Columbus, O., WSM, Nashville, WLWI, Indianapolis, and WNAC, Boston.

On the feature front, NTA has wracked up additional sales on its "Big 50" package of 20th-Fox pix. New sales include WOD, Grand Rapids, Mich., WHAR, Akron, O., KBOI, Boise, Ido.,and KFVS, Cape Girardeau, Mo.

WFAA-TV's UA Bundle

Dallas, July 9.

WFAA-TV has just added a package of post '48 United Artists features to its film library. Included are "The African Queen" with Katherine Hepburn and Humphrey Bogart, "Moulin Rouge" with Jose Ferrer and Zsa Zsa Gabor and "Night of the Hunter" with Robert Mitchum and Shelley Winters.



Young GIANT!

Within a few years' span films for television have become the young giant of the industry. VARIETY has been keeping tabs on this youngster since he first started throwing his weight around.

VARIETY is now preparing its first TV FILM ANNUAL. This special issue will be devoted to all aspects of tv film including: FEATURES, SYNDICATION, COMMERCIALS, INDUSTRIALS, and a penetrating analysis of the INTERNATIONAL MARKET.

You won't want to miss this TV FILM ANNUAL, crammed with charts, special feature stories, analysis of overseas markets, and a wealth of essential information for all buyers and sellers of TV FILM.

Space reservations for this issue, which will be of permanent value to everyone with a stake in TV Films, may be made at any of the offices listed below.

VARIETY

NEW YORK, 36
154 West 46th St.

HOLLYWOOD, 28
6404 Sunset Boulevard

CHICAGO, 11
612 No. Michigan Ave.

LONDON, W.C.2
8 St. Martin's Place

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

MILWAUKEE — *Approx. Set Count*—740,000 — *Stations*—WTMJ (4), WITI (6), WISN (12), WXIX (19)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. State Trooper (Adv)	WTMJ	MCA	Tues. 9:30-10:00	20.4	45.6	44.7	Kingdom of the Sea	WISN	8.1
2. Dr. Christian (Dr)	WTMJ	Ziv	Sun. 10:00-10:30	18.5	48.9	37.9	Sunday News Special	WXIX	12.0
3. Highway Patrol (Adv)	WTMJ	Ziv	Thurs. 10:30-11:00	18.4	69.3	26.6	Six Million Dollar Movie	WITI	6.0
4. Science Fiction Theatre (Adv)	WTMJ	Ziv	Sat. 11:00-11:30	16.8	48.9	34.3	Request Performance	WISN	13.3
5. Sheriff of Cochise (W)	WTMJ	NTA	Fri. 10:30-11:00	16.5	56.8	29.1	20th Century Theatre	WISN	6.1
6. Doug. Fairbanks Presents (Dr)	WTMJ	ABC	Wed. 9:30-10:00	16.4	38.9	42.2	Wednesday Night Fights	WISN	16.5
7. Studio 57 (Dr)	WISN	MCA	Mon. 9:30-10:00	15.9	38.1	41.7	Triangle Theatre	WTMJ	16.2
8. Men of Annapolis (Adv)	WISN	Ziv	Tues. 9:00-9:30	15.6	29.8	52.3	Aluminum Hour	WTMJ	19.3
9. Ray Milland (Co)	WISN	MCA	Sun. 9:30-10:00	15.4	25.9	59.5	What's My Line	X	24.8
10. Annie Oakley (W)	WTMJ	CBS	Sun. 6:00-6:30	13.5	38.3	35.3	Lassie	WXIX	11.8

OKLAHOMA CITY — *Approx. Set Count*—387,000 — *Stations*—WKY (4), KWTV (9), KGEO (5)

1. Whirlybirds (Adv)	KWTV	CBS	Tues. 8:30-9:00	30.5	56.4	54.1	Men of Annapolis	WKY	17.6
2. Secret Journal (Dr)	KWTV	MCA	Fri. 9:00-9:30	29.2	52.2	56.0	State Trooper	WKY	22.1
3. Science Fiction Thea. (Adv)	WKY	Ziv	Wed. 9:00-9:30	28.6	56.4	50.8	Arthur Godfrey	KWTV	20.0
4. State Trooper (Adv)	WKY	MCA	Fri. 9:00-9:30	22.1	39.4	56.0	Secret Journal	KWTV	29.2
5. O. Henry Playhouse (Dr)	WKY	Gross-Krasne	Wed. 9:30-10:00	20.8	48.5	42.9	Arthur Godfrey	KWTV	18.3
6. Highway Patrol (Adv)	KWTV	Ziv	Thurs. 8:30-9:00	20.2	37.7	53.6	Lux Video Theatre	WKY	30.9
7. Frontier (W)	WKY	NBC	Fri. 9:30-10:00	18.7	34.6	54.1	Person to Person	KWTV	28.6
8. Captain David Grief (Adv)	KWTV	Guild	Fri. 7:00-7:30	17.8	34.1	52.2	Chevy Show-Dinah Shore	WKY	27.1
9. Men of Annapolis (Adv)	WKY	Ziv	Tues. 8:30-9:00	17.6	32.5	54.1	Whirlybirds	KWTV	30.5
10. Dr. Christian (Dr)	KWTV	Ziv	Thurs. 9:30-10:00	17.2	35.5	48.5	Dragnet	WKY	24.5

PORTLAND, ORE. — *Approx. Set Count*—350,000 — *Stations*—KOIN (6), KGW (8), KPTV (12)

1. Highway Patrol (Adv)	KOIN	Ziv	Fri. 9:30-10:00	36.1	69.4	52.1	Suspense Unlimited	KPTV	8.6
2. Death Valley Days (W)	KOIN	McC-E	Wed. 9:30-10:00	24.7	52.4	47.2	Victory at Sea	KPTV	12.0
3. Code 3 (Adv)	KOIN	ABC	Tues. 9:00-9:30	21.9	38.7	56.5	Broken Arrow	KGW	23.6
4. Frontier (W)	KGW	NBC	Wed. 7:30-8:00	20.4	35.9	56.7	Father Knows Best	KPTV	25.1
5. Search for Adventure (Adv)	KOIN	Bagnall	Thurs. 6:30-7:00	19.6	60.8	32.2	Newsbeat	KGW	9.7
6. Studio 57 (Dr)	KOIN	MCA	Wed. 9:00-9:30	19.4	28.9	67.2	Navy Log	KGW	24.6
7. Last of the Mohicans (W)	KGW	TPA	Tues. 6:00-6:30	17.5	44.4	39.4	Weather; Sports; News	KOIN	22.1
							Red's Gang	KOIN	12.5
8. State Trooper (Adv)	KGW	MCA	Fri. 7:00-7:30	16.7	37.5	44.5	Mr. Adams & Eve	KOIN	19.4
9. Men of Annapolis (Adv)	KOIN	Ziv	Mon. 9:00-9:30	16.3	30.4	53.7	Welk's Top Tunes	KGW	33.5
10. Soldiers of Fortune (Adv)	KOIN	MCA	Sat. 9:00-9:30	15.0	30.1	49.8	Ozark Jubilee	KGW	17.7

SCR'TON-WILKES-BARRE — *Approx. Set Count*—300,250 — *Stations*—WARM (16), WDAU (22), WBRE (28), WILK (34)

1. Sheriff of Cochise (W)	WBRE	NTA	Tues. 7:00-7:30	18.9	58.4	32.4	Frontier	WDAU	6.9
2. Code 3 (Adv)	WBRE	ABC	Wed. 10:30-11:00	15.2	38.6	39.4	U. S. Steel Hour	WDAU	10.5
3. Annie Oakley (W)	WDAU	CBS	Mon. 7:00-7:30	14.3	41.1	34.8	Stage 7	WBRE	11.2
4. Secret Journal (Dr)	WBRE	MCA	Thurs. 7:00-7:30	13.8	43.9	31.4	Stage 7	WDAU	9.9
5. State Trooper (Adv)	WBRE	MCA	Fri. 7:00-7:30	12.8	50.9	25.2	Playhouse 22	WDAU	5.3
6. Badge 714 (Myst)	WBRE	NBC	Tues. 10:30-11:00	12.2	31.3	39.0	Spike Jones	WDAU	14.2
7. Man Behind the Badge (Myst)	WILK	MCA	Mon. 10:30-11:00	11.5	23.4	49.0	Baseball	WARM	17.0
7. Science Fiction Thea. (Adv)	WBRE	Ziv	Wed. 7:00-7:30	11.5	44.6	25.8	Woody Woodlawn Chalk Talks	WDAU	4.9
							News—John Daly	WILK	6.9
8. Stage 7 (Dr)	WBRE	TPA	Mon. 7:00-7:30	11.2	32.1	34.8	Annie Oakley	WDAU	14.3
9. Range Rider (W)	WILK	CBS	Sat. 6:30-7:00	10.5	33.4	31.4	Championship Bowling	WDAU	10.2
10. Hopalong Cassidy (W)	WILK	NBC	Sat. 7:00-7:30	10.2	28.8	35.4	San Francisco Beat	WDAU	10.2
10. San Francisco Beat (Dr)	WDAU	CBS	Sat. 7:00-7:30	10.2	28.8	35.4	Hopalong Cassidy	WILK	10.2

MIAMI — *Approx. Set Count*—300,000 — *Stations*—WTVJ (4), WCKT (7), WITV (17)

1. Highway Patrol (Adv)	WTVJ	Ziv	Tues. 10:30-11:00	29.5	90.8	32.5	December Bride	WCKT	2.2
2. State Trooper (Adv)	WTVJ	MCA	Sat. 9:30-10:00	29.1	47.9	60.6	Your Hit Parade	WCKT	18.3
3. Inner Sanctum (Myst)	WTVJ	NBC	Mon. 10:00-10:30	27.1	67.3	40.3	Dr. Christian	WCKT	9.8
4. Studio 57 (Dr)	WCKT	MCA	Tues. 9:30-10:00	23.5	47.4	49.6	Science Fiction Theatre	WTVJ	21.3
4. Whirlybirds (Adv)	WTVJ	CBS	Thurs. 10:00-10:30	23.5	49.2	47.8	You Bet Your Life	WCKT	19.1
5. Code 3 (Adv)	WTVJ	ABC	Fri. 9:00-9:30	23.3	45.5	51.2	Cavalcade of Sports	WCKT	20.5
6. Frontier (W)	WTVJ	NBC	Sat. 10:30-11:00	22.5	62.4	36.1	Movierama	WCKT	10.6
6. Secret Journal (Dr)	WCKT	MCA	Wed. 9:30-10:00	22.5	41.4	54.4	U. S. Steel Hour	WTVJ	17.7
7. O. Henry Playhouse (Dr)	WTVJ	Gross-Krasne	Mon. 8:30-9:00	22.3	36.3	61.5	Welk's Top Tunes	WITV	17.3
8. Frontier Doctor (W)	WTVJ	H-TV	Fri. 10:30-11:00	21.5	73.4	29.3	Spike Jones	WCKT	4.8
9. Science Fiction Thea. (Adv)	WTVJ	Ziv	Tues. 9:30-10:00	21.3	42.9	49.6	Studio 57	WCKT	23.5

U.S. TELEPIX O'SEAS BONANZA

Everybody's Got That Global Gleam

Telefilm foreign managers are on a touring spree, girdling the globe for new biz possible co-productions, or shooting abroad, and a fresh sizeup of the tv markets.

Latest to join the trek are Television Programs of America's Manny Reiner, slated for another trip to Europe, and Sam Gang, of National Telefilm Associates, set for a tour of the Latin American market.

Currently in Europe is Ed Stern, prez of Ziv International, while Leon H. Cagan, ABC Film Syndication foreign manager, now is touring Latin America. Recently returning from a trip to the continent was Charles Rosenblatt, foreign exec with Hollywood Television Services, Republic subsid.

NTA's foreign topper Gang, scheduled to leave for Latin America Tuesday (20), will have the freshly Spanish dubbed "Sheriff of Cochise" for sale. In addition, he will have a group of features, subtitled in Spanish. Among those which will be peddled for tv south of the border are "High Noon," "The Men," "Cyrano de Bergerac," "Gulliver's Travels," "Good Sam," "Trio" and "Encore."

TPA's Reiner left yesterday (Tues.) for Europe, with visits to London and Paris slated, before his return in about three to four weeks. TPA has "New Adventures of Charlie Chan" being shot against a European background. Prior to his departure, Reiner announced TPA's first sale in Guatemala. Program involved is Spanish version of TPA's "The Count of Monte Cristo," which will be sponsored by Instrumentos Musicales, in Guatemala City, starting in August.

Reub Kaufman, prez of Guild Films, is in Europe to set up a permanent production unit there.

Bakers' Dough 3d Tallest Among TPA's Sponsors; Foods in Lead

Bakeries jumped from fifth to third place among the roster of categorized sponsors riding Television Programs of America telefilms during the first half of 1957, as compared to the half-year period in '56.

The two largest industry categories, both last year and in 1957 are food products and breweries, in that order, according to the TPA survey.

Commenting on the analysis, confined to TPA program sales, exec v.p. Michael M. Sillerman pointed out that the leading five categories in local syndicated film sponsorship are all industries selling products for home consumption—food products, beer, bakeries, dairies and retail stores and supermarkets. Situation spotlights telefilms' power in delivering sales at the local level in what is probably the most competitive sales field in the country, according to Sillerman.

Part of the increase in bakeries use of telefilms can be attributed to the great number of companies sponsoring "Hawkeye and the Last of the Mohicans." Included are Langendorf Bakeries, Bell Bakeries, Fla.; Ideal Baking, Tex.; Tasty Baking, Baton Rouge, La.; and Alstadt & Langlass Baking, Ia. "Hawkeye" is also strong in dairies and supermarkets. In addition to "Hawkeye" programs included in the analysis were "Don Ameche

(Continued on page 102)

Miami Hot For Features on TV

Miami, whose stations now are unreeling with Metro and other top pix product, evidences itself as a strong picture-on-tv town, according to the latest VARIETY ARB Feature Film Chart, published in this issue.

The top five pix tabulated in the resort city show an average ARB rating range from 27.4 to 18.9, with virtually all opposing programming topped by the features. "Destination Tokyo," on top of the feature rating heap with a 27.4 on May 12 from Sunday at 10:00 p.m. to 12:30 a.m., beat its cinematic opposition on WCKT, which had "Thirty Seconds Over Tokyo," which drew an ARB average of 9.8. Other high ratings went to "Honky Tonk," with a 23.3, "The Bribe," with 22.9, "Bad Bascomb," 22.6, and "A Night at the Opera," 18.0 all Metro pix telecast on WCKT. Only opposition programming to beat the five cinematics was "Robin Hood" on WTVJ which hit a 25.1 in its half-hour against an ARB average of 23.3 for "Honky Tonk."

'Cortez' Vidpix Series

Hollywood, July 9.

Pilot film on a new vidpix series, "Cortez, the Conqueror," will be shot by Chester Erskine Productions in Mexico.

Erskine is currently negotiating for studio space in Mexico City, where interiors will be lensed. He will shoot locations outside Mexico City, in actual spots where Cortez fought many of his battles in the conquest of Mexico.

TV Webs Caution 'Lay Off Violence' On Oater Telepix

Hollywood, July 9.

With a record rash of oater vidpix on the way, some network censors have already warned producers they'd better limit the violence. Some continuity acceptance departments fear a tendency to toss in violence to bolster a weak story.

Bob Wood, head of Coast continuity acceptance at NBC-TV, already had discussions with producers about such upcoming properties as "Wagon Train" and "Restless Gun." He pointed out they must particularly watch violence in the early nighttime slots when youngsters are watching, and emphasized NBC doesn't want "violence for the sake of violence."

Bill Tankersley, editing director of CBS-TV on the Coast, said the network's ban against excessive violence also applies to such mellers as "Climax." Killing is out if there isn't a definite reason for it," he said, but noted more latitude in shows like "Gunsmoke," which is on at 10 p.m. Saturdays.

Lotsa Location Shooting On Dick Boone Series

Hollywood, July 9.

Shooting schedule on next 13 Filmaster Productions "Have Gun, Will Travel" segments, toplining Richard Boone, will involved 26 days of location lensing. Company will shoot the CBS-TV series at nine different California locales, from Sonora to Lone Pine.

Filmaster production v.p. Glenn Cook also disclosed that firm has set up location library at California Studios hq, consisting of 3,000 volumes plus a morgue of 60,000 stills and travel folders. Firm will make library available to ad agencies and vidblurb producers as well.

NO LACK OF SPONSOR COIN

By MURRAY HOROWITZ

American telefilms abroad, wherever there is commercial sponsorship along U. S. lines, are attracting a wide variety of sponsors, many of them American firms or subsids selling in foreign markets.

Ziv, one of the pioneers in the international field, has a sponsor list riding from Mexico to Canada to Australia. Screen Gems and to a lesser degree other outfits also have disclosed a wide sponsor list.

This is the rundown:

Ziv in Canada tells of some 20 sponsors riding skeins. "Highway Patrol" running in 16 Canadian markets is supported by Dow Brewery in Montreal; Stott Aluminum in Sydney, MacCosham Storage in Calgary, Irving Oil in St. John. Sealy Mattress has "Science Fiction Theatre," running in 12 markets, in Edmonton, Calgary and Winnipeg, while St. John Propane Gas has the skein in St. John.

Other sponsors on Ziv shows in Canada include: Alberta Gas, Templeton's Drugs, Virene Department Store, Freeman-Wilson (Dodge-De-Soto dealers); Williams Bros, Department Store, Imperial Lumber Co., Alpha Milk and others.

In Mexico, Procter & Gamble has renewed the stripping of five Ziv shows, for example. In Puerto Rico, the 10 Ziv shows there are sponsored by International General Electric, Esso, Sears Roebuck, Procter & Gamble, Pet Milk and National Biscuit. In Venezuela, Procter & Gamble is sponsoring four Ziv skeins, along with Sears Roebuck, Venezolana de Tabaco, Transit Advertising, American Standard Brands and International General Electric on others.

Screen Gems has Max Factor in Argentina on "All Star," and in Mexico, Corn Products, Bristol-Myers and Nestle on "Jungle Jim," "All Star," and "Rin Tin Tin," respectively. In Puerto Rico for Screen Gems, there are Libby's, Stokely-Van Camp, Goodyear and India Brewing; Esso Standard Oil in Guatemala; the same company in El Salvador; Remington Rand in Colombia; Max Factor in Brazil; Kraft Cheese, Kelloggs, Cadbury Chocolates, Coca-Cola and Tom Piper Foods in Australia.

Tanabe Pharmaceutical, Harris Confectionary, and Teikoku Rayon in Japan; Max Factor sponsoring "Patti Page" in the Philippines, and Pepsi Cola riding "Rin Tin Tin" in Thailand.

Closer by in Canada, the Columbia Pictures subsid lists H. F. Ritchie, Ltd., Ford Motor Co. of Canada, Bristol-Myers, Canada Safeway, Singer Sewing Machine, Robin Hood Flour, Simoniz Wax, Templetons, Ltd., Alka Seltzer, Hazel Bishop, Kelloggs, Electric Shop Co., Saskatchewan Power, Kelloggs, Imperial Tobacco and Dupont of Canada riding a variety of skeins.

In the Latin American markets, ABC Film Syndication skeins have such sponsors as Kraft, Bendex and Supreme Appliances, Ford Motor Co., and Cerveceria Quauhtemoc, local brewers. Fleischmann's Yeast is sponsoring "Hopalong Cassiday," distributed by Freemantle in Colombia and General Foods sponsoring the same series in Mexico. Johnson & Johnson and Wildroot are riding on "Robin Hood" in Canada and Fry-Cadbury, Ltd., and Savage Shoes on "Sir Lancelot" in the same market, both skeins distributed by Official Films.

Television Programs of America also has a rundown of sponsors riding TPA shows abroad, including Pepsi Cola on "Stage 7" in Cuba, and on the same series, Borden in Puerto Rico, Corporacion Nacional Electronica in Mexico, Pan American Airways in Brazil. Lever Bros. is co-producing "Tugboat Annie" with TPA in Canada and Lipton Tea and Brylcreem is co-sponsoring "Hawkeye and the Last of the Mohicans" in Canada. Others riding TPA shows include Nabisco on "Count of Monte Cristo" in Mexico, Campbells Soup in Puerto Rico and Bristol Myers in Venezuela, all on the same show.

Lack of Residual Formula Not Hampering Post-'48 Pix Releases

More and more post-'48 pix are finding their way on tv, despite the lack of agreement on a residual payment formula with the various Hollywood guilds.

United Artists has a group of 52, toplined by such cinematics as "Moulin Rouge," "African Queen," "Suddenly" and "Red River." National Telefilm Associates bought three post-'48's from Stanley Kramer, "High Noon," "Cyrano de Bergerac" and "The Men," and with the foldo of the Kaiser Aluminum top feature hour-and-a-half Sunday programmer on ABC-TV, on which they were initially slated, NTA is planning to use them on its film network comes the fall.

Allied Artists recently made a deal with Signet TV for distribution of seven features released theatrically during 1955. Package includes "Las Vegas Shakedown," "Port of Hell" and "The Tip-Off."

Each package was understood to involve a different deal, or an intent to make a deal, with the guilds which have contractual agreements with producers acknowledging residual rights in all pictures made after August, 1948 and marketed to television. Kramer, when he sold "High Noon," "Cyrano" and "Men" to NTA made a deal with the guilds, a deal, according toa NTA exec, by which "we as distributors of post-'48 features can live with."

The NTA exec felt that there would be similar Kramer deals with the guilds which will open up additional post-'48's for the tv market.

But the floodgates probably will remain closed until the majors reach an overall residual formula agreement. The biggest block to any such pact is said to be the majors' insistence that pictures released theatrically must show a profit, or at least return their costs, before residual payments from tv are shared in by the guilds. Majors argue that pix carried on their books at a loss, are poor pickings for profit-sharing when they're released on tv, a position hotly contested by the guilds.

United Artists, not a producing company but solely engaging in distribution, has not been forced to contend with the position of the majors, making various arrangments with the guilds as representative of the producers. Indie producers, as well as distributors to tv, also are free to make their separate deals with the guilds. Currently, Associated Artists Productions is talking with the talent guilds for a dozen post-'48 Warner Bros. pix. Guilds, it's reported, are asking for three times the coin they got from Matty Fox who paid them for a batch of post-'48 RKO pix he's selling to tv. Demands are higher because all the Warner pix are A pix, and Guild negotiations generally are based on budgets of the pix involved. Fox paid around $750,000, the directors and writers over $200,000 in the RKO deal.

Shades of Sat. Aft.

Hollywood, July 9.

KTTV is slotting Screen Gems package of 31 former theatrical serials Across-the-board as an afternoon strip hosted by Dick Whittinghill. Starting this week KTTV will show three chapters of different serials each afternoon, with succeeding chapters on following days, a la nickelodeon days. Pitch is for summer moppet trade, station admits.

Screen Gems package consists of serials made by parent Columbia Pictures, plus a number acquired in purchase of Hygo TV backlog six months ago. Among latter are quite a number of U-I serials.

Among stars and players of various serials in the package are Jackie Cooper, director Sidney Miller, Lon Chaney, photog Peter Gowland, producer Mike Frankovich (as a narrator), Donald Woods, Ruth Roman, Leo Carrillo, George Dolenz, Dick Foran, James Craig, Reed Hadley, Peter Cookson and Bela Lugosi.

Metro TV Eyeing Foreign Market For Pix Backlog

Metro TV now is surveying the foreign field for sale of its backlog of Metro pix, with Canada being the initial target.

Key to the Canadian market, from Metro TV's point of view, is a deal with Canadian Broadcasting Corp., an arrangement either covering CBC network exposure or CBC o&o stations. Talks on the possibility of such a deal have been held by Richard Harper, Metro TV sales manager. CBC, at this stage, is said to be in an uncertain state, with the government-owned and operated network reflecting the recent change in the Canadian elections. Budgets still are not firmed up, for one thing. Metro will not go into the Canadian market with its old pix unless it can make a deal with CBC, covering the o&o's in Toronto, Halifax, Montreal, Ottawa, Winnepeg and Vancouver, maintaining that only the above-mentioned markets could pay the prices sought by Metro. Present plans are not to dump the whole library of some 725 features in the market, but to assamble a package varying from 25 to 150 pix. Metro feels that as time goes along Canadian market will grow, bringing with it as time goes along upped prices and the ability to absorb more pix.

The same approach keys Metro's plans for other foreign market, with Metro waiting for a propitious time to step in with pix for tv when better prices can be obtained. Canada, though, represents the foreign area in which Metro feels it can get its feet wet first.

Hildegarde Hostess Of 'Int'l Show' Series

First venture of recently formed Telecast Pictures Corp. will be "The International Show," starring Hildegarde as hostess, narrator and performer in a tv film series, aimed to encompass comedy variety and drama formats.

Plans call for each show to have its own story lines and to be filmed in different cities throughout the world, utilizing native talent. Cities slated to be included are Paris, New York, Copenhagen, Madrid, Rome, Bangkok, Buenos Aires, and Tokyo.

Falstaff Stout On 'Trooper' Series

Falstaff Brewing has renewed second year sponsorship of MCA TV's "State Trooper" in more than 70 markets. Deal, set via Dancer, Fitzgerald and Sample, is for the full 52 weeks.

Shooting on the second series of 39, starring Rod Cameron and dealing with Nevada law enforcement cases, will begin this month. Location shooting will take place in Las Vegas, Boulder Dam, Reno, Lake Tahoe, Mojave Desert and other places.

Since its syndication debut last January, skein has enjoyed a good rating history, hitting the Top 10 in March and April American Research Bureau reports in upwards of 60 markets for March and April. In '56, Falstaff, the fourth-ranking brewer in the U. S., had it in the same 70 markets, now renewed.

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

MIAMI

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	MAY, 1957 TOP COMPETING SHOWS	ARB RATING
1. **DESTINATION TOKYO**— Cary Grant, John Garfield; 1943; Warner Brothers; Associated Artists Productions	10 O'Clock Feature Sun. May 12 10:00-12:30 a.m. WTVJ	27.4	33.5	16.7	73.3	Thirty Seconds Over Tokyo, Malone Sunday Movie.....WCKT	9.8
2. **HONKY TONK**— Clark Gable, Lana Turner; 1941; MGM; MGM-TV	Movie 7 Mon. May 6 5:00-6:45 p.m. WCKT	23.3	25.1	20.7	54.5	Popeye Playhouse .....WTVJ CBS News—D. Edwards .....WTVJ Sports; Weather .....WTVJ Renick Reporting .....WTVJ Robin Hood .....WTVJ	13.9 15.1 13.1 17.5 25.1
3. **THE BRIBE**— Robert Taylor, Ava Gardner: 1948; MGM; MGM-TV	Movie 7 Thurs. May 9 5:00-6:45 p.m. WCKT	22.9	24.7	21.5	65.3	Popeye Playhouse .....WTVJ Renick Reporting .....WTVJ Superman .....WTVJ	12.2 15.5 17.1
4. **BAD BASCOMB**— Wallace Beery, Margaret O'Brien; 1946; MGM; MGM-TV	Movie 7 Wed. May 8 5:00-6:45 p.m. WCKT	22.6	24.3	21.5	56.3	Popeye Playhouse .....WTVJ CBS News—D. Edwards.....WTVJ Sports; Weather .....WTVJ Renick Reporting .....WTVJ	13.7 15.9 17.1 18.7
5. **A NIGHT AT THE OPERA**— Marx Brothers, Kitty Carlisle, Allan Jones; 1935; MGM; MGM-TV	Movie 7 Fri. May 10 5:00-6:45 p.m. WCKT	18.0	19.5	16.3	52.4	Popeye Playhouse .....WTVJ CBS News—D. Edwards.....WTVJ Sports; Weather .....WTVJ Renick Reporting .....WTVJ Beat the Clock .....WTVJ	14.9 15.5 10.8 15.5 16.3
6. **ANDY HARDY GETS SPRING FEVER**— Mickey Rooney, Ann Rutherford, Lewis Stone; 1939; MGM; MGM-TV	Movie 7 Tues. May 7 5:00-6:45 p.m. WCKT	17.4	19.5	14.7	45.6	Popeye Playhouse .....WTVJ CBS News—D. Edwards .....WTVJ Sports; Weather .....WTVJ Renick Reporting .....WTVJ	15.8 18.3 15.1 21.5
7. **THE CHARGE OF THE LIGHT BRIGADE**— Errol Flynn, Olivia De Havilland; 1936; Warner Bros.; Asso. Artists Productions	Four Star Feature Sat. May 11 11:20-1:30 a.m. WTVJ	10.0	12.4	6.4	77.4	He Stayed for Breakfast, Movierama .....WCKT	7.5
8. **THIRTY SECONDS OVER TOKYO**— Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Malone Sunday Movie Sun. May 12 10:05-12:30 a.m. WCKT	9.8	13.5	5.2	26.2	Destination Tokyo, 10 O'Clock Feature .....WTVJ	27.4
9. **THE HORN BLOWS AT MIDNIGHT**— Jack Benny, Alexis Smith; 1945; Warner Bros.; Associated Artists Productions	Sun. Aftern'n Feature Sun. May 12 1:30-3:00 p.m. WTVJ	9.3	10.4	8.4	82.1	Zoo Parade .....WCKT	3.6
10. **HE STAYED FOR BREAKFAST**— Loretta Young, Melvin Douglas; 1940; Columbia; Screen Gems	Movierama Sat. May 11 10:05-12:00 a.m. WCKT	9.0	10.8	5.2	27.8	Ford Theatre .....WTVJ Frontier .....WTVJ Headlines; Forecast .....WTVJ	26.1 22.5 15.1

TULSA

1. **MACAO**— Jane Russell, Robert Mitchum; 1952; RKO; C&C	Hollywood Showtime Thurs. May 16 10:30-12:10 a.m. KOTV	17.8	23.1	8.8	88.5	Mystery Playhouse .....KTVX	3.2
2. **BRIGHAM YOUNG**— Tyrone Power, Linda Darnell; 1949; 20th Century Fox; NTA	Double Feature Sun. May 12 8:30-10:30 p.m. KVOO	17.0	19.1	11.2	33.1	What's My Line .....KOTV Ed Sullivan .....KOTV	35.5 30.2
3. **DEAD RECKONING**— Humphrey Bogart, Lizabeth Scott; 1947; Columbia; Screen Gems	Hollywood Showtime Mon. May 13 10:30-12:25 a.m. KOTV	11.6	13.9	6.0	75.9	Mystery Playhouse .....KTVX Tonight .....KVOO	5.0 1.4
4. **YOU CAN'T TAKE IT WITH YOU**— James Stewart, Jean Arthur; 1939; Columbia; Screen Gems	Hollywood Showtime Fri. May 17 10:35-1:10 a.m. KOTV	11.2	17.5	3.2	68.8	Theatre 8 .....KTVX	4.8
5. **FURY AT FURNACE CREEK**— Victor Mature, Coleen Gray; 1948; 20th Century Fox; NTA; Film Network	NTA Theatre Sun. May 12 10:20-12:00 a.m. KOTV	10.3	10.8	7.6	52.3	Weather; Sports .....KTVX Double Feature .....KVOO	12.4 4.3
6. **JOHNNY O'CLOCK**— Dick Powell, Evelyn Keyes; 1947; Columbia; Screen Gems	Hollywood Showtime Tues. May 14 10:30-12:15 a.m. KOTV	9.8	11.6	6.4	25.1	Mystery Playhouse .....KTVX	3.0
7. **COMMANDOS STRIKE AT DAWN**— Paul Muni, Sir Cedric Hardwicke; 1943; Columbia; Screen Gems	Hollywood Showtime Wed. May 15 10:30-12:25 a.m. KOTV	9.6	12.4	4.8	75.5	Mystery Playhouse .....KTVX	3.5
8. **THE FULLER BRUSH MAN**— Red Skelton, Janet Blair; 1948; Columbia; Screen Gems	Showtime Matinee Fri. May 17 4:00-5:30 p.m. KOTV	8.9	9.6	8.0	40.2	Movie Time .....KVOO Popeye Theatre .....KTVX Mickey Mouse Club.....KTVX	5.2 9.4 9.2
9. **SINCE YOU WENT AWAY**— Jennifer Jones, Joseph Cotton, Claudette Colbert, Shirley Temple, Robert Walker; 1944; Selznick Studio; NTA	Theatre 8 Sat. May 18 11:00-2:00 a.m. KTVX	7.8	12.4	4.4	51.3	Flood News; Wrestling .....KOTV Wrestling .....KOTV	12.7 11.3
10. **THE FALLEN SPARROW**— John Garfield, Maureen O'Hara; 1943; RKO; C&C	Hollywood Flim Thea. Sun. May 12 8:30-10:00 p.m. KTVX	6.7	6.8	6.4	11.8	What's My Line .....KOTV Ed Sullivan .....KOTV	35.5 30.2

Tele Follow-Up Comment

Mike Wallace Interview

Mike Wallace was a big issue in Steve Allen's life on Sunday (7). Wallace was ribbed on Allen's time and latter came over to Wallace to submit to a half-hour interview on ABC-TV. It was a setting that called for blood. The rivalry between Ed Sullivan and Allen is bitter as reflected in the ratings. Sullivan earlier had been quoted as calling Allen and his colleagues "cry babies and punks."

Unfortunately, the heat that was generated prior to the broadcast failed to ignite on the show. Allen seemed to walk away from every issue. He tried hard to be a "nice guy" and not hurt anybody. He laughed off the whole thing, as "something Ed said when he was angry." As far as ratings are concerned, Allen stated that the point pileup is largely determined by the calibre of the guests, which, actually, is not entirely true.

He spoke in generalities on the subject of awards which is about all that this subject deserves and toward the end of the show, tried to prove that he likes everybody from Pegler to Cantor. Allen had been quoted as saying sometime ago that Cantor was unfunny. It's not true, he declared, Cantor is a funny man. *Jose.*

Steve Allen Show

Although he had a lineup of names for his NBC-TV Sunday night (7) layout, Steve Allen carried the stanza with a virtual one-man show. Besides handling the emcee chores and part of the commercials, he played clarinet with Benny Goodman, performed in a half-dozen sketches, did some impressions and seemed to turn up with every act. As usual, Allen proved himself a slick performer who knows what to do with the right material. When the material isn't there, as in a lifeguard routine with Peter Lawford and a baby-naming bit with Yvonne De Carlo, his casual style of comedics salvages as much as possible of the situation.

One of the best things on the show was the parody of the Mike Wallace type of interview, particularly apt since Allen was due to guest on the Wallace program that same night. Allen played Wallace with two of regular crew of actors taking off on the eccentric subjects, including one funny bit with double-talker Al Kelly.

The "name" performers were not particularly standout. Benny Goodman with a rhythm quartet backing, blew his clarinet without any particular excitement and his closing rendition of "St. Louis Blues" didn't swing enough. The best part of the Goodman turn was his clarinet duo with Allen who played the Goodman role in the Universal biopic.

Miss De Carlo registered okay in her vocal of "The End of A Love Affair," but the impact mostly derived from the fact that she could sing at all. Lawford had little to do in his sketch with Allen which stretched a couple of jokes too far.

Irwin Corey, the nitery comic, came close to hitting big but his type of routine requires more time in which to develop. Corey went off with a neatly staged madcap race amidst the video cameras. *Herm.*

Alcoa Hour

A fine performance by Anne Bancroft, playing the comely wife of a Belgian resistence fighter in "Hostages of Fortune," made the past Sunday (6) night outing of the "Alcoa Hour" interesting viewing. More than the lines and plot outline, she conveyed the emotionality of a troubled woman in a terrible fix.

The play's locale was a small Belgian village occupied by the Germans during the last war. The Nazi commander, portrayed by Charles Korvin, and his staff stayed at the inn operated by Miss Bancroft. The plot turned on Miss Bancroft becoming pregnant when her husband, a resistence fighter kept in hiding at the inn, was supposedly dead. The Nazi major, upon learning of Miss Bancroft's pregnancy, claims the child as his own—out of spite in being rejected by the woman. This leads the entire village to turn against Miss Bancraft whose lips are sealed out of fear of exposing the resistence movement. Scenes of the Allies storming the European beachheads and Miss Bancroft expressing hope that things will be as they were before the occupation closed the drama, a bit irresolutely but effectively.

John Secondari penned the teleplay, depending too much upon contrivances to carry the play forward. Rip Torn, playing the husband and resistence fighter, was effective. Competent performances were turned in by Joe DeSantis, as the Belgian doctor, and Harold Vermilyea, as the grandfather. But the real standout who, unlike the others in the cast, studiously veered away from theatricality, was Miss Bancroft. *Horo.*

U.S. Steel Hour

If live tv is going to hold the fort against film, especially in the face of the demise of a number of one-hour networked dramas, it will have to offer better plays than that of "Side Show," telecast last Wednesday (3) evening on the "U.S. Steel Hour," via CBS-TV.

"Side Show," dealing with an unscrupulous woman and an unusual friendship between a wrestler and his partner, in a carnival setting, was hackneyed and for the most part unbelievable. Some of the situations were raw, without lending anything to the drama. And the lines scripted by Shelby Gordon in his original teleplay were cliche ridden.

The most moving part of the one hour was the relationship between Hercules, the wrestler, portrayed by Nehimah Persoff, and his young partner Reed Morgan. But the rest taxed one's credulity. Lisa Daniels, with an eye on Reed Morgan, spurred by an urge to lift herself from the backwash of life in a cornball town, joins the carny. She has a tempestuous affair with Reed and turns him against his wrestler partner—his adopted father. But her plot appears so obvious, apparent to everyone but to her beau, that all the episodes are telegraphed and of little interest.

Additionally, little advantage was taken of what would seem the colorful carny atmosphere. *Horo.*

Climax

Eddie Bracken carried off a startling tour de force with a complete character switch, which could easily open up a new can of career beans for this talented performer. Bracken abandons his familiar milquetoast characterization on last Thursday's "Climax" to play a Connecticut Yankee, complete with bucktoothed grin, steelrimmed glasses and a rube hairdo. That he can make this maniacal creature a person of chilling menace speaks well of his dramatic ability.

Outside of the impressive Bracken switch-casting, the John McGreevey adaptation of Marie Baumer's play, "False Witness" isn't too sturdy. However, smart, suspenseful direction by Paul Nickell helped things along, despite predictable plotting.

Story had Agnes Moorehead, grande dame head of a wealthy family, panic after accidental death of her drunken son-in-law, Dean Harens. Harens was abusing her daughter, Gloria Talbott, at their country lodge when Miss Moorehead slapped him across the chops, toppling him over a railing and down a cliff. She attempted to conceal the facts, but puts herself in Bracken's power. He's their handy man, who witnessed the incident, but threatens to tell the cops the death was deliberately planned. Eventually, Bracken has taken over the family life completely, shutting off phone service and firing the family cook.

However, good-guy brother of the dead man, John Baragrey, turns up and soon senses things aren't right. He captures Bracken in act of setting fire to the hunting lodge, in a murderous attempt to wipe out both Baragrey and any evidence of foul play.

Miss Moorehead trouped solidly as the mother, but couldn't conceal that the role didn't always make sense. Same applied to Miss Talbott, who otherwise came across attractively as the distraught daughter. Baragrey was properly stalwart and perceptive. Harents and Helen Mayon, the understandably puzzled cook, were okay. *Kove.*

Set Final Auditions On 'B'fast Club' Chirper

Chicago, July 9.

ABC's "Breakfast Club" is bringing back two of its on-the-air auditionees this month as finalists for the girl singer vacancy on the 24-year old radio show. Julie Vernon returns on July 15 for a week, and Jeril Deane on July 22. Mail reaction will affect the final choice.

Don McNeill, show's host, returns from vacation on Monday (15) in time for the final auditions.

THE WEB
(A Matter of Degree)
With Dan Barton, Robert Burton, Paul Levitt, Helen Westcott, Sid Kassel
Producer: Charles H. Schneer
Director: Anton M. Leader
Writer: Norman A. Daniels
30 Mins., Sun., 10 p.m.
PROCTER & GAMBLE
NBC-TV (film)

(Benton & Bowles)

A little brightness crept into the summertime television picture over the weekend with the bow of the filmed version of Goodson-Todman's veteran package, "The Web," which will do summer duty for Procter & Gamble in place of the Loretta Young show. It's tough to tell about the future on the basis of a single stanza in an anthology series, but the preem "Web" film was a good solid notch above the ordinary whodunit. With a rash of the mystery shows already on the air and more due by fall, this auspicious beginnng should stand "The Web" in good stead in the sponsor sweepstakes.

While hardly a topnotcher—a little too much haziness in the script, some overplaying and too high a pitch in the direction from the start were the chief faults—this "Web" stanza came across with a maximum of interest and suspense, plus the ingredient that most tv whodunits lack — that keep-'em-guessing quality up to the final moment.

Norman A. Daniels script concerns an innocent looking young guy who confesses to killing an exgangster in self-defense. He's thrown into a panic when he's freed by the police because witnesses blow up his confession. Audience is kept guessing throughout as to whether the guy did or didn't commit the murder, whether the witnesses are real or phony, whether the young guy is going to get killed in revenge and a couple of other odds and ends. It's all cleared up in the end, of course, when it turns out the cops set up the phony witnesses to scare the guy into leaving town with the money he stole from the gangster whom he bumped strictly for robbery.

Dan Barton, as the heavy, overplayed too heavily at some points, but created a genuine portrait of a frightened man. If the genuineness of the portrayal was misleading to the viewer, that's all part of the whodunit game. Robert Burton as a canny cop was just right, and the supporting cast was fine. Tony Leader's direction was at the screaming level from the outset, and a somewhat slower start with a more gradual buildup would have been more effective. Charles H. Schneer's production credits were topnotch. *Chan.*

PANTOMIME QUIZ
With Dorothy Hart, Robert Clary Peter Donald, Gypsy Rose Lee, Arnold Stang, Betty Kean, Milt Kamen, Orson Bean; Mike Stokey, emcee; Terry O'Sullivan, announcer
Producer: Stokey
Director: Joe Dackow
30 Mins., Fri., 10:30 p.m.
TIME, AMOCO, HAMM BEER
CBS-TV, from N.Y.
(Y&R, Joseph Katz, Campbell-Mithun)

Mike Stokey's "Pantomime Quiz" has a special claim on summer television. "My Friend Irma," "Mama" and "Person to Person" has each been spelled for the hotspell by the half-hour program, with the Edward R. Murrow vis-a-vis sidestepping for Stokey a second time, behind the same sponsors. The show has something on the ball, yet it is not the quiz itself; the way Stokey's gang plays charades is a mite too stylized and rapid to appeal as entertainment, much less to approximate the game played by just plain folk in the living room. But what the stanza does have is abundant exuberance coming from the eight persons who make up the two teams. To watch a beaut like Dorothy Hart cut up, or Gypsy, Rose Lee, Betty Kean, Peter Donald, Orson Bean, Arnold Stang, Milt Kamen and Robert Clary was engaging video, most of the time, when the program returned last Friday (5) night.

One problem faced by the panelist, most of them at least, like first-timer Stang, was whipping into the phrenetic state needed to play this furious charade. His initial enthusiasm was about as real as a crepe paper tie, and he wasn't the only one. It held for Miss Lee and Miss Kean, Bean and Kamen, and it could very well have been that vets Clary and Donald and Hart looked at themselves initially as sideshow freaks, as well, though it didn't show. Before long, however, they all genuinely were caught up in and enthusiastic about beating the clock and the other side in completing the charades. *Art.*

VIC DAMONE SHOW
With Peggy King, Robert Strauss & Harvey Lembeck, Peter Lawford, Mata & Hari, Roger Williams, Bert Farber orch, Johnny Olsen, announcer
Producer: Lee Cooley
Director: Byron Paul
Writers: Laurence Marks, Arnold Horwitt
60 Mins.; Wed., 8 p.m.
KELLOGG CO., OLDSMOBILE
CBS-TV, from N. Y.
(Leo Burnett, D. P. Brother)

Summertime's been Vic Damone's "regular tv season" over the last few hot weather semesters. This trip, he's not officially a hiatus pinchhitter minding the store for the absentee owner. Arthur Godfrey has given up his "Friends" lease on the 8 to 9 slot after all these years and the period will be inherited in September by "The Big Record" starring Patti Page. Thus, Damone has been called upon to serve as an extended lead-in to the much touted "Record."

This variety excursion is about par for the summer course. The headman is a pleasant singer to whom, however, intros and patter do not come effortlessly. He can just about get by in the non-chirping departments. Apparently there will be much energy devoted to "production" trappings in spots where simplicity would be the better part of valor. Still, one swallow on the eve of the "Fourth" does not make a whole series, and the show may settle down to one of those innocuous offerings.

As per the preemer, the heavy reliance will be on guests of the stripe of Peggy King (ex-George Gobel), new comedy twain of Robert Strauss & Harvey Lembeck (latter of the Phil Silvers show), terpantomimist team of Mata & Hari, Hollywoodite Peter Lawford, etc. For the starter-offer the budget exceeded the results for the most part.

Strauss & Lembeck are of the Runyonish school of comedics. This sketch had 'em cavorting at an overpriced "Hilton" hotel for a tame affair lacking spirited material. Each is a good practitioner of the low comedy school, but how they emerge as a team will depend largely on their scripts.

Peggy King is attractive enough, and with poise and small charms, to cover any deficiencies in the tonsil dept. She lit out nicely on "Baby Won't You Please Come Home" and then was joined by Damone and chorus in "Trolley Song" (with prop trolley added) after self-cued patter. Mata & Hari, always reliable and inventive, took off on a silent picture caper highlighted by deft slow motion shenanigans.

The show's star was in and out with vocalistics, mostly standards, supported in spots by a dance group. Near the finish he did a medley of so-called "requests" that apparently will be permanently formatted. There was prime piano accomp here by Bert Farber, the show's batonist. This included the title song from "An Affair to Remember" (20th-Fox) with the singer in on it for Columbia Records which drew the characteristic plug. Damone carried on some corny tomfoolery with Peter Lawford, the latter "failing" to show after the first intro and later prancing onstage for an exchange of courtesies with the host.

Opening salvo after Damone's bow-in song had "The Story Princess," surrounded by juves, detailing the four steps in the physical life of the American flag—keved to the eve of Independence Dav—with "God Bless America" serving as finale to the segment. Roger Williams scored in a piano session with "Moonlight Love" (Clair de Lune), a briefie that registered.

Damone's show runs sustaining during the first half, with Kellogg Cereals and Oldsmobile in skip-week on the second half-hour. *Trau.*

NAT KING COLE SHOW
With Nelson Riddle Orch, Randy Van Horne Singers, Frankie Laine
Producer-director: Bob Henry
30 Mins., Tues., 10 p.m.
NBC-TV, from Hollywood

The only difference between Nat King Cole's previous 15-minute series and his current half-hour jaunt is that he has more time to fool around. And that's what was basically wrong with his opener last Tuesday (2).

The 30-minute span gave him time to fool around with guest Frankie Laine in pop tune parodies of how it would be if vocalists took over all tv programming. It was a weak bit that ran too long.

The show was its best when it stuck to the format established in Cole's quarter-hour Monday slot on the same net. The pattern was to put Cole up there and let him sing with a minimum of superfluous shenanigans For the most

(Continued on page 104)

MEET McGRAW
With Frank Lovejoy, others
Producer: Warren Lewis
Director: John Peyser
Writer: E. Jack Neuman
30 Mins., Tues., 9 p.m.
PROCTER & GAMBLE
NBC-TV (film)
(Benton & Bowles)

First of the new season's sleuths began his snooping last Tuesday (2) on NBC-TV, following, by a night, another dick on CBS-TV. There was next to no difference at all in the basic elements or consummation of "Richard Diamond," a CBS summer replacement, and the NBC entry, "Meet McGraw." Both are of that heavy breathing, long-suffering detective type, in which the hero knows all even though he pretends to be quite human—that means sometimes he's frightened.

It's formula stuff, and that both are cut from the same "mould" might be attributed to two events: Benton & Bowles, which seems to play its tv cards mostly along stock telefilm lines ("bread and butter," some folks call it), selected both programs. And the producers, while corporately separate, got their training in the same place, you would say. Four Star Films did "Diamond" and Don Sharpe, who was once a partner in Four Star, was partly responsible for "McGraw," in which Frank Lovejoy stars.

Tough McGraw, the viewer is expected to believe, has replaced the dog as man's best friend. In the manner of Thin Man, who's going to hit tv next season, incidentally, and the Norths, who hit tv several seasons past, McGraw is not a paid private eye; rather, he's more a snooper, who does it for kicks. Apparently, McGraw is carrying the burdens of all humanity on his shoulders, and that's why he bucks the cops all the time and also why he finds it so hard talking. One-punch (all wrist action that boy) McGraw winds up a murderer, and then mysteriously walks off into the future.

Talent of director John Peyser, whose early shots were stark yet unpretentious, that of actors like Lovejoy and James Edwards, as a philosophical barkeep in New Orleans, were wasted by the E. Jack Neuman story. But Neuman was no more at fault probably than the masterminds interested in riding to a mass audience on the crest of a ripple. *Art.*

HIGH-LOW
With Jack Barry, host; Burl Ives, Patricia Medina, John Van Doren, panelists
Producer: Al Freedman
Director: Charles S. Dubin
30 Mins., Thurs., 9:30 p.m.
FORD
NBC-TV, from New York
(J. Walter Thompson)

"High Low" is an adaptation of the poker variation in which quiz contestant competing against a panel has his choice of bucking the panelist with the highest number or the one with lowest number of answers to a given multiple-answer question. If he chooses high, he can triple his money; low, he can double it. If he can't match the number of correct answers, he loses all of his earnings.

Show, which NBC has been trying to sell for next fall without success but which it has landed as a summer entry for Ford in place of Tennessee Ernie, has some intriguing possibilities. A good deal of shakedown is needed, since it moves somewhat slowly and unevenly. But the premise seems sound.

One problem is the overambitiousness of both contestants and panelists. Asked a simple question, they tend to dress up the answers, giving a fullscale rundown of a literary plot when only one word is needed. This is one of the slower-uppers that needs to be curbed. As another element, quizmaster Jack Barry fills between contestants with some conversational bits with the panel (one, with Burl Ives doing a bit of dittying, was rewarding), but these too are uneven because of the timing. Barry and producer Al Freedman might suggest to the panel that they hold their answers to a minimum and expand on them during the conversation periods.

Barry, doubling over from "Twenty - One" with producer Freedman (show's also a Barry & Enright package for NBC), is at home with the format and keeps a firm and pleasant hand on the proceedings. Panelists are bright and affable — Ives is pleasant and knowledgable, Patricia Medina is the eager but charming and John Van Doren is a chip off brother Charlie's block.

As the show shakes down and some of the kinks work out, and also as the money starts to mount, "High-Low" should emerge as one of the more rewarding summer entries and ought to be able to awaken some last-minute sponsor interest for the fall. *Chan.*

Preview Of a Deal To Be Made Next Month

By CARROLL CARROLL

The Producer walked into his office at 11 a.m. His secretary had everything ready. Steaming hot coffee, black, was in his cup with two saccharin tablets on the side. She handed him his morning miltown and a glass of water. He took the pill. Just the feel of it sliding down his throat soothed the jangle he always had after every visit to his analyst. He sat down, dropped the saccharin into the coffee and glanced at his mail. There was nothing but that bill from his Internist. He'd put off paying this for eight months. He hated to pay doctors who couldn't find anything wrong with him.

"Any other mail?" he asked.

"Just some statements from stores and a letter from your mother. I threw them away."

"Put this with them." He handed her the doctor bill. "I ought to get a business manager," he said.

His secretary agreed. "You're too big a man to waste your time throwing away your own bills."

"Say," he said, as if suddenly struck by the idea he'd been mulling over on the way to work, "Have we still got that script from that writer? That script with the idea for that series? Have we still got it?"

"You told me to send it back three weeks ago," his secretary said.

"Well, get it for me! Don't just stand there!"

She went to the file and after about 15 minutes of rummaging around, found the script. "Is this the one you mean?" she asked, "The one about the guy who works for the electric light company and the idea of the series is that you follow him around and do a series of stories about the adventures he has reading meters and things like that?"

"That's it. The writer writes pretty good, doesn't he?"

"Do you think so?" the girl asked.

"Don't you?"

"Well, I thought you said you did."

"If I did, I did! What do you think?"

"I agree with you!"

"Well, then don't just stand there. Get that writer on the phone and tell him I want to see him. The guy writes well. But who wants to buy a series about an electric light company service man?"

"Wouldn't it be kind of impressive to have on the title, 'From the Secret Files of The California Edison Co.'?"

"Are you going to tell me what to produce? Get this! No secretary is indispensable, even if you have been with me almost two months! You could be replaced! So please don't tell me what to do and what you think. I'll do the thinking! You just do what I tell you."

"Yes, sir," the girl said. She had an old mother to support.

The producer glanced through the script. "Now I remember what it was about this that I didn't like. The name Edison makes people think of Edison. And, when they think of Edison they think of deafness. Edison was deaf, wasn't he?"

"Yeah," said the girl. "He got deaf when he was Mickey Rooney and he got deafer when he grew up to be Spencer Tracy."

"That's what I thought. Imagine what the Motivational Research Boys are going to say about that! They'll say the word Edison suggests deafness and who wants a series on tv that would suggest deafness to people because that might appeal to them as way of escape. And, if they escaped, who'll watch the series? So, the whole idea stinks! See what I mean?"

The girl scratched her head with her ball-point pen and clogged up her piggy-back re-fill.

'Make It an Eastern'

"Couldn't you get that writer to switch it to an adult Western about the adventures of a traveling blacksmith who goes from one Pony Express Station to another half-soling horse-shoes, or whatever it was a blacksmith did, and sort of falling in love with all the Pony Express riders' sisters and sweethearts and things like that?"

"It's been done," said the producer. "But, we might make it an Eastern! Say, there's an idea! One guy, the bad guy, comes out of the old Lindy's and the other guy, the good guy, comes out of the other Lindy's and they slowly walk toward each other in the middle of Broadway, both loaded with cheese-cake . . . no I think that's been done, too! Did you call that writer to come in?"

"Oh yeah. When I was out looking for his script."

"How soon'll he be here?"

"Well, he was on the operating table when I called. He was having his appendix taken out. But his wife said he'd get dressed and come right over."

"How about that! These writers make more dough! Having his appendix taken out! Here I am a producer for five years and I still have mine."

"I should think he'd be afraid to take a chance having them out. How does he know he can write as good without them?"

"All writers are crazy! Faddists! And when you tell them what they do is silly, what do they answer I'll tell you what! They say a writer has to have all kinds of experiences. What experiences do they need? We producers tell them what to write and they write it. Believe me, if I could write, I'd never talk to a writer."

"I kind of liked the idea he had for the title of his series even if you don't think the idea is good."

The producer looked at the girl in stunned amazement and then looked at the title page of the manuscript that outlined the idea for the series and included the first three scripts. In capital letters it said "SHOCKING—THE STORY OF A CAL ED MAN." What's that coughing in the outer office?" he asked.

The girl peaked through the door. "It's that writer."

"Tell him I'm in a meeting. Tell him I'm sorry I disturbed him. But tell him I'm very anxious to see him. Tell him to go back and get sewed up and be back here tomorrow at this same time."

At exactly the same time the next day, the writer showed up. Exactly 90 minutes later, he was in the producer's office. The first thing the producer said to him was, "I don't know how you writers ever expect to get along in the world of business. Never on time. You've got to learn to live in this world. You just can't be a bohemian and expect to get work in a 100% American medium like tv."

"Well, I figured you're interested in my series about the Cal Ed man and I just had this operation and so . . . well, here I am. The only reason I'm late is that your girl out there wouldn't talk to me for 90 minutes. Finally she had to. She got stuck on a word in a crossword puzzle and figured I knew the word. I did. It was Punctuality."

"That's one of the things I want to talk to you about, son. No one's going to understand what you're writing about if you use those big words. They're all right for crossword puzzles, but not for tv scripts. Now about this series. . . ."

"You mean you're really going to produce "Shocking?"

"Didn't you read my letter when I sent it back to you? I can't do anything like that, son. You write well, but you're not realistic. And that's why I sent for you. I think you need the money . . . I mean, I like the way you write . . . and I've got a series all laid out, . . . that's right down your alley."

"Thanks," said the writer, "But I sort of hoped to get my own series on the air. You know, have a little property of my own going for me. And that's why I sent "Shocking" to you. I mean with your production know-how you could turn it into really something! I mean that first script is just what you do best . . . the one about the electric service man who comes to the house where the young wife is going frantic because her husband is bringing the boss home to dinner and the electric stove doesn't work and the refrigerator has conked out and she doesn't know what to do because her husband will lose his job if it isn't a great dinner because he's told the boss what a wonderful cook his wife is although she doesn't know how to cook at all . . . I mean, isn't that right down everybodys' alley?"

"Believe me, kid," the producer said, "It's nothing! Now would you like to hear the Idea I have that I'd like to have you write?"

Sewer Stuff

"We'll talk money later. That's unimportant. The thing to do is to get the idea right. Now here's the idea. It's called 'DIRT—THE STORY OF A DEPARTMENT OF SANITATION MAN.' Great, huh? And then under that we add . . . From the Secret Files of the Department of Sanitation'."

The writer was about to say, "It stinks." But he rubbed his appendix scar and said, "How did you see it developed, sir?"

"Oh, now wait a minute, kid! That's the writer's job. I gave you a great series idea. All you have to do is write it. My God! Does the producer have to do everything?"

"But the Department of Sanitation deals with sewers, sir. What can you get out of a sewer?"

"I'll tell you," said the producer, rising to pace his office. "I'll tell you in one word!"

The writer looked around to see if the secretary was still in the room because it always embarrassed him to hear that word spoken in front of a girl.

"The one word is what Jackie Gleason got out of a sewer. The one word is Art Carney! Now do you see what I mean? Now do you see why I'm a producer and you're just a writer? You need to tie things to a star. And if I have to do all the work myself and share the profits with you writers, I'll do that, too, because I believe in the television business! Now get this for an idea for the first script of the series . . . get this and think of Art Carney all the time. He's the Department of Sanitation man and he traces a clogged sewer right up to this apartment where there's this young wife who is going frantic because her husband is bringing his boss home to dinner and the sink is clogged up so she can't wash yesterday's dishes so they have nothing to eat on and she doesn't know what to do because her husband will lose his job if it isn't a great dinner because he's told his boss what a wonderful cook his wife is although she doesn't know how to cook at all . . . well jeez . . . what more is there to do? Write it."

The writer felt his scar again and said, "And we'll go 50-50 on the package?"

"50-50! Are you crazy! Write it! It's all my idea! If you do a half-way decent job, I'll pay you scale, maybe a couple of dollars over. If not, well, I'll just have to get some guy who can do the job. The trouble with you writers is all you know about is writing. It's us producers who have to do all the thinking and take all the risks. Sometimes I wish I'd become a writer. That's the life. You walk into an office like this, a guy like me hands you a solid gold idea on a silver platter and just for a little writing you make yourself two or three hundred dollars. Is it a deal?"

The writer thought about his wife, a tall athletic girl who'd jumped center for four years for Swarthmore and was now well on her way to presenting him with their fifth child. He thought of himself, "Either I'll have to take this job or Janice is going to have to turn pro and join the World's Only Pregnant Girl's Basketball Team and pick up a little bribe money."

"Well," said the producer, "What's the answer. You could have been half finished the script by now."

"I am," said the writer. "I mean I am going to take your deal!"

They shook hands and the writer walked out of the office drying his hand on the side of his trousers.

A Viewer Revolts

Oh, I am one of the millions
Just a patient, average slob,
Who suffers the silly commercials
Along with the rest of the mob.

I seldom talk back to the sponsors
When they hawk their boring wares;
And I've even learned to ignore 'em
With a "who the hell really cares."

But there's one snide, weasel gesture
That's damn near got me sunk—
It's that hypocritical fol-de-rol
Against seeing beer be drunk!

Tom Weatherly.

A Look Into 2007 A.D.

By HAL KANTER

Hollywood.

Fifty years from now, the entire population of America will be employed in the advertising business.

This blanket statement was not coined by an economist, advertising executive or business analyst. I just make it up myself.

Journals reflecting the shape of American life today and outlining the shape of the future indicate the increasing encroachment of automation in our lives and the resultant growth of leisure time at our disposal.

With leisure comes the great movement toward recreational activities. With those activities come the needs for facilities, equipment and transportation. With the needs comes the scramble for the consumers' dollar. With the scramble come the methods of dollar procurement. The methods invariably mean advertising in one form or another.

Existing advertising agencies will grow to the size of General Motors and new ones will blossom on the land like the buffalo herds of old. Manpower will be siphoned from other industries, seduced by the charcoal sirens of Madison Avenue as they seek more and more men to fill the cavities in their labor pools.

America will stop manufacturing hard goods, stop growing food, stop weaving and spinning and fermenting and building and brewing and canning and moulding and producing. America will import everything from the rest of the world.

The man who today sows wheat will be writing copy 50 years from now. If he has no talent for writing copy, he will be a time-buyer. If he has no gift for wheedling choice time segments, he will be a layout man. If he can't do that—if he can't do anything but sow wheat—he'll be one of a vast army of guinea pigs employed by the ad-men for motivational research. He will be wired, dipped in chemicals, dressed in litmus paper jockey shorts and tested four hours a day.

Nobody will be working more than four hours a day. Three days a week. And there will be millions of employees late to work anyway.

The result of all this will see at least five major networks functioning 24 hours a day. That means five shows a day: the rest of the time will be filled with spot announcements, dramatized commercials and various other forms of advertising. (Already, today, a large agency is working on a two-hour show to introduce a new product. The show will be "a two hour commercial so subtle the audience won't realize we're selling," to quote a vice president in charge of mass deceit.)

The street car, rapidly disappearing from the American scene, will make a comeback in outrageous numbers. It will be brought back by the need for areas in which to display car cards. Failing this (and it might fail if the Germans are too busy making atomic razors to turn out street cars for us), private citizens will find their own automobiles equipped with card racks. Minions of the advertising agencies will change the cards every week.

All services in America, 2007 A.D. will be free: laundry, cleaning, gardening, cooking, everything. People who perform the services will be employed by the ad-men. Forerunners are in evidence today: my shirts are wrapped in a laundry envelope which unashamedly advertises a local insurance agency. The stiff cardboard backing lists the telephone numbers of local termite exterminators, garages and pharmacists, among others.

All the foregoing prophecies are the result of an idle afternoon's conversation with my newsboy (a Foote, Cone man of Tomorrow). If you doubt the probability of the possibilities, stick around and see.

'So Let's Play Gin Rummy'

By HARRY BANNISTER

(NBC V.P. in Charge of Station Relations)

After 10 minutes chit-chat about nothing in particular, the station character tries gallantly to unload on me both his phobias and his ulcers. He casually mentions that he'd like to cut away from the Perry Como Show for a spate of triple-spotting.

As I fall backward in an unsimulated swoon, my left leg trips the lever which releases the spray of smelling salts which revives me. (It took months for the brilliant engineers to make this gimmick work.)

Gulping a few times I inquire weakly, "What was that you said?" And he answers blithely, "You know, the Perry Como Show. I need a minute and 15 seconds for three spots I just sold and that seems like the right place for it."

"That's what I thought you said," and over I go again, to be revived once more by the blessed spray.

The telephone rings and it's long distance from a translator operator in Moose Meadows complaining bitterly about a newly affiliated station 195 miles away which will cut in on his racket.

This is a switch but it switches even more when the conversation reminds my station character that research just took 117 homes away from him in Choochoo County where he throws a .01 microvolt signal.

He smiles brightly and says, "Tell you what I'll do. I'll make a deal with you. Gimme that extra break in Perry Como and I'll forget all about Choochoo County."

My arithmetic ain't so good but this equation somehow seems inequitable.

Once more the phone, and it's a big wheel in the Government who complains because at his summer cabin in the Santa Rosa Mountains he can't get any picture on his tv set. He admits that there's no electricity on the premises, but still thinks NBC should be able to do something. I promise to investigate the possibility of shooting a signal with guided missiles.

The phone again and it's my old pal from Station WOOPS in Crunchy Chasm who says he'll carry the News if he can recover 8 o'clock Sunday night. I swoon again and my left leg trips the lever which releases the spray of smelling salts which revives me.

The connection gets broken so my caller gets no new ideas from this conversation. Instead he says, "Well, that completes my business—let's play Gin."

By this time I'm exhaling the perfumes of smelling salts and after a few deals, he leaves, $15 poorer.

I shut the door, douse the lights and nap for 20 minutes. Thinking always makes me sleepy.

Portents for the New TV Season

'Fear Complex' of Agencies, Sponsors, and Desire to 'Play It Safe' Seen As Major Factor in Hindering Program Initiative; Continued Mediocrity May Swing Sentiment Toward Pay-TV

By GEORGE ROSEN

Is television running scared?

If, as so many in increasing numbers believe, tv as an entertainment medium is going into the new season at a new high in mediocrity, the inevitable conclusion is that the advertiser and the agency are determined to "play it safe." Better, they say, to invest in the cliche than the controversial. "Don't pose any problems for us, we've got enough as they are" would appear to be the underlying keynote in formulating the '57-'58 program schedules.

There can be no question that television in the past has greeted new seasons with more sparkle, more ingenuity and certainly more initiative. How come then, many are asking, this fear, this frantic desire to "play it safe," which seems to have gripped an industry hell-bent to eschew any excursions into new realms or to help rekindle the kind of enthusiasm and excitement that abounded in the medium only a few short seasons back?

Just Like Ike

There are those who are inclined to view it as part-and-parcel of the "national temper" originating within the White House precincts itself; a sort of Madison Ave. reaffirmation of the Eisenhower credo not to tamper with anything that might possibly border on the controversial. What is happening in the area of entertainment programming—the devotion to the western, the family-type show, the variety stanza and other escapist forms to the almost total exclusion of anything remotely resembling "think" formats, is viewed as merely an extension of the Presidential frown on the kind of initiative that prompted CBS to deliver the neatest trick of the tv decade through its own inventiveness and enterprise in setting up the full-hour interview with Soviet boss Nikita Khrushchev. If there are those who, whether justifiably or not, maintain that CBS was on the side of error in its failure to recognize in advance the overwhelming repercussions from such an interview and committed the sin of not offering an immediately-after rebuttal to the Red chief's manifestos, the fact remains that CBS, in one fell swoop, showed the U. S. and the world at large the immense potential of television as a mighty force in creating better understanding among the peoples of the world.

Perhaps most symptomatic of the current Madison Ave. anxieties and the "don't burden us with troubles" attitude that's becoming more and more prevalent is the experience encountered in recent weeks by CBS Films, which has just put on the market three new series. These are the Merle Oberon half-hour skein based on the Foreign Legion (specifically dramatizing the motives behind the men joining the service); the "Gray Ghost" series recounting the experiences of Major John Mosley in the war between the states (actually it comes off as a western-type show with a Civil War background), and a series on "Colonel Flack," which once enjoyed a showcasing on DuMont.

It's CBS' unalterable conviction, for whatever it's worth, that the three shows individually and collectively represent a departure from the cliche-ridden staple, that each has been vested with singularly offbeat formats enhanced by qualitative production not generally associated with vidpix entries. Yet to CBS' consternation and bewilderment, the responses from the grey flannel suiters along Madison Ave. can be summed up thusly:

1.) "Col. Flack in his own blustering way may be good natured and even lovable; but he's a sycophant who lives off others. This is not the American way of life. It wouldn't jell without sponsor's message."

2.) "We don't question that you have a fast-moving, entertaining adventure series on the Foreign Legion. But that's too close to Algeria for comfort. We don't want to get embroiled in that kind of situation."

3.) "We'll grant you that the 'Grey Ghost' is a superior western. But what do you want us to do? Start the Civil War all over again? It can only get us in trouble." That's what the man said.

P.S.: All three shows are still on the "availability" list.

Conservatives Take Over

And so television goes into '57-'58 with as tried-and-true a schedule as even the staunchest conservative could possibly hope for. There can be little doubt but that much of what has been happening has been motivated by a fear complex, notably within the agency precincts. Which perhaps accounts for the reason why so few agency people are reluctant to make decisions on any program buy, with result that the client himself—on the very highest level—renders the ultimate verdict. It's this passing-the-buck, unfortunately, that's perpetuating a brand of hucksterism that could bode ill for the medium's future.

In answer to the criticisms of mediocrity in abundance, there is, of course, some validity to the arguments of the defenders of the tv realm who protest that such categorical lambasting of the medium is hardly justified. In the words of one top network executive: "Let's look at the situation realistically. Only a moron today looks at television hour upon hour, indiscriminately, regardless of content, and expects everything to be good. People have become selective in their viewing. And if they can sal-

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SNOW IN SINGAPORE*

By MORT GREEN AND GEORGE FOSTER

(Author's Note: The story behind the story of the success of the current Perry Como tv show every Saturday night is the story of two of its writers, Mort Green and George Foster, whose tremendous and insignificant contrbution to the popularity of the Como show is not generally known. This, then, is the story of those two lovable and well-dressed writers, Mort Green and George Foster, who, although they are semi-geniuses and close personal friends of the authors, would want only the truth to be told. What follows is the truth with a smidgeon of poetic license.)

* * *

Mort Green and George Foster, unlike most comedy writers, were born Siamese twins. However, and this is a scientific oddity, they were the only Siamese twins born completely separated from each other. They also had the rare distinction of being born by different sets of parents and at different times. Mort Green is the older by almost a year and a half, which is a record for time between the birth of any twins, Siamese or American. George Foster, by a strange circumstance is exactly almost a year and a half younger than Mort Green. He is so much younger than Green, his name is even different.

As a matter of fact, very little is known about their early days, since their past is shrouded in mystery. What has been ascertained, however, is that opponents of the government decided to spirit away one of the twins. Since they were born so far apart, a snafu developed, and each twin was kidnapped and spirited away, leaving France without a king.

Well, sir, by a strange coincidence both George and Mort turned up in America. Mort wandered about the streets of Nutley (N. J.) until he was three years old. Then, tired of a life without purpose, he joined the Lafayette Escadrille** where he and George hit it off real well, even though they did not know that they were related by birth.

After touring for several years with the Lafayette Escadrille under several nom-de-pieds***, they plunged into a succession of madcap escapades. During the 20's the adventures they had reads like something out of F. Scott Fitzpatrick.

For awhile George was the Neil Hamilton of the 20's. He became a white-collar model. Mort learned a four-letter word**** and played the kazoo with Beiderbecke's Original Dixieland Band. Mort to this day modestly discounts his prowess with the kazoo because of his big lips.

Why the Boys Eat at Lindy's

In 1927, George, on a silly dare, flew the Atlantic Ocean. Actually, he was loaded on bathtub gin, especially tubbed for him in St. Louis. This accounted for the name of his plane, "The Spirit of St. Louis." And it is a matter of some bitterness to the boys that nowhere in the history books does it mention that George Foster was the first man to fly non-stop, New York to Paris, without a plane.*****

In the early Thirties, Mort was almost elected President of the United States. Unfortunately, his name was not proposed at either the Republican or Democratic conventions.

Then, a few uneventful years. George swam back from Scotland, and became, in succession, head of the NRA, Commissioner of Indian Affairs, and, in 1939, led the National League in batting with an average of .395.

During this time Mort held such varied jobs as: Acting Emperor of India, 1935; Chief Sea-Scout, 1936-1938; Traffic Manager of a drive-in, split-level Temple in downtown Tel-Aviv, the Congregation B'nai Cadillac; and in 1939 was made an honorary C.P.A.

In the early Forties, George Foster successfully fought off a whole army—The American Army. Mort was then serving a term at Alcatraz for failing to destroy the tax stamp on a pack of cigarets.

Both boys were married in 1941, luckily not to each other. George, for the woman of his choice, selected the daughter of a Halvah king, and life since then has been one long Joyva. Mort married the daughter of the architect for Fort Knox, and insisted that the dowry consist

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* The Authors have always wanted to write about Snow and about Singapore. Thus the title of this piece, which has nothing to do with either Snow or Singapore. If you are not interested in an article which has nothing to do with Snow or Singapore, please turn to the next article. The next article may have nothing to do with Snow or Singapore, but if you will create enough of a demand by writing in letters, it goes without saying that Variety, Inc. will retaliate by launching two new publications, SNOW ANNUAL (The Snow-Biz Bible), and Singapore Annual (The Singapore Bible). Now, pay attention. Questions will be asked later on.

** A little theatre ballet group, headed by George Foster, who from birth, was a dancing fool.

*** They were known at one time as Fred and Adele Astaire.

**** Jazz.

***** The true story is this. The plane, piloted by Mort, flew alongside George in case he should falter, as in the case of Channel swimmers. As they neared Europe, George, loaded with Scotch, unthinkingly took a left turn and landed in Scotland, where they only believed one fifth of his story. Mort, a sneaky sort at best, continued on in the p' ne, landed at Le Bourget, impersonated Charles Lindbergh and became internationally famous.

Television Breaks Through 'Public Service' Barrier

By MERLE S. JONES
(President, CBS Television)

For a full hour on Sunday afternoon, June 2, a substantial portion of the American people had their first opportunity to see Nikita Khrushchev, leader of the Communist Party—to hear the tone and inflections of his voice, and to observe his mannerisms and reactions under the close questioning of CBS News correspondents on the CBS Television program, "Face The Nation."

As a result of this experience, I think it can be categorically stated that millions of Americans gained their clearest impression to date of the nature and personality of one of the major world figures of our time.

Apart from its intrinsic value and excitement, this event seems to me to point up a growing and important trend in television—namely, the increasing popularity of the so-called "public service" program. More and more of these programs are charting new and exciting paths in broadcasting and are leaving unforgettable impressions on the viewing public. The Kefauver and the Army-McCarthy hearings are two historic examples.

In recent years, however, there has been a marked change in both the concept and techniques of public service programming. By definition, useful information is a basic ingredient of this type of programming. If it can be entertaining at the same time, so much the better; but in actual practice this has been the exception rather than the rule.

Today, however, the element of public service might well be attributed to such interesting and informative programs as "Air Power," the 26-week series depicting the history and development of aviation; or "You Are There," the Peabody Award winning program dramatizing the memorable events of history; or "The Last Word," which examines seriously (but with humor) the origins and usage of the English language. Moreover, it could surely be argued that the various "See It Now" programs dealing with Suez, desegregation, Puerto Rico, and automation were as interesting to the public as they were in the "public interest."

'Public Interest' Base Broadens

The fact is that the public's interest has substantially broadened year by year. Thus the "public interest" may no longer be confined within the fixed boundaries of typical news, forum and discussion programs. Who is to say that when "Camera Three" presented the distinguished American poet, E. E. Cummings, or when Ed Murrow interviewed Admiral and Mrs. Nimitz on "Person to Person" the public interest was not substantially enhanced?

There is, I believe, a close correlation between the increasing complexity of the times we live in and the increasing demand for information. The more complicated life becomes, the more we want to know about it, and the more we turn for this knowledge to those who are accepted authorities in their respective fields of endeavor. The chief impetus behind the increasing popularity of the so-called "public service" program in recent years has been the public's growing thirst for information of all kinds—political, social, economic, scientific and cultural.

A secondary but equally vital factor is the inherent nature and power of television as a medium of communication. In the brief span of a single decade, television has drastically altered the process of transmitting and absorbing information. It has made this process easier and more palatable than ever before. And it has done this by giving it human dimension.

Clearly more people are interested in seeing an American President or a leader of the Soviet Union on television than in reading about them. More people are inclined to watch on television the construction of an earth satellite than to learn about it through a newspaper or magazine article. And I think it also may be said that more people will come away from these television experiences with a deeper sense of understanding and appreciation.

Through its ability to present the nature of reality and personality in their varied aspects and manifestations, television has gone far toward eliminating the line between information and entertainment—between the so-called "public service" program and the "entertainment" program. It has broken the "public service" barrier. Actually, there is nothing more "entertaining" to people than other people—nothing more absorbing than being able to see places and things they have never seen before.

This point of view has always deeply influenced the programming activities at CBS Television. Indeed, I like to think it has been responsible for much of our programming achievement and reputation.

This fall, we plan to make further strides in this direction with the presentation of a number of major program series, in which we hope to combine the best elements of public service and entertainment. I have in mind such programs as "The Seven Lively Arts" and "Twentieth Century."

These new programs, we believe, will reflect and be responsive to the ever-broadening base of the public's interest. For in the last analysis, television's permanent challenge is to match year by year the constantly maturing taste and interest of the American people.

'Program Service' —An Interim Report

By SYLVESTER L. WEAVER JR.

On April 10 of this year, I made a speech in Seattle, I talked about some of the things that I felt would be good for television in general and for the people in television—the advertisers (they pay for the service), the stations (they transmit the service), the program interests (they make the service), and the public (they receive the service or turn it off).

A new network, called "Program Service," came of that talk. And this is an interim report, some 10 weeks later.

The broad strokes, for the readers who gnaw through the first few paragraphs and skip to the punchline, are these: we have signed a few but made arrangements with almost all the great independent stations in the great bellwether markets of the U. S., namely, New York, Philadelphia, Washington, Hartford-New Haven, Detroit, Indianapolis, Chicago, Milwaukee, Minneapolis-St. Paul, St. Louis, Dallas-Ft. Worth, Denver, Los Angeles, Seattle, Miami. In addition, we have time cleared under arrangements in Baltimore, Cleveland and Cincinnati. We expect independents to cover Boston, Buffalo and San Francisco next year. The extent of this coverage is remarkable. Two thirds of all the homes in the country are in the coverage areas of the above cities.

TV's 'Supermarket'

Thus, the size of the market we offer is huge. But more than the number of homes is the importance of this "Supermarket" in our country. Once the first national coverage job is done for most brands and companies, whether in magazines or in network tv operation, then the next intelligent spending of national advertising funds will flow to us in coming years. Why? Because, our markets are where the brands will live or die, where they must fight out the battle of share of market and the real tough selling. Our markets will usually mean, even on our shorter live lineups, upwards of 50% of all sales in a given category. But far more importantly, we will deliver every dollar to fight for the sale. For we first of all will only use the major markets, and we secondly will charge for those markets the real market value of the station's time, not an inflated network must-buy price. Result: every dollar works at full efficiency, in the right place and only the right place, and at the right price and only the right price. Compare this with the spending of additional national budget dollars in buying additional network shows. Most of your time money will be working to give you more coverage in smaller markets which you don't want, and to buy the same markets at higher must-buy network affiliate rates than you need to pay. We've got it made.

Participation Sales

When the power of our offering sinks in and all our data is processed by the evaluation groups in advertising, then we will begin to deliver a largish schedule of programs of many different kinds, night and day, to our affiliates. We will build some of these shows, and sell them both individually, and on a participation basis, because we again want to make our advertising dollars work at their most efficient, and frequently, the most efficient dollar is the dollar that buys a one-minute advertisement, and no more . . . in that show. The compulsion of the 15-minute buy is a radio hangover. Where it makes sense, we too will use it, but where it is more efficient to sell a barrage of one-minutes in show after show, or give new small advertisers a chance to use our great medium through the one-minute spot form, we will have it for sale.

Our shows will attract the big audiences, and beam out at the special interest audiences. On our drawing boards we have several hours of daytime shows, ranging from the big circulation-personal selling of a "Ding Dong School," to broadcasting's first interviewer, Mary Margaret McBride, where the buyer is aiming not at the lowest cost per thousand, although that's awfully low, but the lowest cost per convinced new customer of probably any show on the horizon. We will be announcing new daytime attractions from time to time, and they will go on the air, as they are sold, or largely sold. Program Service is a commercial network, and proud of it.

Our nighttime shows have not yet really begun to be uncovered. We have announced only our "Saturday Night Party," but more are on the way. "Party," 10:30-12 p.m. Saturday night, is a producer's dream, in its locale. Even Cecil B. DeMille might have hung back from building the Aragon Ballroom, with its floating white clouds, its Moorish turrets, and double stages, one behind the other, at the end of the huge studio . . . er, ballroom.

The coverage of this huge Saturday night offering and the showmanly plans to get conversation, exploitation, as well as big name bands, recording names, and the man Harper's magazine calls this month, "America's leading disk jockey," Howard Miller, together with the man-in-the-box commentator, the mobile recording room, and other gimmicks all point to this as quite a program.

'Comedy Theatre'

Other shows below the waterline of our iceberg which has been so little revealed are numerous, but not too to mention. For instance, next year, or maybe even before, we would like to see a couple of daring advertisers go with us for a Top 10 Trendex position on a show on our Independent stations on Sunday night at 9, where we have a highly styled and highly individual piece of theatre ready for unveiling called "Comedy Theater," and offering some great names but in some new forms. Information on request.

On the same night, a public service program schedule is being worked out, although I have given my earlier plan for a program called "Controversy" the heave-ho since too many people have appeared as the originators of it, and I am busy enough as a network with four men without litigation or even explanaton.

On other nights, we have several biggish shows getting readied including two major dramatic entries that would make any network pant to entrap them, both destined for Top Tendom, and several personality ventures that should knock the spurs off their probable competition, not only because they will offer the magic of people communicating to people out of the box, just as most successes have for 30 years previously in this broadcast medium, but also because there are new forms that one can try if one doesn't have to stride along with the cement shoes of the network must-buy money commitment—must-buy program policies, must-buy network rates way over national spot rates in top markets, must-buy lineups way beyond the major battleground for sales, must-buy below-the-line policies that push prices skyward. We will do and dare, and naturally flop as well as hit. But the result will be, as always, that those who try get the hits, and the hits build the audience, and the audience builds the business and the rates and the leadership position and all the rest of the chain reaction.

Looks to Wider Horizons

This is a program business, and to the program interests, particularly the independent program companies, the artists and their managements, the writers and producers, the creative interests of all kinds, the tremendous flow of money from the advertisers to a new enterprise that keeps time costs low and encourages all kinds of program experimentation and development will mean not just that another 33% of the available time slots for programs have opened up, but that these particular time slots have a wider horizon, and a more exciting premise than the "let's play-it-safe, let's carbon copy ourselves into a nice safe 'rating" fellows.

This means we want and will have the hits, and many of them will be meat-and-potatoes, as they say in some of the networks. But in our network, Program Service, we know hash when we see it coming near. Or, I should say, we usually do. After all, it is show business, and now and then, an omelet can find wings and fly to the top. So, be of good cheer, word workers and those who posture and grimace on the boards. Soon we'll all be trying things again on Program Service.

And even more exhilarating is the future for those who make it all possible for everyone, the sponsors. For, now, we give them once again major program operations with personality, and uniform selling, and find-a-hit values, but with a minimum commitment figure that makes sense, way under half that of any network buy at any discount, with very low cost per thousand, with every dollar fighting for a sale.

To shrewd, canny buyers, we offer this caveat. When a product has either an underpinning national magazine campaign, or a network television operation, night or day, then the next money spent in selling that product should be spent in Program Service, aimed at two thirds of all sets, with the low end figures for the expenditures, the low cost per thousand, the ability to buy minutes including personal selling, and overall, the firm knowledge that your dollars are carrying their maximum charge by being spent at the right prices in the right places.

—And Bring Money

By BEN PARK & TED MILLS

Television producers who devise and create their own shows have something in common with good bush pilots and eyeless creatures of the ocean deep. They all must rely on their own highly specialized instincts. Right now, our producer's instincts are telling us that the television medium does a more satisfying job for itself, the advertisers, and the public when we producers are having more fun. To equate fun with success may sound frivolous until you realize that fun to a producer is originality, inventiveness, and rapport with the audience . . . all concepts meaning the best exercise of whatever artistic judgment and talent he may possess.

Our instincts are also telling us that 1957-58 will see the highest development of the formula show. If that's literally true, then the formulae will simply have nowhere to go. Or—to put it politically—the public will be looking for a change.

Already, too, the signs and portents are indicating that the fall of 1958 on the other hand will see a resurgence of originality in an emphasis on form rather than formula. A few major plans in work at two of the networks put a premium on exciting new ideas in both content and execution. This would seem to show that some of television's wise money is even now being bet on a public demand for fresh television experiences.

Those who insist that television must play a more cautious game are running the risk of relegating the medium to a status below its rightful one. If anyone has made up his mind that tv has to be derivative from other media as well as from tv's own old bottles, could it just possibly be that he's doing tv a disservice? Along with having little fun at doing the work, he may be helping degrade the most important sales tool ever invented. And then, we're all heading for trouble.

Some folks in our business, as in every other, will always feel it's safer to go the old ways, rather than set out along new ones. Is it ugly to say we tend to stick to the tried and true old ways because we're afraid of the sponsor? We often act as if this were the case. And if we're operating in an atmosphere of fear, we'd better remember Psych I and what fear does to a fella.

We propose that the essence of leadership to give the television advertiser the change the public will be seeking in 1958-59 must be creative indigenous use of the medium. This does not mean "experimentation" but it does mean sights and sounds which have not been beaten to death on television. Many shows have pointed the way, from "Garroway At Large" to a "Night To Remember," much of Caesar and Kovacs, and "Playhouse 90." They share, in common, quality in content and production, married to exciting uses of various levels of reality both in content and performance. To us producers, this adds up to fun. We think it adds up that way to the mass audience too. If you want to see producers having fun at their work, go to Fred Coe, Tony Miner, John Houseman, Sid Caesar, Ernie Kovacs, Bob Banner, Pete Salomon, Ralph Levy, Al McCleery, Fred Friendly, Martin Manulis, Larry Berns, Jess Oppenheimer, or the oversigned.

Bring money.

Cantor Interviews Eddie

By EDDIE CANTOR

Question: How do you account for the swing towards radio?

Answer: Radio, like your wife, has always been there. We just haven't appreciated her enough. Sponsors, advertising agencies, the networks, have been so fascinated by a new face that they forgot about the great stability of the still handsome features of the other. Dollar for dollar I believe radio is the best buy in the advertising field today.

Q: Have you any statistics to prove this?

A: In the last year more radio sets have been sold than television. Certainly people are not pressing pants with them or using them as toasters. It means people are listening. There is no disputing the fact that 85% of all automobiles are equipped with radios. Driving a car with your radio turned on, you are not distracted and you have a chance to listen not only to the entertainment furnished, but to every bit of the "sell."

Q: Then you think radio is 100% ok?

A: Far from it. Too many record shows—not enough live personalities—too much sameness.

Q. You sound as if you would like to get back into radio.

A: I can be had. Leave your name and telephone number with the girl outside.

Q: What about television?

A: What about it?

Q: All right—what has happened to the comedians? Why are so many of their shows being cancelled?

A: Too much exposure. Once a week is too often. We had the right idea seven years ago with the rotating comics on "Colgate Comedy Hour." Once a month we were not hard to take. Also, the longterm contract makes one smug and fat, self-satisfied. A hungry actor, like a hungry fighter, will give you his best performance.

Q: Do you think the rating system had anything to do with the cancellation of the comedy programs?

A: Oh, yes. And that's the craziest thing that ever happened to this business. True, programs on television are very costly. Regardless, I believe the sponsors are much too impatient. Years ago a team such as Fibber McGee & Molly could go on for a season, or even more, and build slowly until they eventually reached the heights. Nowadays if, on the second rating, you are not close to the top 10, the sponsor starts casting his eye with a view towards replacement.

Q: Do you think there's a chance of comedians making a comeback some time in the future?

A: Without a question of a doubt. For instance, one season without Sid Caesar and many people will be ready to sell their television sets. I believe that Jackie Gleason should be back, and will. However, I am also of the opinion that he needs much more solid writing. Jackie doesn't belong in a variety show, acting as m.c. His is one of the biggest talents of all time and that talent should be utilized to the best possible advantage.

Q: What would you do if you were managing Jackie Gleason?

A: I'd engage Nat Hiken without a thought of cost, and put Gleason in his hands.

Q: What about the future of the quiz show?

A: I don't think giving away more money will help any of them. They will go for another season or two, and then it will be the survival of the fittest.

Q: How do you account for the longevity of Groucho Marx and "You Bet Your Life"?

A: "You Bet Your Life" is not a quiz show. It's merely a platform on which one of the great comedians of our time can strut his stuff, Groucho Marx would be just as big a success if he gave the contestants 70 cents as top prize. Nobody cares whether the contestants win or lose. They enjoy the devastating humor of the man with the cigar and the roving eyes.

Q: To what do you attribute the phenomenal success of the Lawrence Welk program?

A: For the same reason people go for apple pie and coffee, hot dogs and coke, sending presents on Mother's Day. It's homey, it's easy to take, it's for the entire family. And again it proves what I have been saying for more than 25 years—there's a very big America between Lindy's on Broadway and the Brown Derby in Hollywood.

Q: What about the dramatic shows?

A: I think they have shown great imagination, originality, and should be embraced by the entire television public. Imagine "Playhouse 90" getting out practically a Broadway play once a week. It's miraculous. Not forgetting "Matinee Theatre" putting on an hour show, in color, five times weekly. It speaks volumes for the genius of Martin Manulis and Albert McCleery.

Q: Wouldn't you say they have had some bad ones?

A: Oh, yes. But I've seen Mickey Mantle strike out quite often, but watch his batting average at the end of the season. That's what counts.

Q: Do you think the splitup of Martin & Lewis has hurt either one of them.

A: No. They can both stand on their own two feet, and the public will profit by the splitup. It will give them two television shows instead of one. Jerry Lewis, doing four or five shows a season, makes each one an event. He can go on and on and on, improving with the years.

Q: What about Dean Martin?

A: The guy has charm and talent. And having

(Continued on page 46)

Stating The Case For Censorship

Of All Creative Entertainment Mediums, TV Regarded as Least Tampered With—Advice to Writers: Give It Taste, Discretion and Sympathy (Forget Controversy) and You've Got It Licked

The Interview

By ALAN LIPSCOTT

Hollywood.

CARL: And now ladies and gentlemen, may I introduce the world's greatest living authority on Sid Caesar . . . Professor Hugo Von Option.
(The Professor shuffles in, dressed in misfit garb which includes baggy trousers, held together at the waist by a rope, a battered high hat and a motheaten inverness cape.)

CARL: Good evening Professor.

PROF: Vot's good about it! I just listened to Caesar's last show.

CARL: Why, Professor, you're crying.

PROF: Dot's a lie!

CARL: Then why are you mopping your eyes with a blotter?

PROF: Because my eyeballs are leaking, dot's vy!
(He sits down in a beat-up leather chair that has a lopsided seat cushion. Throughout the interview, he has a private vedetta with this cushion, because it tries to dismount him.)

CARL: Now tell me Professor, what in your expert opinion, caused the dropping of Caesar's option?

PROF: Talent! Sid had too much talent for television. Dot's vy he's now kaput. He has vershimmelt mit it. Da gestures . . . da mugging . . . da ad lib fumbling mit da words . . . da beautiful timing . . . und for whom? Da kokomania lowbrow sitting in front of the tv set in long underwear, mit a can of beer in each hand und between belches, he is yelling at his frowsy wife to keep the gedempfte kids quiet und she's hollering back at him like a banshee. (Sighs) Ach, his talent, it vas all vasted . . . like perfume on a pile of manure.
(He crosses his legs to stymie the aggressive seat cushion.)

CARL: Professor Von Option, when did you first meet your idol, Sid Caesar?

PROF: Let me see. (Counts fingers on his hand) 25 years ago in Camp Tamiment in da mountains. He was dere an entertainer, und Mister Sheboyan, da boss, saw right avay Sid had da shtuff, und gave him special priveleges. Like he let him eat in da kitchen instead of mit da guests. Und on Friday night ven dey served potato kugel, Sid would get a crispy corner. The boss' fat wife would get the other three corners.

CARL: Wasn't Tamiment the camp where Don Hartman, Danny Kaye, Imogene Coca und Max Liebman also entertained?

PROF: Dey vas good, but dey never got the kugel corners. Only da middle, soggy part. (Slapping his knee). Yep, da kid had the shtuff alright.

CARL: Professor, they say that in the Middle West, Caesar's brand of comedy was over the heads of the people. Is that true?

PROF: Who's they?

CARL: The advertising agency, Fenyock, Bedgevondt & Klauber.

PROF: Dot's a moot point. She let's meet da point head on und moot it before you ask anuuder question. Ergo, I took a Nielsen on da people in da Middle West . . . Nielson doesn't have a monopoly on da Nielsen ya know . . . und I discovered in do whole Middle West, Caesar is over da heads of only three people . . . und dat's a fact.

CARL: And their names?

PROF: Fenyock, Bedgevondt und Klauber!

Taking a Nielsen on Nielsen

CARL: How do you account for Caesar's low ratings?

PROF: I'm glad you brought dat up! I wanted to be ready for you, so I took a Nielson on Caesar's Nielsen, und found out dat ven Caesar was on, da people all over da country vas laughing so loud, so ven Nielsen called, dey couldn't hear da phone. (Aside) Try and top dat!

CARL: Professor, since you are so intimate with Caesar, perhaps you can tell ud what Sid's plans are for the future?

PROF: Vot I'm telling you is off da cuff. One night I happened to be kneeling by the keyhole und I heard it. (Moves gingerly forward in his chair.) He's going back to Tamiment. Dere he'll work night and day to lose his talent. For Caesar dat won't be easy. But he's a genius so in a year he should be mitout an ounce of cleverness. Den ven he's free from da stigma of talent, he'll raise sideburns and learn how to twang a guitar. Den insurance, he'll learn how to ride a pinto, shoot from da hips mit two guns togedder, climb rocks while he's clobbering four ornery gunslingers mit his bare fists. Boy, will he kill da people.

CARL: Sounds like surefire mishmosh.

PROF: Vait, I'm not finished. For insurance for da udder insurance, for da grand finale he'll have a giant giveaway!

CARL: What will he give away?

PROF: Madison Avenue!

CARL: Professor, a million thanks for this interview, and until we meet again on Caesar's Hour . . . Auf Viedersehn!

PROF: Und until I find out vot it means Auf Viedersehn . . . Good Night!

By HERBERT BRODKIN
(*Producer, CBS TV 'Studio One'*)

Having noted with more than passing interest that a good many articles on television censorship tend to regard some of my shows as being "controversial", I feel it may be time to state positively my own views on this broadcasting problem and attempt to silence for a while those who would put words in my mouth and brand me with their special mark of artistic martyrdom.

It might be interesting to speculate on my own personal thesis that of all the creative entertainment mediums, television is perhaps least censored. Surely the motion picture producer in attempting to find a subject for films is bound by the opinions of the money men as to what will earn money at the boxoffice (undoubtedly, the greatest motivation for censorship ever invented). In addition, there are all the taboos of the code as well as all the bromides that have become traditional (to name a few: the so-called 12 year-old mental level; fantasies always lose money; it's a great story but who's your star?; it must appeal to the young people; it won't sell in Europe or Pakistan, etc. etc.). The result, of course, is that he more often than not comes up with a tailored motion picture that alienates no one and attracts a still smaller audience.

Certainly in the past few years I have found, for the most part, that any subject handled with taste, discretion and sympathy has an excellent chance for production on television. The criterion, however, must always be the quality of the story and especially the writing. Controversy for its own sake is doomed to censorship and failure, and rightly so.

Split-Level Censorship

As I see it, there are several kinds of television censorship, mainly divisible into three groups: network, sponsor and audience. The censorship of the network takes the form of "editing" to conform to the standards of good taste and the best interests of the public. It is in effect, a self-censorship and its standards as set by Herbert Carlborg at CBS and Stockton Helffrich at NBC are remarkably high and encouragingly enlightened. These two gentlemen have done much to make this medium grow. In addition, there are network executive heads who above all are interested in the expansion of television as an artistic as well as a commercial medium. To quote from an Anniversary VARIETY article by Hubbell Robinson Jr., ". . . the outsize concept, boldly imagined, relentlessly, even stubbornly pursued by men consecrated to achievement, will bring them not only gold but honor in the market-place."

This ideal is certainly not a cheap or simple one; it is daring in its concept and in its effects.

Along about here we come to number two in censorship, the sponsor. He's that old charlatan "exposed" in every other paper bound book about television. (I've read these books and any relationship between them and the medium I work in is so slight as to make me wonder how I've missed all the fun. I don't have a house in Westchester or Darien and that sexy blonde production assistant remains a wistful dream.) "The Elgin Hour" and "The Alcoa Hour" were stimulating and inspiring experiences. The agencies and sponsors were represented by men of intelligence and appreciation. Some of the plays we produced on those series were exciting and thought-provoking. Actually, sponsors, or at least the ones I've known, are nothing more than businessmen like the one next door, that good solid conservative who knows what he's doing when he's selling his product across the counter, but who is apt to become panicky when statisticians inform him his pitch is going to many millions of people, when 15%ers tell him his selling points are old-hat and when pollsters scream that his competitor's message is reaching more of the mass mind than his message is reaching.

Everybody's a Critic

The thing that really panics the sponsor, and shakes the network official from his perch of high idealism, however, is the "audience reaction." Every member of the audience is a critic, professional or otherwise, and that is as it should be. When individuals react as individuals, expressing personal comments on the artistic quality and interest of the show, again, that is as it should be. On the other hand, there may be danger when individuals band together to form a pressure group and when networks and sponsors begin to make picayune concessions. When first we tried to set a pattern for eliminating stereotypes from a script, who could foresee that one day eyebrows would be raised at any or all national customs portrayed in characterizations? Recently an hour dramatic show set as its scene a country and a town so indistinct as to detract from the real emphasis and color of what had been a vibrant and powerful script. All this, because the leading character was unsavory, and to give him a nationality might reflect on the group and bring criticism. Catering to narrow minds who, cannot or will not divorce themselves from stereotypes will eliminate so much color from our art and integrate so unambiguously national backgrounds as to make our work glorified soap opera.

Therefore, I shall submit that the responsibility, as well as the censorship, is three-fold: at the network level we must learn to be more objective about ratings, to turn from mob-hunger and group appeasement to a rationally steady approach to the high ideals which already exist, but are too often overlooked. The sponsor, in turn, must consider seriously whether his message, besides being mass-exposed, is actually reaching the consumer he wants to reach and whether the program he identifies his product which has real meaning and purpose. And as individuals, as the audience, we must become certain in our convictions, prouder in our heritage and firmer in our belief that we can react individually, not as stereotypes with a label to be defended or decried.

This kind of intellectual and emotional maturity will help eliminate the different kinds of censorship, for each of us will be carrying out his creative ideals without pressure and with the freedom which can make for great art.

The Pause That Depresses

By LESTER GOTTLIEB

On the summer's eve of another new television season, millions of viewers will be in training. They'll be sharpening their eyeballs, stocking their refrigerators, puffing up their DeCastros, priming for their roles of armchair critics. The shows they will examine will represent the survivors of a stream of new product, good, bad, indifferent. Although they will turn collective thumbs down on many of them, I still consider them fortunate. They were lucky enough not to see the ones that didn't get on the air.

According to those in the know (and that just about includes everybody in our business) about 250 new pilot films or kines, costing around $5,000,000 were ground out of program factories east and west. I have a feeling I saw all of them. Well, I really didn't see all of them. Messrs. Kintner and Goldenson never invited me to their screening rooms. It just seems as though I saw all of them. And when you see a celluloid-load of westerns, those Indians look alike. It is a well known fact that the same tribe supplies the three networks, Desilu and Screen Gems.

These Indians got organized many years ago by William S. Hart and although they haven't beaten the U.S. Cavalry yet, they've survived thousands of white actors.

Finally there will come a time when you are obligated to make some sort of comment on what you have just seen. Take any one of these:

"Seemed a little long."
"How much does it cost, above and below?"
"May I keep the film a few days. I'd like to kick it around with the boys."
"Is she cleared?"
"I'd like to see some plot outlines for future shows."
"Is he cleared?"
"Can you get it ready in time?"
"I'd like to chew on this a bit."

You Simply Can't Say It's Good

I cannot emphasize too strongly how dangerous it is to come right out and say, "Damned good." Suppose you liked it and no one else did? The show flops. Someone nails you with it. "Say, Jones, weren't you the guy who flipped when he saw the pilot of this stiff?"

A safer course is the old reliable comment: "It has possibilities but it needs plenty of work."

Don't let the three most optimistic words in the English language—"Insert commercial here"—trick you. Use it to your own advantage.

"If we insert commercial here," you parry, "how do we integrate the lead-in with the Indian chief's grunt?"

The only tribe that didn't join SAG lost out because of progressive opinions. They insisted that just once they sell guns to John Wayne or at least get one chance to ride the covered wagons and have Randy Scott's men encircle them.

Previewing prospective tv sagas requires a specialized skill and one has to be armed with many techniques. All this dexterity is not necessary if you wish to express a firm opinion but I know few are imprudent enough to do that. Despite talk about the possible elimination of pilot films I believe we're going to see many more and I respectfully submit these methods guaranteed to get you off the hook when your turn comes to answer the burning questions: "Well, what did you think of it?"

Upon entering the audition room, find the most inconspicuous nook and as far away from the guy who brought in the pilot. Even in a dark room these guys can watch your reactions. Poker players and guys who were stupid in classrooms are masters of this stratagem.

The Art of Stalling

Make every effort to see the pilot with a large group. At that critical time when the lights go up and the pause that depresses occurs, reach for the water carafe. This is a neat bit of "Business" and the eager beavers are challenged ahead of you.

If you are trapped in a room alone with the producer of the pilot, stall with irrelevant conversations. Two subject matters good for 10 minutes of chatter are (a) Will Mike Wallace be a national success, and (b) Can you explain Pat Weaver's program plans?

Now all these rules are absolutely useless to executives who have imagination, courage, a gambler's instincts. These guys spoil everything. So what if they buy a hit once in a while or wholeheartedly believe we can do better things. They're just not playing fair.

I say if a guy wants an opinion let him go to the Supreme Court. Us cowards ain't talking . . . especially after screenings!

Author's note to VARIETY Editor: Of course you realize this is a composite and does not necessarily reflect my own deportment which is always positive, progressive, pertinent.

To Author from VARIETY: Are you kidding?

Can TV Show Mortality Be Reduced? Yes! By Full Use of All Resources

By WILLIAM B. LEWIS
(President, Kenyon & Eckhardt)

The shocking rate at which television shows were cancelled in the past season has combined with rising network costs to provide more suspense for us behind the tv screen than for the audience in front of it.

One of the most graphic examples of cancellations, or failures, is seen in the category of half-hour evening network shows. Of 32 half-hour evening shows that opened the 1956-57 season, only eight succeeded. In other words, there were 24 cancellations.

Mortality like this can stir up anxieties in even the bravest. But a second look will only prove what some of us have believed all along—that the anxieties generated by cost and mortality can be controlled through proper evaluation of shows before they are bought.

It is true that tv involves many risks, but it is also true that it offers greater rewards than any other advertising medium. These rewards go to the agency that uses every professional talent at its command to gauge the things which are measurable about tv.

With proper research, proper evaluation of the measurable, it is possible to look at television—not with fear—but as men have looked at Niagara. Some harness the Falls as a tremendous source of power. Others go over it in a barrel. The latter can be hazardous and sometimes fatal.

At K&E, we believe that creative program buying makes the really big difference between success and failure in selecting tv shows. Our TV-Radio Department has the job of finding programs which will meet the client's basic needs by delivering the right audience at a competitive cost per thousand. But the TV-Radio unit does not work alone. From the outset, it relies heavily upon the services of the Research and Media Departments. It turns to the Promotion Department for exploiting stars once the show is signed.

Exit the 1-Man Genius

There is no room today for the one-man genius, the lone operator who selected tv programs by himself with nothing more to guide him than in instinct, luck or a hatpin. Program mortality such as that experienced during the current season makes it imperative that agencies work as a team. It requires, too, that we be update on a day-by-day basis to meet the challenges that are forced upon us by changing trends in telecasting and shifting audience preferences in entertainment.

Constant vigilance is the most effective instrument available for measuring popular trends while they are on the way up. Neither public program taste nor rising tv costs can be controlled in the absolute, but both can be controlled indirectly through creative time-buying. The job is one for professionals only because it presents so many variables. The time of day or evening, for example. Costs of the program in relation to budget. Competition. Composition of audience. Type of product being sold and its stage of marketing development.

Our people analyze all the tangibles and intangibles of tv, then apply teamwork and disciplined creative program thinking to the client's problem. For example, creative time-buying requires an intimate knowledge of the product or service to be sold so that a show may be scheduled when the most prospects can be reached most efficiently.

Do we want to reach an exclusively female audience? An exclusively masculine audience? Or is our client selling a product that will be used by an entire family? Is the product expensive? Or will it sell for a small sum?

An agency time buyer must be aware of these and other variables. He must—through proper application of research—be able to select stations and time for viewing, then match them to products and problems of distribution. He must also understand and cope with the problems of distribution. He must also understand and cope with the problems presented by live clearance, rebroadcast, network coverage and cost. All have a direct bearing on the program's opportunity for success—and a better rating.

Television is best used as a basic medium for broad and continuing coverage of a potential market. To be successful, the tv program must have sufficient cumulative reach as to give the dynamic coverage necessary for a desired market.

K&E's basic and continuing responsibility is to make certain that the program recommended will be a good buy for the client, that it will deliver the size and type audience we need in the markets we need. It must deliver a reasonable cost-per-thousand performance with a psychological impact that gives our commercial messages the best selling environment possible.

To get the most from our television dollar, we at K&E believe there is a real need to build an awareness among prospective audiences—to impress upon them that a certain program will be telecast at a given time. Tune-in ads are one obvious answer. But beyond this, there is a vast need for publicity, promotion and exploitation to keep alive audience interest. For this, K&E looks to its Promotion Department.

Touring the Stars

K&E pioneered and has enjoyed great success with the device of touring tv stars throughout the country to arouse program interest. We believe that more and more agencies will find this type of promotion necessary to protect heavy client investment in tv and to combat rising program mortality.

While on tour, the tv star—in the company of a K&E promotion man—is interviewed by the local Press and by TV-Radio commentators. The star also appears wherever crowds are expected—at civic and public affairs, in dealer showrooms and in department stores. Always, the star is identified with the forthcoming tv show and with the client and his product.

The whole country, for example, associates Ed Sullivan with Mercury and Vaughn Monroe as the "Voice of RCA" almost as much from their K&E conducted tours as from their appearances before the tv camera. While touring tv stars never can eliminate changing public entertainment tastes, it will always be helpful in sensing these trends because the agency man accompanying the star constantly is observing public reaction.

Cost per thousand to the client has been found to be extremely low when weighed against additional audience achieved. A recent survey, for example, showed a 25% audience increase in one Trendex area visited by a tv star prior to the telecast.

We do not mean to imply that K&E has a magic formula for selecting tv shows or a pat panacea for the occupational headaches involved in building ratings. But we do know that teamwork, research and judgment can hold anxieties to a healthy minimum—one that inspires rather than stifles creative effort.

There's More Than Silver In That Radio Lining

By MATTHEW J. CULLIGAN
(V. P., NBC Radio Network)

The lonely voices heralding the return of Network Radio to the media living room have been joined by a chorus of trade reporters, agency and advertising executives.

This network radio surge is neither a matter of chance nor charity. I have in past months tried to describe some of the forces which have contributed to this upturn.

Among these forces is economics—the tremendously increased cost of competing media, limiting the continuity necessary for effective advertising; and, on the other hand, network radio's convenience and low, low cost . . . making it the supermarket way to buy broadcasting time.

Social forces also played a role—the decline in radio ratings, the sole yardstick for many buyers, finally halted. Ratings on counted audience stabilized, and at the same time advertisers became aware of a great uncounted audience out-of-living-room, out-of-home, in cars and public places. The advertisers' own research was proving that they listened, so this huge uncounted audience was a bonus added to an already amazing value.

But network radio policies, too, played a part. At NBC Radio, for example, "Monitor" built an identity that made it easy for advertisers to merchandise their sponsorship. "Monitor" regained for radio some of the sense of excitement that tv had monopolized within the trade. We also developed a thorough, far-going sales strategy on the creative use of sound.

This strategy goes under the name of "Imagery Transfer."

Promoting 'Sound'

For almost a decade, advertisers had been hypnotized by the need for developing methods of visual persuasion; they tended to neglect audio. Things got to the point where advertisers would frequently use the sound track of a tv commercial for their radio announcements in the mistaken notion they were saving money, when actually they were losing the impact they should have gained through a properly prepared commercial. "Imagery Transfer" is designed to offset such lethargy, and all networks are developing long-range plans for getting agencies once again to put their better creative men on radio commercials to instill in them the recognition that only the surface use of sound in persuasion. We're thus promoting "sound" advertising, in more senses than one.

This "Imagery Transfer" strategy has close kindship with the trend in motivation research. The two go hand in hand, both emphasizing the increased use of psychological know-how in advertising. Where motivation research digs into the themes to use, "Imagery Transfer" emphasizes the need to work on the forms through which the theme becomes implanted in the listener's brain. Motivation research directs attention to the general question of what the message should be, regardless of medium. "Imagery Transfer" focuses attention on the specific question of how to get it across on radio. So the two work together for the benefit of all advertising.

There's yet one other area where motivation research and "Imagery Transfer" meet. Motivation research has brought out time and again that no single theme is suitable for everyone. Different people have different needs and values, require different approaches to move them. Consequently, for maximum effectiveness, advertisers need to use more than a single theme in a campaign. Since copy changes are so costly in tv and printed media, radio is the only medium capable of handling efficiently and at low cost a multi-theme campaign. But to keep a multi-theme campaign unified so as to gain cumulative impact takes "Imagery Transfer" strategy.

As we proceed in the development of these techniques, and in stimulation of agency creative people, more and more advertisers will find that it pays to use sound advertising.

I would be remiss at this point, however, if I did not point out that many advertisers have already found that radio pays—found out from their very own reseahch. Most of the recent network radio purchases came from knowledgable, deliberate advertisers and agencies as a result of sales effectiveness research they conducted on test radio campaigns.

The apparently low ratings reported by various services somehow don't appear meaningful in view of these extraordinary sales results, which are the true proof of radio's power.

So, in radio, we have decided to do what few other media dare to do. We are going to research the sales effectiveness of radio for advertisers at our own expense. We are sure that these studies will corroborate what Dr. Sydney Roslow recently reported from his studies—that dollar for dollar, radio delivers more commercial remembrance than does any other medium.



JACKSON BECK
ANNOUNCER ACTOR NARRATOR
THE UNITED STATES STEEL HOUR—
THE FBI IN PEACE AND WAR
RADIO TV FILMS
Represented by: Margorg Morrow JUdson 2-8800

The Good Shows Aren't Accidental

By ROBT. E. EASTMAN
(President, ABC Radio)

Our fundamental concept at American is the well-known affirmation, "The show is the thing."

The broadcasting business is subjected to many pressures. There are the considerations of sales, the needs of affiliated stations, requirements of public service—all of these and other pressures have a bearing on the basic effort to develop and produce shows which attract and hold large listening audiences.

If you were to look at a network like a factory, you would immediately realize that the product is programming. As is the case with most successful manufacturing organizations, quality of product is of prime importance. Frequently, I am appalled over the lack of quality control and inspection of the radio industry's broadcasting product. This is an area, both nationally and locally, where there is vast room for improvement.

One of the greatest detrements and realm of misunderstanding in network broadcasting has been that pertaining to the field of "public service." It is my conviction that much effort and dollars have been wasted—are currently being wasted—in building and producing programs for worthwhile causes, but which attract very little audience because they usually are quite dull.

It was my pleasure in recent years to work closely with the rebirth of a radio station. Its organization was almost entirely motivated by a desire to perform a unique public service. This station produced vast quantities of uninteresting programs with low ratings. Fortunately, the operators were intelligent people, and they came to realize that you could not accomplish the desired ends without first "getting the people into the tent to see the show." They modernized their programming, built the top ratings in town, and in the process, streamlined their public service so that it was far more effective.

We have taken a stand at American Broadcasting that network programming must be *live* programming. With the near-perfection of phonograph recordings and other mechanical reproduction devices, there might be many people who would justifiably question the need for our desirability of live programming. Probably, the distinction is the sum total of many small, but what we consider to be extremely important, facets of the subject.

These are things like: Spontaneity, Charm, Immediacy, Listener Participation. It's happening right now, Exclusiveness.

These are just words and each may have only a small implication, but when you add these words and the ideas they stand for together, the sum total can very well be that vital degree of difference.

What is the "degree of difference?" It is the elusive quality which distinguishes the star from the also-ran. It is an all-important quality, especially in an industry where, today, there is a tendency to more sameness in programming.

One of the most important considerations in building network programs is a consciousness of the nature of local programming. This is the reason why our key executives, have a background of successful local station operation. The good local program sets a certain pace and establishes a mood. It is essential that the network programming which precedes or follows on the air should not break this continuity, but rather enhance it. If this seems to be confusing, let me clarify by pointing out that it is simply a matter of production detail, backed up by know-how from both the local and national point of view. The fact remains that exclusive, live network programming, with its high degree of difference, can coordinate effectively with local programming. It is being done every day, but not to the extent that it must be done. We are going to do more of it.

It is almost unbelievable to see the naivety of some people who feel that all you have to do is put a show on the air and forget about it. The result is: If the first show happens to be good, each subse-

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'TV THRU MONOCLE' COM'L HIT

The Accent Is on Substance

By MANIE SACKS

(Vice President, NBC-TV Network Programs)

The National Broadcasting Co. has built its fall programming on a base of live television, increased emphasis on "specials" and creative programming, and a fresh lineup of regularly scheduled shows. And playing over the entire schedule is the spotlight of color television, picking up highlights in all phases of our programming.

As our fall schedule shapes up at present, the ratio of live to film from daily start to sign-off is about four to one. In prime evening time, it appears that more than two-thirds of our programming will be live. There may be some modification in the fall schedule, as time goes on, but the present proportions should remain about the same.

Behind us are several years of innovation and change—years that saw the emergence of new forms in entertainment and public service. Spectaculars have become establishd as a program form. We proved that ballet, good music, and Shakespeare could attract large audiences. We pushed buttons to whisk viewers to all parts of our continent on a Sunday-afternoon magic carpet. We blended film, music and poetry to present the story of our century.

Emphasis on creativity—on new forms—continues at NBC. Our "specials"—both in entertaiment and in public affairs—will reflect the continuing labors of our creative staffs.

But, in building our fall schedule, we also turned our attention to the forms that have always been the backbone of the schedule—the situation comedies, the adventure series, the Westerns, the mysteries, the quiz shows, the comedy and the pop music. We were determined that the substance of these shows would be better than ever next fall.

All This—and 'Dial M'

Let's glance at the fall program schedule. There will be more than 40 "specials," at the rate of about one a week. There will be "Annie Get Your Gun"—one of the alltime great Broadway hits—starring Mary Martin. There'll be "Pinocchio," starring Mickey Rooney. There will be six Bob Hope spectaculars, six starring Jerry Lewis, and two built around Dean Martin. There will be a Perry Como "special" (in addition to his duties on the regular schedule). We are planning an ice show, starring Dick Button, Barbara Ann Scott and Tab Hunter: There will be Hallmark dramas of top quality—"Dial M for Murder," is one item under discussion.

Our regular schedule combines established hit shows and new series of great promise. Perry Como, Steve Allen, Dinah Shore, George Gobel and Eddie Fisher are among the top-drawer personalities continuing on NBC. Gisele MacKenzie becomes a star of her own show. "Your Hit Parade" continues with a new star lineup.

Highlighting the drama department is a series of full-hour dramas—live and filmed—produced by Alfred Hitchcock and others. And the dramatic show with the greatest staying power, "Kraft Television Theatre," continues on its way.

"Twenty-One" returns as anchor of our quiz-show lineup. "Tic Tac Dough," a proven daytime sucecss, moves to prime evening time. And a new quizzer from the same stable, "High Low," may become the third show in this group.

There will be westerns—as you've probably heard. But they'll be great westerns—"Wells Fargo," "Restless Gun," and "Wagon Train."

The old reliable hits that keep delivering audiences and sales-year after year will be on hand—"You Bet Your Life," "This Is Your Life," "People Are Funny," and others.

In public affairs, we'll be covering the news, the special events, political controversies, science, medicine, social issues and other phases of the world we live in. We will devote a major effort to covering the International Geophysical Year, the greatest scientific project of all time—which begins this summer with more than 20 nations taking part.

On Sunday afternoon, "Wide Wide World" will be alternating with one of the most acclaimed public-service programs of all—"Omnibus." The NBC-TV Opera Co. will present another series of live operas in English.

In sports, we will present coverage of top attractions such as the World Series, championship boxing and other events.

Color programming is an integral part of our planning for the coming season. Our policy this fall will be to present in color most of the shows with the highest ratings on our schedule. Emphasis will be on programs in peak periods, such as week-ends, when the national audience is greatest. Under this policy, our color programming will be seen by the greatest number of people and have maximum impact on the public's interest in color.

We go into the fall season convinced that we have tightened and improved every segment of our schedule. The emphasis, as I said at the outset, is on substance.



BEN GRAUER

TV NBC RADIO

BRITISH SETUP'S TWO-YEAR CLICK

By HAROLD MYERS

London.

In less than two years commercial television has made a substantial impact in Britain, having won the battle of the ratings and earned the confidence of its advertisers. It has, within the same short span, achieved a nationwide audience and, most important of all, is now running on an everyday trading profit. Admittedly, the various programmers have a long way to go before they succeed in amortizing their initial investments, but their rate of progress has exceeded expectations.

Despite restrictions on capital investment, the nation-wide development program for the commercial network is proceeding according to schedule. Already more than 70% of the United Kingdom is spanned by the alternative channel, and by 1960 a minimum of 10 transmitters will be in operation, embracing most of the local population.

According to the existing timetable, the new Scottish transmitter will go on the air from Edinburgh (during the period of the International Festival) at the end of August, and the new Welsh transmitter will start to beam in the New Year. A year hence, by next mid-summer, the commercial outlet will be in use in the Isle of Wight, which will also embrace parts of South-West England. Initial development program will eventually conclude with transmitters for North-East England, East Anglia and, finally, Northern Ireland.

Run Ahead of BBC

Commercial tv, which began to function in Britain only nine months after receiving a Parliamentary greenlight, had to make itself felt against the powerful grip of BBC-TV, who started the world's first regular transmission service back in 1937. If the ratings represent a true guide, they've won hands down, even though, to this very day, the BBC is able to claim a substantially larger potential audience. There's no disputing the fact, however, that in the areas where the public has the ability to make the choice they are overwhelmingly in favor of the commercial programs.

And that, of course, has enabled the commercial operators to develop hefty advertising revenues in a comparatively short period. In their first six-month period (from October, 1956 to March, 1957) time purchases amounted to just under $11,000,000. A year later, covering the same six month span, they had more than trebled to $33,500,000. Now, advertising revenue is running at a steady monthly average of $5,600,000, with the prospects of a steady rise as the network expands in area and viewship.

Based on latest returns, substantially more than half of the 6,000,000 odd receivers in use in the UK are capable of tuning in to either channel, but all the compulsory license revenue ($8.40 per annum per set) goes to the BBC. The commercial operators have to rely exclusively on their time sales for income to meet program costs and overheads; consequently, they make a big spiel of advertising themselves as the free tv network. But, under law, the viewer is obligated to pay his license fee, even though he may never once tune in to a BBC program.

A mid-June survey, calculated on the basis of upwards of 3,500,000 receivers tuning in to the commercial program, indicated the new network has a potential audience of over 12,000,000, which is expected to soar close on 15,000,000 by the end of this year, when around 4,500,000 sets will have been converted.

London, which witnessed the birth of the commercial tv operation, remains the largest single viewing area, where the audience potential is currently rated at over 4,800,000. The London transmitter is operated by two different program companies. On weekdays, from Mondays to Fridays, the programming is the responsibility of Associated-Rediffusion, the company in which Lord Rothermere's Associated Newspapers has a stake. Weekend time is taken over by Associated TeleVision, the outfit headed by Prince Littler, Val Parnell and Lew and Leslie Grade. Latter company also has charge of weekday programming in the Midlands area, where the audience potential is currently slightly below 3,000,000. ABC-TV, a wholly owned subsidiary of Associated British Picture Corp. (in which Warner Bros. have a 37½% interest) is the weekend programmer for the Midlands, as well as for Lancashire and Yorkshire. The weekday operation in Lancashire and Yorkshire is the responsibility

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In Case You Should Ask Me, TV Can Do Without:

By BOB CHANDLER

After some months of vicarious suffering in behalf of networks, program executives, agency radio-tv vicepresidents, news & special events directors, sales execs, packagers and just about every other frustrated soul in the television business, it's about time someone unburdened himself of a list of people television can do without. So here goes:

The do-it-yourself sponsor who insists he's going to make the final decision on a program buy and does nothing (all by himself) until the agency finally has to step in at the last minute and make up his mind for him. Then when the show's a flop because there wasn't sufficient time to prepare it, the agency is blamed and the sponsor decides he's going to do-it-myself again next season.

The network program exec who turns down all orders for a particular time slot on the basis that none of the programs submitted fit the evening's "mood" of programming. After three months of trying to sell his own house show, he finally okays an order for "Spank Your Mother-in-Law" for the "dramatic mood" night.

The affiliate who tells the station relations department he won't clear for the new news or public affairs show because it's not a good leadin to the "entertainment" show which if he was in his right mind he would never have cleared for in the first place.

The network brass who duck behind the nearest desk when asked their opinions of a controversial show another web produced.

The research men who don't believe a finding of a rating service, but won't admit it because "how do I justify paying for the service?"

Sorry, Right Number

The network VIP who tells his publicity department to "refer all calls on this one to me" and then won't pick up his phone to answer them.

The television "personalities" who blast the multiplicity of awards in television and then break their necks to get the presentation ceremony on their show.

The self-appointed critics of the network news operations who accuse the webs of "censorship" in not carrying an insignificant item that the Times brushed off with two paragraphs inside the paper. Somehow, the "critics" never seem to be disinterested parties.

The publicity-seeking Congressmen who call hearings, subpeona witnesses and then don't listen to a word they are saying. Final report could have been written without benefit of the hearing.

Newspaper television critics who brush off a show with a single paragraph, usually a wisecrack which would have been better left unwritten.

Networks which glorify "live" programming but schedule most of their shows on film, and which blast feature films but quietly order their o&o stations to program as many features as possible.

Women's groups who spend so much time criticizing television's effect on the nation's kids that they never have the time to see what their own offspring are doing—if they have any of their own, that is.

The network exec who says, "Oh, we've got that time period all locked up," but won't say who the sponsor is (usually because there isn't any).

The sales veep who insists that "we're well ahead of last year at this date" but disregards those gaping holes in his fall schedule.

The sponsor who's so afraid of "controversy" that he won't even screen the "Perry Mason" pilot because it'll remind people of the Mason-Dixon line.

The packager who's come up with a successful quiz format based on giving away a small fortune and struts himself as a "creative" genius.



NATALIE CORE

Fashion and Beauty Editor

Hostess for A & P "GUY LOMBARDO SHOW" WRCA-TV

"HOME" NBC-TV 2½ years

Commentator "WARNERS FASHION SHOW" NBC COLOR-TV

How TV Network Schedules Shape Up For '57-'58

AMERICAN BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	YOU ASKED FOR IT (Best Foods)	←	—	SPORTS & NEWS	—	→	
7:30	MAVERICK (Kaiser)		(Gen. Electric) CHEYENNE & SUGARFOOT (Amer. Chicle) Alt. ½ Hr.	DISNEYLAND Derby (Reynolds Metals) (Gen. Mills) (Gen. Foods)	(Mars) CIRCUS BOY (Kellogg)	RIN TIN TIN (Nat'l Biscuit)	
8:00					(7-Up) ZORRO (A. C. Spark Plug)	JIM BOWIE (Amer. Chicle)	
8:30		BOLD JOURNEY (Ralston)	(P & G) WYATT EARP (Gen. Mills)	WESTERN (Bristol-Myers)	THE REAL McCOYS (Sylvania)	PATRICE MUNSEL SHOW (Buick)	
9:00		VOICE OF FIRESTONE (Firestone)	(Miles Labs) BROKEN ARROW* (Ralston)	OZZIE & HARRIET (Kodak)	PAT BOONE (Chevrolet)	FRANK SINATRA (Chesterfield)	LAWRENCE WELK (Dodge)
9:30		TOP TUNES & NEW FACES	TELEPHONE TIME (A. T. & T.)	WALTER WINCHELL FILE (Revlon)	O.S.S. (Mennen)	DATE WITH THE ANGELS (Plymouth)	
10:00	MIKE WALLACE (Philip Morris)	LAWRENCE WELK (Plymouth-Dodge)		FIGHTS (Miles & Mennen)	NAVY LOG (U. S. Rubber)	COLT 45 (Campbell)	GUY MITCHELL (Revlon)
10:30							
11:00							

COLUMBIA BROADCASTING SYSTEM

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	LASSIE (Campbell)	←		DOUG EDWARDS (Brown & Williamson)		→	
7:30	J. BENNY & BACHELOR FATHER (Amer. Tobacco)	(Brown & Williamson) (Johnson & Johnson) ROBIN HOOD (Wildroot)	(American Home) (Kellogg) NAME THAT TUNE (Whitehall)	(American Home) (Gold Seal) LUCY RERUNS (Scheaffer Pen)	(American Home) SGT. PRESTON (Quaker Oats)	(B&W - Hazel Bishop) WALLY & BEAVER (Remington) (½ open)	
8:00	ED SULLIVAN (Kodak-Mercury)	(Carnation) BURNS & ALLEN (Gen. Mills)	(P. & G.) PHIL SILVERS (R. J. Reynolds)	BIG RECORD (Pillsbury) (Kellogg) (Oldsmobile) (Armour)	HARBOR MASTER (R. J. Reynolds) (½ open)	(Amer. Tobacco) TRACKDOWN (Socony)	PERRY MASON (Purex) (Libby-Owens) (¼ open)
8:30		(Toni) GODFREY SCOUTS (Lipton)	(Shulton) EVE ARDEN SHOW (Lever)		CLIMAX (Chrysler)	(Ford) ZANE GREY THEATRE (Gen. Foods)	(Curtis) DICK & DUTCHESS (Wine Corp.)
9:00	G. E. THEATRE (G. E.)	DANNY THOMAS (Gen. Foods)	TO TELL THE TRUTH (Pharmaceuticals)	THE MILLIONAIRE (Colgate)	SHOWER OF STARS (Chrysler)	(Colgate) MR. ADAMS & EVE (R. J. Reynolds)	(Curtis) GALE STORM (Nestle)
9:30	ALFRED HITCHCOCK (Bristol-Myers)	DECEMBER BRIDE (Gen. Foods)	(Pet Milk) RED SKELTON (S. C. Johnson)	I'VE GOT A SECRET (R. J. Reynolds)	PLAYHOUSE 90 (Bristol-Myers) (Marlboro) (Allstate) (Amer. Gas) (Kimberly-Clark)	SCHLITZ PLAYHOUSE (Schlitz)	(Lever) HAVE GUN WILL TRAVEL (Whitehall)
10:00	(Revlon) $64,000 CHALLENGE (Lorillard)	STUDIO ONE (Westinghouse)	$64,000 QUESTION (Revlon)	(U. S. Steel) STEEL HOUR		(P. & G.) THE LINEUP (Brown-Williamson)	(L. & M.) GUNSMOKE (Remington)
10:30	(Curtis) WHAT'S MY LINE (Remington)			CIRCLE THEATRE (Armstrong)		(Time, Inc.) PERSON TO PERSON (Amer. Oil) (Hamm Brew)	
11:00							

NATIONAL BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	ORIGINAL AMATEUR HOUR (Hazel Bishop)	← (Ronson)	(Amer. Can)	HUNTLEY-BRINKLEY (Glidden) alt. *		→ (Ronson)	
7:30	(Chemstrand) SALLY (Royal McBee)	(Speidel) PRICE IS RIGHT (½ open)		WAGON TRAIN	TIC TAC DOUGH (Warner) (½ open)	THE VISE (Sterling Drug)	(R. J. Reynolds) PEOPLE ARE FUNNY (Toni)
8:00	STEVE ALLEN (Johnson Wax) (Greyhound) (Pharma Craft)	RESTLESS GUN (Warner) (½ open)	G. GOBEL E. FISCHER		(De Soto) GROUCHO MARX (Toni)	COURT OF LAST RESORT (Lorillard)	(Sunbeam) (RCA & Whirlpool) (Knomark) PERRY COMO (Kleenex) (Amer. Dairy) (Noxema)
8:30		(Buick) WELLS FARGO (Pall Mall)	(Chesterfield) (RCA & Whirlpool)	(Lever) FATHER KNOWS BEST (Scott Paper)	(L. & M.) DRAGNET (Schick)	LIFE OF RILEY (Lever) (½ open)	
9:00	CHEVY SHOW (Chevrolet)	TWENTY ONE (Pharmaceuticals)	MEET McGRAW (P & G)	KRAFT THEATRE (Kraft)	(Amer. Home) PEOPLE'S CHOICE (Borden)	(Amer. Tobacco) MANHUNT (Hazel Bishop)	(Max Factor) DEAN MARTIN (Chesterfield)
9:30		(Alcoa) 5 STAR THEATRE (Goodyear)	(R. J. Reynolds) BOB CUMMINGS (Chesebrough-Ponds)		TENNESSEE ERNIE FORD (Ford)	THIN MAN (Colgate)	(Scott Paper) GISELE MACKENZIE (Schick)
10:00	LORETTA YOUNG (P. & G.)	SUSPICION (Bulova) (Ford) (¼ open)	(Singer) THE CALIFORNIANS (½ open)	THIS IS YOUR LIFE (P. & G.)	LUX (Lever)	BOXING (Gillette)	TBA (Pharmaceuticals)
10:30					JANE WYMAN (Hazel Bishop) (Quaker Oats)		(Toni) HIT PARADE (Amer. Tobacco)
11:00							

Radio: An Integral Part Of Everybody's Strategy

By ARTHUR HULL HAYES
(President, CBS Radio)

Radio is a going and growing institution.

The last year leaves radio with a ruddy glow, and this victorious flush is highly compatible with the predictions of AM-FM stalwarts of the past. Old, but not forgotten, sponsors are returning to the audio fold. New business, too, feels a fresh upsurge. And all because the industry—advertisers and agencies—has once again concluded that radio is irreplaceable in the advertising scheme.

CBS Radio is particularly proud to have contributed to this industry awareness. The recent multi-million dollar sale to Ford was unquestionably a major event in the world of mass communication. Through the efforts and energies of a small group of agency people, a single sponsor was convinced that radio must be an intregal part of their strategy. Others have undertaken similar studies . . . and come to the same conclusion. This significant sale was followed by a series of other meaningful program buys that brought such sponsors as General Foods, General Mills, Philip Morris, Dodge and Pontaic under the CBS Radio Network banner.

The medium's low cost for maximu frequency has attracted the serious attention and pocketbook of many topflight advertisers who bought the package after careful weighing of the value achievable in the different advertising showcases.

The reasons for radio's growing popularity after 35 years is obvious to the oldtimers. It is a bargain!

With the rising costs of television and print advertising, it has become increasingly difficult to achieve frequency of impression. This radio does, and at a price that can only be described, and accurately, as —inexpensive. Indeed, an advertiser finds it convenient and expedient to buy his commercial messages inexpensively on radio.

The reasons are certainly sound: Radio receivers are everywhere, to the tune of 47.7 million homes with more than half boasting a second radio set; and a tremendous audience with the radio habit in over 35 million autos on America's highways, almost as many car radios as there were radio homes 10 years ago. This offers a potential exposure to enthuse any budding advertiser.

Radio is, of course, much more than just salable. As a tool for education and public affairs, the medium has never stopped growing. The CBS Radio Network, for instance, offers a fine variety of news, public affairs and good music features on a regular weekly basis. They don't all create the stir that emerged from our recent broadcast, "The Galindez-Murphy Case: A Chronicle of Terror" . . . That's very true, but without exception, they are sincere efforts to contribute to the public good on behalf of the broadcast industry. I'm inclined to feel, in fact, that the week-after-week religious and cultural programming merits praise that would exceed even the plaudits tossed at the great Public Affairs documentary.

Radio is, then, basic to America's education as well as her economy. We at CBS Radio cheer when any broadcaster makes a significant achievement in the area which the FCC loosely defines as "the public interest." It really isn't too important who gets the credit. It reflects on the entire broadcasting and communications community.

And so our feeling about the Ford sale and other recent buys is that they too, will be felt by all broadcasters. No one interested in the medium's future can afford to remain silent when the cheering starts.

Press Agent and the Press

By CHARLES S. STEINBERG
(Director, Press Information, CBS Radio)

Perhaps this piece should begin by a definition of terms. By "press agent" is meant the press information specialist, the publicist, the public relations man. By "press" we don't mean some towering abstraction, but the working newspapermen whom the P. R. man contacts either by releases, phone calls or personally.

It is common practice to think of the function of the press agent only in terms of his contact with the press. Fact is, the publicity man really works in two directions, internal and external. He is the liaison between his company, and its people, and the press. And this poses a problem. Some companies are public relations geared. Some are not. Fortunate, indeed, is the press officer who is blessed with a publicity-wise setup. In the main, the publicist must accept gracefully the fact that other department heads have their own pressing harassments and problems, and many think of the publicity area, not as part of an organic whole, but a special gimmick to be called upon in times of crisis or obvious need. The prevailing tendency is to look upon publicity as a spigot, to be turned on hot or cold as the occasion demands.

The publicist faces many resulting frustrations, but he must understand that one of the occupational hazards is that he is supposed to be geared to a quick reaction of other's problems, but must not expect quick reciprocity. The millenium will come when business institutes orientation courses in public relations for all department heads. Until that time, the publicist can only try to effect a practical liaison with other departments, and hope that *they* will get to understand the limitations, as well as the potential, of publicity.

What about the other side of the coin, the press agent vis-a-vis the press? Every so often, a newspaperman confides that he is thinking of becoming a publicist. My invariable question is, can he make the transition? As my old philosophy professor used to say, can he switch to another realm of discourse where, frankly, he must frequently assume the position of supplicant? I think one of the important considerations which is sometimes overlooked in press agent—press relations is that this is really a two-way street. Good newspapermen know that they have as much of an obligation to the publicist as he has to them. They have a right to demand equal and conscientious service, but they also have the obligation of giving a fair hearing without arrogance and without condescension. Most of the newspapermen I know, with very few exceptions, admit that they would have to work a lot harder without the help of the press agent. A theatrical agent named Charlie Washburn once pointed out that about 60,000 words pour into a newspaper office each day, enough to fill a novel. Suppose this were suspended? How many newspapermen would function as quickly and easily without this kind of service? What the press agent needs to develop vis-a-vis the press is a continuing sense of dignity and, on occasion, of courage. I think that many press agents are demeaned by some of the press, because they ask for it. Unfair, maybe, but true.

Well, you may say, all of this may be gospel, but what's the solution? I don't know of any final solutions, but I know that certain steps can be taken both by press agents and the press in the best interest of all concerned. A good press agent should not only be a pressure agent, but a service agent as well. When he has something honest to offer, as he frequently does, he ought to drop his hat out of his hand and ask for it in plain, civilized English without apologia pro vita sua. This applies both to his relations within the company and with the press.

As for the press, I think that every forthright publicist would agree that his wants are quite simple: to be treated courteously and with respect for his profession; to be thanked once in awhile for rendering a service, and to be accepted, not with suspicion but with good grace as an integral part of the newspaper business. Could anyone ask for less?



SHIRLEY EGGLESTON
TV...Radio...Stage...Screen
Contact thru Jan Welsh, PLaza 1-0400
Artist Service, SUsquehanna 7-5400

RCA Ups Nolan

Joseph T. Nolan, staff writer with the department of information, has been named manager of editorial and press services for the corporation. He'll work under Sidney M. Robards, RCA director of press relations.

Before joining RCA, Nolan worked in an editorial slot with Times Sunday section.



WILL JORDAN

Don't Worry Or Eat Highly Spiced Foods

By SOL SAKS

Hollywood.

The doctor says I'm all right now and my wife says I should throw the damn notes away, but I have decided otherwise.

In order for the reader to understand the ensuing I must first explain something of my own background. I have been a writer for 15 years and last week I was sick. Come to think of it, that's all you need to know. While sick, in that semi-conscious, semi-delirious state induced by the lack of Miltown I jotted down notes which I am herewith reproducing. The reader will understand, of course, that these notes have been edited. Many of them are undecipherable, or of no interest to the reader, and there were other reasons. Amongst those deleted were some obscene references to panel shows, a grossly exaggerated caricature of Mamie Van Doren and the name Yvonne Courtier which my wife has agreed to believe is a girl whom I considered hiring to do my typing. Here are the notes.

* * *

"Since my father owns this ranch and is your employer," she said with a stamp of her expensively shod foot, "I demand that you take me to the dance."

One could hardly believe that this determined command could have come from those lovely lips set so perfectly beneath the saucy upturned nose, surrounded neatly by dainty freckles as if to substantiate her Irish ancestry.

"I'm sorry, Ma'm," he said. And though his voice was gentle and courteous, his quiet grey eyes, surrounded by the wrinkles caused from looking into the sun, showed his firmness. "But there's some heifers to brand and that's what your father pays me for."

She turned on her heel. Only business associates of her father's could have warned him of the firmly set chin they got to know so well during the fabulous wheat corner of 1924. "I never want to see you again," she said.

And she never did. But it was just as well. Because he was barely smart enough to stay out of a mental institution and she was married, had three small children, was in love with the driver of the diaper service truck, and got fat as a pig before she was 30.

* * *

And Still No Cure

He crumpled up the page of figures and formulae and threw it almost savagely to the floor where it joined the many other papers which had met the same end. Then he pushed aside the test tubes and apparatus and momentarily rested his head on his arms. His wife entered quietly.

"I've got some fresh coffee for you, dear."

"Experiment 334 . . . nil." He tried to hide the discouragement in his voice. "Just like experiment 333 and all those before it."

"Darling, you can't work this hard. You've got to take a rest."

"But I feel that I'm so near to finding a cure for the dreaded disease. What a boon that would be to mankind. There's just one more way I can try . . . just one more experiment that might give mankind the serum to conquer the dreaded disease!"

"Oh the hell with it, let's go to a movie," his wife said.

So they went to a movie and to this day there's no cure for the dreaded disease.

* * *

The husky, thick-necked man shouldered his way to the bar. "Never mind, no seats," he snarled. "I'll take this one right here."

"I wouldn't if I were you," the mild-looking young man said quietly. "That seat belongs to my friend."

The husky thick-necked man looked contemptuously at the slim figure of the other. "You lookin' for a fight," he snarled.

The bystanders watched in admiration as the slim mild-looking man showed not the slightest sign of fear. "I said, "he answered without emotion, "that this seat was taken."

"Well, you'll have to fight for it," the husky thicknecked man said as without warning he swung.

They fought and the husky, thick-necked bully beat the living daylights out of the quiet, mild-looking man.

* * *

Everybody in the large rehearsal studio reserved for only the most important tv shows turned toward the door as it opened. The relief was almost audible as they saw that it was Sol Saks. The sponsor rushed forward to grasp his hand. "Thank God, you've come, we've been waiting for you."

Saks murmured simply, "I'm sorry." Only on the morrow would they read of the real reason for his tardiness. The burning building . . . the mother screaming of a child trapped inside . . . His unhesitating dash into the flaming edifice . . . And his appearance again, just seconds before the building collapsed with a child held safely in his arms and the cheers of the crowd ringing in his ears.

With hardly a wasted motion Sol Saks picked up the script . . . crossed out a few words here . . . added a few lines here . . . And those looking over his shoulder gasped in admiration as they saw from the hodge-podge pages emerge a smooth, well-knit, almost perfect script that in a few hours would electrify 40,000,000 listeners. Only a careful observer would notice in those fun-loving eyes behind the thick glasses the flashes of pain caused from the badly burned hand held so casually in his coat pocket.

"Who," said one careful observer who happened to be present, "is the young man in whose fun-loving eyes behind the thick glasses are flashes of pain from the badly-burned hand held so casually in his coat pocket?"

"That's Sol Saks," another answered. "And the sponsor has just offered to give him $9,000 a week and an introduction to Mike Romanoff if he'll write the program."

"No, thank you," Sol Saks was at that moment answering the sponsor. "But I've got to go home and write a play about the Real Meaning of Life." He turned and walked out and the crowd watched as his round-shouldered figure disappeared into the dimly lit corridor.

* * *

It was right after this last passage that I got well. The doctor said All I have to do is avoid worry and highly-spiced foods.

Now I've got to pay his bill and buy a new coat for my wife who keeps bringing up the name Yvonne Courtier. The sponsor isn't going to pay me quite $9,000 and he says every script will have to be okoyed by him, the account executive, the head of the agency, the producer, the star and his sister-in-law who took English composition in high-school. And that if he demands it, I must write the script on Sunday afternoon while standing on my head in front of Grauman's Chinese. (So far he has never demanded it but I do it once in a while anyhow, just to show him I'm conscientious.)

I'm not getting the introduction to Mike Romanoff either, but that doesn't matter since I can't eat highly spiced foods anyway.

Closed-Circuit TV: Translating A Commercial Into A Show

By NATHAN L. HALPERN
(Pres., TNT Tele-Sessions, Inc.)

Closed-circuit television has by now proved itself as a valuable method of business communication. A mere listing of the companies that have employed this medium to deliver corporate messages to salesmen, customers, stockholders, employees, field representatives and dealers reads like a who's who of American business. The fact that companies such as General Electric, International Business Machines and General Motors, to name only a few, have used closed-tv repeatedly is further proof of the medium's acceptance.

These facts are a matter of public record. Less known, however, are the detail and attention that go into the production of a closed-circuit telecast. Forgetting, for the moment, the technical arrangements which, of course, are enormous, I'd like to devote myself to the subject of programming for closed-circuit television. Contrary to general opinion, a closed-circuit show does not merely consist of placing a speaker on a platform, focusing a TV camera on him, and transferring the image to distant places where representatives of the sponsoring company are stationed.

Like any medium, it is the content communicated by which it is most judged. Thus, it's the show itself that counts. Granted that closed-tv is a dramatic, live medium with enormous impact upon viewers, we have learned that not all shows help establish the validity of the medium itself or serve the best interests of the sponsor user.

Closed-circuit television cannot be programmed as broadcasting. Similarly, the approaches of industrial film, or live touring shows, and many other methods of communication are inappropriate for closed-tv. This live medium requires an entirely different and unique approach in order to achieve maximum impact.

In effect, the challenge of closed-circuit programming is to create hour-long "commercials" of interest to, and impact upon, the special company audiences. The starting point is always the nature of the audience and the business message to be communicated. From these starting points, the creative forces can develop a program that is either a simple business presentation or, if required, a show that includes elaborate entertainment. Thus, the cost of production can range from $3,000 to $100,000 or more.

It must be remenbered that the primary purpose of closed-circuit programming is not merely to entertain. The entertainment portion must be carefully integrated so that it communicates properly the message the client wants to convey, thereby instructing and entertaining at the same time.

Realizing the importance of programming, we at TNT Tele-Sessions, Inc. have established a full-time Programming Department, headed by tv and film producer-director Marc Daniels. As a result, we have contributed to the development of new production techniques geared specifically for the closed-circuit medium.

Flexible Formats

For example, the idea of two-way video and audio from locations in different cities has inspired a feeling of local group participation in the nation-wide meetings. Earlier stylized presentations of big brother personality closeups, used without relief in a telecast, have been modified in most cases by greater visualizations through use of charts, graphs, film clips and still photographs. It is interesting to note that, while there have been spectaculars in the field of closed-circuit television — with original book and lyrics, choreography, dancers, stars, etc. — there have been more shirtsleeve business sessions, with closed-tv programming geared to adjust to this type of meeting.

Split screens, supers, matting and tv techniques have also been adapted for closed-circuit programming. Remote pickups from company factories, research laboratories, stockholder meetings and conference rooms are as commonplace as studio originations. On a single telecast, TNT supervised 32 cameras in 11 different regional originations throughout the country, with intricate, split-second inter-city switches numbering 27 in 38 minutes. Also, closed-tv has contributed to the television record book—by covering a two-and-one-half mile area of the General Motors Technical Center at Warren, Michigan, by a mobile truck following a Firebird car of the future over the entire course, beaming the moving tv signal without interruption.

In a sense, closed-circuit telesessions represent a different type of tv appearance and, perhaps more important, an extra source of income for well-known tv personalities as well as for other entertainment performers. To the "name" performer, it is a medium free of over-exposure and ratings, for each audience is limited and different, and there are a countless number of closed-tv shows on which a performer can appear without fear that he is "giving" too much of himself.

Show business personalities like Walter Pidgeon, Edward R. Murrow, John Daly, Walter Cronkite, Lawrence Spivak, Gisele MacKenzie, Jonathan Winters, Danny Thomas, Arlene Francis, Betty Furness and Orson Bean are among those who have begun to frequent closed-circuit shows.

Outstanding in impact, too, has been the big-screen presentation of top corporate management on closed-tv—to the point that closed-circuit telesesssions can easily be referred to as the "Network of Presidents." In the past few years, the following presidents have appeared on closed-circuit: President Eisenhower, former President Truman, President Sukarno of Indonesia, Prime Minister Ben-Gurion of Israel, Harlow H. Curtice of General Motors, Roy T. Hurley of Curtis-Wright, Harold E. Churchill of Studebaker-Packard, Frederick C. Crawford of Thompson Products, Ralph J. Cordiner of General Electric, Robert G. Dunlop of Sun Oil, Stanley C. Hope of Esso Standard Oil of N.J., Frederick R. Kappel of A.T.&T., and many others.

All in all, closed-circuit telesessions are becoming the modern way for business groups to communicate. And what was a late starter in the television field is now making rapid progress to become first in tv importance to our business and industrial way of life.



RICHARD WILLIS
"Here's Looking At You"

Closed-TV As A 'Catch-All'

By IRVING B. KAHN
(Pres. TelePrompTer Corp.)

VARIETY readers, I feel sure, would be interested in knowing some of the things TelePrompter has learned during the first six months since expending into the area of Group Communications via its acquisition of last fall of the Sheraton Closed-Circuit facilities and subsequent launching of a nationwide closed-tv service.

First, we have learned that the modern closed-circuit showing requires more than the services of a "booking" agent. The time was, in the early stages of this dynamic new medium's development, when a company invested its money in facilities, paid a "booker" what amounted to a fee to put together the package, and then produced a show on a "by guess" basis—taking a chance on the results, and, too frequently, getting too little in return for its investment.

Closed-circuit programming is no different, really, than programming for network television. Full care and attention must be given to scripting, cueing, lighting and staging, and extensive facilities must be available to guarantee that the program that goes into the camera will come out on the screen with full production values.

It became apparent to us early in the enterprise's development,

(Continued on page 104)

A Couple of Theme Songs On News-Public Affairs

By G. W. (JOHNNY) JOHNSTONE
(Director, Radio, TV, Films; NAM)

When I first started to knock out this piece on my Smith-Corona portable, I captioned it:

"MEMO TO MANAGEMENT: NEWS IS NEWS, IS NEWS, IS NEWS!"

I had intended to attempt to moralize, objectively and constructively. For, in the past six months I have traveled the country from one end to the other, utilizing planes, trains and rented automobiles, stopping off at radio stations scheduling NAM "public service" programs and tv stations telecasting my brainchild now almost seven years old — NAM's weekly tv-newsreel, Peabody Award-winning series, "Industry On Parade."

Basically, and at heart, a press agent—beg pardon, "public relations" — news and public affairs man I found myself visiting the newsguys and dolls as well as the program people at each station. This gave me the opportunity to sing my "Theme Song of 1957":

"NEWS IS NEWS, NOT ENTERTAINMENT" and,

"WHERE, OH WHERE, HAS YOUR CONTACT WITH YOUR SALES DEPARTMENT GONE?"

Does this make sense?

Reading it back, it does to me.

So let me go ahead, in an attempt to moralize. I promise you I will do it objectively and constructively.

Let me give my theme songs a whirl:

This Is My Life

I adopted these theme songs during last November's annual meeting of the Radio and Television News Directors Association at Milwaukee. As a former network (NBC, Mutual and BLUE-ABC) director of press relations, news and special features (now dubbed "public affairs") the guys and dolls of RTNDA honor me with an associate membership. This is my life!

Sig Mickelson, CBS' veepee in charge of news and public affairs, delivering the keynote address at this Milwaukee meeting gave me my inspiration. Management in the broadcast industry should take a renewed appraisal of its news operation. How many of you guys owning and/or operating stations (or networks) consider you have a successful news operation? No, I don't mean: "Is it paying off in dollars and cents?" Is your news and public affairs operations bringing your station (or network) the prestige a good news operation can and should? Don't worry about it "paying off." I've got an answer to that, if it's not. First, though, take a tip from one who knows a successful news and public affairs operation, can cite chapter and verse, station by call letters, network(s) by name and news directors, the best of whom rarely, if ever, appear before a mike or camera:

Mr. (or Mrs.) Station Owner or Manager: let me ask this all-important question:

Does your News Director report **directly** to you?

If he doesn't you'd better start planning a reorganization right now. And right here, I'd like to say that I have no gripe against the PD (pgm. dir.). I know hundreds, yea, thousands of 'em and they're a competent lot. But here I must repeat my first theme-song title:

"NEWS IS NEWS, IS NEWS, IS NEWS — NOT ENTERTAINMENT!"

Now I go into my second theme-song title, which is just as important as my first, except that it is aimed at your News Director:

"WHERE, OH WHERE, HAS YOUR CONTACT WITH YOUR SALES DEPARTMENT GONE?"

I recited this theme-song title and its lyrics in many of the newsrooms of both the radio and tv stations I visited across the country.

You who have read this certainly must admit that news is the Number One sales commodity of both radio and tv. I won't even argue the point with you. I *know* I'm right!

I remember the days, as news director of the newsrooms I supervised — and the same is true of most newsrooms in stations the country over — when we always had a member or two of the network or o. & o. — station sales staff sitting around the newsroom with their feet on a desk, saying:

"Hey you guys! Whadda ya got in the way of a news package that I can go out and sell?"

The gang of us in the newsroom would descend upon the guy (or guys), cook up a package if we didn't have one already cooked up, give him the pitch — and he'd go out and SELL it!

So I told this story a month ago to a good friend of mine directing news for a regional network on the West Coast. "Hell, Johnny," he said, "We're 90% sold with our news!" I quickly remembered what my favorite network salesman — Edgar Kobak — said under a similar circumstance:

"So what? Why aren't you 100% sold?"

I continued to press my point. He finally admitted a salesman from his outfit hadn't visited his newsroom for many a month. In my book, it's the "missing link." Sure, there's one net that has a salesman of news and public affairs assigned directly to its news and public affairs staff—and he's doing a top notch job.

Question: "Only one?"

I am also reminded of a recent conversation with the producer-moderator of a current "news quiz" on one of the national nets:

"Johnny," this person said to me, "when are you going to find a sponsor for my program?"

This was the first time my friend had indicated I might be of assistance, so I began to explore the problem.

"Who's assigned from network sales to work with you on your show?" I asked.

(Stand by for a ram!)

"Network salesman?" my friend queried. "I wouldn't give you a dime a dozen for the best of 'em! I'm gonna sell MY show MYSELF!"

End of story — I give up!

But I'll never give up trying to *sell* Management the importance of news and public affairs programs as both prestige and sales factors. The person I've just referred to is by no means representative of newsguys and dolls in radio and tv. No. not even representative of radio/tv producers. So I'll con-

(Continued on page 46)



HILDEGARDE

Chinese Torture—Or, Com'ls Can Be Fun

By JOHN KAROL
(V. P. in Charge of Network Sales, CBS Radio)

From your youthful reading of the pulps, you undoubtedly remember the Chinese trick of causing a drop of water to fall on the victim's head with regular frequency over a long period of time.

This, apparently, was tremendously effective, bringing forth complete confessions or simply driving the more stubborn victims crazy.

(You can sense how slyly I am going to turn this into a recital of the unique advantages of radio).

For what the torture method achieved, it did by frequency of impression with a low cost medium —in this case, water.

Before closing the circle and making (I hope) the point, I want to point out that the modern way of impressing people need not be torture. This is a problem—in fact, an opportunity—for the advertising agency. Commercials can be fun; they can be informative; they can even be both.

But to close the circle—national frequency in advertising can best be achieved through the use of network radio. And, just as important, it can be affordable frequency. For our medium is low in cost, like the water used by the Chinese.

This fact of affordable frequency is increasingly important for two reasons. First, there are more and more products of high quality competing for the same consumer dollar. Secondly, the costs of other media continue to rise. It is admirable advertising to be represented in a big nighttime tv show every other week. I am sure the impact is great. But this is no substitute for talking to people day after day. This is the function of radio in an advertising plan—the ability to supply affordable frequency.

Frequency vs. Imagery

I have been guilty of employing the "affordable frequency" phrase with some frequency, but I like to think that I am performing a public service in so doing. Running concurrently with my campaign has been the "imagery transfer" strategy of my compatriot-in-sound at Rockefeller Plaza.

I am in wholehearted agreement with the concept, but I detect a trend toward the use of the quick announcement to create the transfer, and I think that this is getting less than full value from radio—especially in terms of today's highly competitive market.

Whether a manufacturer is dealing in canned goods or cars, he is finding more competition from more products of comparable quality in the same fields. In his effort to top his competitors, he is using a great deal of high priced picture advertising. It certainly is to his advantage to amortize the cost of these ads by using low cost radio to reproduce the printed images in the minds of listeners. But these reproductions do not, in themselves, constitute advertisements.

They must be carried further to include the points of product superiority; the "how to" copy; the invitation to try and buy.

In spite of network radio's relative economy, I think it is wasteful only to transfer an image when there is so much more that should be done to create the desire to purchase. And this is basically the difference between an announcement and an advertisement.

If you will accept the idea of the advertisement, let me proceed with what an advertisement on the air should be, and should not be.

Capitalizing on the intimacy and believability that can be created with the voice alone, it should present the case for the product in an orderly, sincere and imaginative manner. I don't believe an advertisement in sound needs to scream any more than an advertisement in print needs to scream visually. And just as white space often can add so much to the advertisement in print, so too, can the sound equivalent increase the effectiveness of an ad in radio.

It is an unfortunate fact that during the years when network radio was something less than fashionable, many of the best commercial writers took their talents to television. The effectiveness of network radio suffered.

There is an interesting footnote to this. During these same years, local radio was quite fashionable. And many smaller agencies, with little tv billing, were turning out ingenious and effective advertisements in sound for their local clients. The result was that the selling power of local radio never lost recognition.

Network radio is now rapidly regaining its stature—attracting able commercial writers. They are transferring images with sound. And they are also creating advertisements rather than announcements for the more effective selling of products and services.

TV SNEAK PREVIEW ALL SET FOR ISRAEL

Tel Aviv, July 9.

Negotiations on the introduction of television have been going on in Israel for the past four years. A U.S. corporation has been interested in a setup for the small country, being ready to finance the installation of a tv station on a private basis, with commercial programs modeled on American schemes. The Israeli Government has so far declined to grant licenses for private radio or television stations, as broadcasting is a state monopoly, with license fees paid by each owner of a set through the postal administration. TV, it is felt by the State of Israel, should not be introduced before the authorities did not command the means to set up a State-owned tv.

A limited beginning will now be made at the Home and Garden exhibition at Beit Dagon near Rishon Le Zion. By arrangement of the Agricultural and Development Exhibition Co., owners of the exhibition grounds, with the Radio Corp. of America, equipment has been shipped from New York especially for this exhibition. A tv camera will relay in closed circuit to several sets dispersed in the ground for public viewing. Various entertainments will be televised as well as instructive material, and visitors will be able to see themselves projected on the 21-inch screens.

It is well possible that this modest beginning will open the way for tv in general and that it will eventually gain a foothold in Israel, when the authorities will somewhat relax the stiff regulations on broadcasting and abandon the idea of an absolute monopoly.



"JOE FRANKLIN'S MEMORY LANE"

Fifth year on WABC-TV, N. Y. Mon. thru Fri.; 12:30 to 1:30 P.M. Joe Franklin's office: WI 7-2517

BBC In New Pact On Artists' Fees

London, July 9.

An agreement negotiated between the BBC and the Variety Artists' Federation has just come into operation. It covers payment for artists during rehearsals, outside broadcasts, pre-recording and live performances, as well as for telerecordings of BBC-TV programs for transmission by tv outfits overseas.

For rehearsals prior to performance day, artists will receive a standard fee of $6 a day with overtime for rehearsals exceeding six hours. The performance fee is to be negotiated between the BBC and the artists or their agents, and the performances may be either live or pre-recorded. A minimum performance fee is to be fixed in further discussions between the BBC and the VAF.

For shows repeated on BBC-TV on telefilm, the artists will receive 50% of their original performance fees, but any recorded repeats, not exceeding two, must be given within 12 months of the first transmission. For telerecordings sent to overseas tv organizations, the artist will receive either 100% of their original performance fees in respect of world rights outside the UK, except in European countries where tv outfits are members of the European Broadcasting Union.

An Industry Leader Pinpoints 5-Pronged Agenda For Future

By HAROLD E. FELLOWS
(President, National Ass'n. of Radio-TV Broadcasters)

Washington.

I believe that the past year has been one of the most outstanding in broadcasting history in terms of accomplishment and fulfillment of the industry's responsibilities to American society.

Let us consider some of the milestones we have passed since VARIETY last took stock of the state of our industry. It was not long ago that the Cassandras wrote off radio as a primary medium of communications. The American people did not agree, however, and the passing months have seen strong growth in every index by which we measure the acceptance of radio.

The number of radio receivers in this country reached the staggering total of more than 140,000,000 — half of all the sets in the world. Advertisers now are approaching an annual investment of half a billion dollars—an alltime record —to bring their messages to the vast radio audience. We have also witnessed strong growth in recent months of the great radio networks, which now are looking forward to a season of exciting new programming. FM broadcasters have also surged forward and we now are at the point where applicants complete for licenses to serve the myrial audiences for this medium.

What do these figures measure? I believe that they reflect the fact that the American public is pleased with the programs and service that radio broadcasters have developed to fit their changing needs.

The growth measurements for television, of course, have continued to be a phenomenon unmatched in the history of communications or entertainment. This has been a year in which single programs were produced at a cost of half a million dollars and were seen by audiences of 100 million or more. This year saw the number of television sets owned by the public exceed 40 million—an investment of billions of dollars made by the people in the faith that American free broadcasting will bring them the service they want. We have seen a great extension of network service and now are entering a phase of still greater competition which mean a wider and more varied choice of nation-wide programs for larger numbers of viewers.

These are a few of the accomplishments of American broadcasters in the past year, and I believe that much credit is due them. I hope, though, that I have not given the impression that because it has been a year of fulfillment that it has been a year without serious problems, many of which still remain. Broadcasters have had many critics over the years, some constructive, some destructive. Recently we have witnessed the development of a new breed — perhaps I might call him the sour grapes critic. This is the person who uses the very success of broadcasting—the fact that it is doing a good job and winning ever greater public acceptance — as evidence that broadcasters are complacent or that they place profit above their responsibility to the public. That they are, in short, "fat cats."

A Look at The Record

This sort of blanket indictment of our industry is as unfair as it is untrue. Let's look at the record. The FCC reports that as of the beginning of last year—the latest date for which figures were available—186 of the 442 television stations reporting, or 42%, had operated at a loss during the previous year. This figure includes UHF stations and stations that went on the air during 1955. If we consider only those VHF stations which had been on the air for more than a year, the figures still give the lie to the unfair indictment. There were 292 such stations and 92 of them — nearly one third — lost money.

The figures for radio tell a similar story. Of 2554 AM radio stations reporting for the same period, 663, or 26%, operated at a loss for the 12-month period.

The idea that a broadcasting license is a ticket for a ride on a gravy train is demonstrably false. This is an industry of strong, healthy competition and it has been those broadcasters who risked great sums and served the public best who have justly shared in its prosperity.

What will the next year bring to broadcasting? I would say that cautious optimism would be the proper outlook. We can expect continued growth and improvement in service particularly if we can accomplish these things:

1—*Contain the continuing threat of invasion of the frequencies reserved for free broadcasting.*

2—*Achieve more reliable audience measurement methods.*

3—*Help improve coverage by helping to improve the situation in allocation of frequencies.*

4—*Extend the benefits of automation.*

5—*Maintain a climate conducive to growth by resisting restrictive legislation.*



PHYLLIS KIRK

Starring in
"THE THIN MAN"
MGM-TV

More Canadian TV'ers

Ottawa, July 9.

Canada's west will get three and Quebec province two new television stations through licenses recommended in Ottawa by the board of governors of the Canadian Broadcasting Corp. The board recommended (and the federal Transport department will grant the licenses if it follows standard procedures) licenses for tv stations in Red Deer, Alberta; Prince Albert, Sask.; Swift Current, Sask., Matane, Que.; Three Rivers, Que.

Board also recommended acceptance of the application for a radio broadcasting license from Marlene Beaudoin, 21-year-old daughter of Rene Beaudoin, former Speaker of the House of Commons. Femme's station will be located at Thompson, site of a big mining development in northern Manitoba.

To Each His Own

By OLIVER TREYZ

(V. P. in Charge of ABC Televison Network)

Just after World War II ended, a pleasant fellow named Eddy Howard eased his way through the lyrics of "To Each His Own." He sang about the inevitable you-for-me and me-for-you situation which prevails when the "right" boy finds the "right" girl. It made the hit parade many times.

Network Television has sung a different song. The lyrics have rhapsodized the wonderful medium, its impact and reach, its efficiency and its power of demonstration. But in the verse, the words have suggested "spread the risk... disperse the advertising message... buy into several shows." That is one way of looking at it. There is another.

If you have confidence in your bank, you are likely to do your banking business there every week. If you have had success with one make of car, you will buy the same make again. There are very few men I know who have more than one wife at a time, or who are part of a "participating marriage," or who have "alternate spouses." There are many shared marriages between television programs and advertisers, but there are also a large number of "old fashioned" unions. And many of those happy, regular, every week advertiser-program combinations make their home at ABC Television.

In the coming season, for example, ABC-TV has now sold more every-week advertisers than either of the other networks. Twenty-one half-hours per week of ABC's evening schedule will find the same advertiser, with the same program, in the same time slot, *every week.* And there are many reasons for this.

Some of these stem from the nature of the sales and program philosophy of ABC. Long ago ABC made the point that we believe in regularity of programming as the essential "other factor" (apart from program quality) which builds and holds audiences. Interruptions are not welcome when habits are involved. All you have to do is look at the "before and after" ratings of a show like "Twenty-One" when the regular scheduling has been interrupted by a "special show." And you can find it in the ancient history of television when Ed Sullivan gained the final audience ascendance over the "Colgate Comedy Hour" when that program made the mistake of taking a summer hiatus.

It's That Continuity

So, ABC programs and plans for continuity of programming, and advertisers recognize that this has a parallel in continuity of advertising.

No less than half of our evening schedule will have every-week advertisers selling their products, services or corporate images to the public through *complete sponsorship* of regular, every-week programs. These advertisers have sound reasons for making their television investments on ABC-TV parallel the programming philosophy of ABC-TV.

Network television has mass, national, simultaneous impact. Network television is made up of a schedule of programs which feed each other and feed off each other. Network television implies regular scheduling and continuity of programming.

No less network television *advertising* may profit from these same points. Seventeen separate ABC-TV advertisers (at this writing) propose to do just this next season. This contrasts with 12 different nighttime advertisers on CBS and 11 on NBC with every-week full sponsorship.

Back for another season on ABC is Skippy Peanut Butter's "You Asked For It." Here is a specific example of a program which by dint of every-week advertising, coupled with imaginative selling commercials has moved and continues to move mountains of peanut butter.

Kaiser Industries has just purchased every-week exposure on ABC-TV in the Sunday 7:30-8:30 p.m. period for "Maverick," a quality Warner Bros. western. Kaiser, a vast corporation with many stories to tell, has chosen to do so on a regularly-scheduled, continuous basis. Philip Morris' "Mike Wallace" is yet another every-week Sunday night advertiser on ABC-TV.

On Sunday evening alone there are three separate advertisers who will sponsor two full hours every week. On Monday, Ralston, Firestone and Plymouth sponsor another full two hours every week. "Telephone Time" for AT & T is, thus far, the lone Tuesday evening every-week program. But ABC's Tuesday is not yet completely sold. Wednesday night on ABC-TV finds three sponsors and three shows with full sponsorship, 52 weeks in the year. Two of these are brand new—the Bristol-Myers' western and Revlon's "Walter Winchell File." Three shows again on Thursday: Sylvania's "Real McCoys," Chevrolet's Pat Boone (one of the brightest stars ascending on any network), and Mennen's "O.S.S."

Friday night will bring still another trio of every-week-advertiser programs — Patrice Munsel, Frank Sinatra and "Date With The Angels." Two of these are brand new programs that we see as top-rated, which join this spring's debuted "Angels" that is already showing steady climbing powers. And finally, on Saturday, Lawrence Welk will be back for Dodge, an advertiser who is as pleased as Christmas punch with another 52-week renewal emphasising the selling power of every-week exposure.

We do not deny — in the face of facts — that alternate-week sponsorship of two or more shows is desirable in certain advertising cases. But if "reach" is one criterion by which to measure the effectiveness of a network television advertising campaign, then it must be entered in evidence that the average evening half-hour, every-week advertiser can expect to reach 46.7% of all U.S. television homes over a four-week span. This is reach which, when coupled with frequency of exposure, the continuum of advertising, plus the unmeasurable but invaluable factors of complete sponsor-program-star identification for exploitation, publicity, promotion and merchandising makes the soundness of the every-week network television buy completely self-evident.

With the average evening every-week-sponsored television program reaching **almost half** of all television homes over a four-week span, doesn't it seem reasonable to believe that we have reached an advertising turning point at which the advertiser will turn from program sponsorship in **breadth** to cover the market, to program sponsorship in **depth** to create buying attitudes?

The ABC-TV advertiser of next and coming seasons is in the happy position of knowing that his program will reach vast numbers of television homes in a single performance and even more over a span of time. The addition of new markets to the growing list of ABC affiliates assures this.

Sometimes it is difficult for those of us in media to clearly focus on an advertising problem with sponsor eyesight. But if I were an advertiser with network television intentions, I would seriously consider all the added values that are inherent in every-week commercial continuity.

The pattern that emerges from the examination of a body of information varies with the examiner. And of course, hindsight is always 20-20. But it is heartening to us at ABC-TV to recognize and realize that our programming concepts make advertising sense to so many advertisers.



BETTY WRAGGE
ACTRESS—SINGER
STAGE—TELEVISION—RADIO
ARTIST SERVICE—SU 7-5400

Theme Songs On News

Continued from page 44

tinue to sell news and public affairs — which prompts me at this point to put on my cap and gown and wave a caution signal:

To those of you entrusted with the creation of formats and the sale of news and public affairs programs, please always remember, if you will, that a corporation is just "people," lots of "people"—management, employees, stockholders and the public (buyers of the product). If you want to create, produce and sell a controversial type of program always bear in mind that there are two sides of a controversy—sometimes more. A "slanted" presentation always sticks out like a sore thumb. The larger a sponsoring company, the more "people" are involved, the more "people" may recognize the sore thumb sticking out, the more to disagree with you.

Let me stick my neck out on this point. But first let me put in a disclaimer for the NAM: "the following views are those of the writer and not, as far as he knows, those of the NAM — in fact, he has never discussed the point with anyone at NAM; he just doesn't talk about these things, *except* to the friends in the broadcasting industry":

Many of you reading this will recall the not too dated Alcoa-sponsored Ed Murrow, Ed Friendly-produced "See It Now" program concerning the late Senator McCarthy. With all due respect to Bill Paley, Doc Stanton and Sig Mickelson, had I been in any one or all of their shoes at the time I would have, on behalf of CBS, Inc., preempted the show and presented it on schedule as: "a CBS News and Public Affairs presentation — as a public service and in the public interest." Also, I would have alerted the Senator properly in advance, offered him equal time, plus full production facilities, to give rebuttal as he would have seen fit. (This is not meant to imply that Murrow and Friendly and/or CBS did not give the late Senator rebuttal time, for they did).

"How come?" you may ask, "isn't CBS, Inc., like Alcoa, made up of 'people,' as you put it?"

Certainly, I respond. But the "people" who make up CBS, Inc. — management, employees, stockholders included (and that counts me in!) — are in the business of "public service, convenience and necessity." In my opinion, it is CBS, Inc.'s right and duty to present controversial matter — all sides, to be sure—but the "people" who make up Alcoa — in my book — are "people" interested in production and sale of aluminum and its by-products, not controversial issues.

Perhaps there are among you some who may disagree. If so, I am certain that the editors of VARIETY will provide ample space for your views — and I'd like to hear the arguments, if any.

It would help me in my work!

Meantime, though, let all those in the broadcast industry help bring my two "theme-songs" into the Top Ten. Keep repeating them:

1. (Memo to Management): News is News, is News, is News!
2. (Memo to News Directors and News Staff): Where, oh Where, Has Your Contact Gone with Your Sales Department?

Robert E. Eastman

Continued from page 40

quent one generally becomes poorer.

A perfect show has never been produced. Perfection can be approached only by constant, critical attention to the imperfections, and subsequent effort to improve.

The best radio program in the world could never get off the ground unless it were backed up with proper exploitation and promotion.

As we started this article, so will we conclude it in stating that the show is the thing. It is our product. Since we are in show business, we will continually strive to build the best product in relation to current needs, and we will exploit that product to our listening audience to the greatest possible degree.

On Educ'l TV Front

Pittsburgh, July 9.

Educational tv station WQED, Ch. 13 here, has applied for permission to institute additional educational services on UHF Ch. 47, long assigned to this city but never operative. In the precedent-breaking move, WQED asked the FCC to allow in-school telecasting on Ch. 47 from 9 a.m. to 3 p.m. daily. It will also offer specialized educational services for industry, labor and the professions.

The dual operation, if granted, will enable Ch. 13 to double its present eight course in-school program, according to general manager John F. White. He said the cost of the UHF operation could come to about $40,000 a year, which compares with an estimated $850,000 for so-called closed circuit television in a much more restricted area.

Installation costs, according to White, would amount to $149,500, but he added that WQED now had $235,000 in the bank. He also said "it's reasonable to expect that such an experiment, which holds such promise for American education, will attract grants by national educational foundations.

Portents for TV Future

Continued from page 37

vage an hour or 90-minutes of topflight programming each night of the week keyed to their individual tastes—and I firmly believe that television delivers such a quota—then I think the medium is fulfilling its mission. That's probably a hotter percentage than you'll get on Broadway or anywhere else."

In only slightly over a decade, television has assumed something of a "fabulous invalid" status, with its trends "away from" rather than "toward" as it goes through a continuing process of discarding the "tv infirm." The virtual total demise of the week-to-week comic as a basic staple is but a single case in point. Perhaps even more unfortunate is the deterioration of the 60-minute live drama, with likelihood that NBC will reduce to but a single entry in the fall, now that Alcoa-Goodyear, Kaiser-Armstrong, Robert Montgomery and probably Lux are moving into new forms, new times or not at all.

The emergence of the musical stanza as a fullblown program commodity can perhaps be labelled as a trend—and here, as with everything else about a medium so eager to embrace and multiply someone else's ideas, it never rains but it pours.

One thing looms as a certainty: Another season of uneventful television could very possibly invite a major swing in sentiment toward subscription tv with its promises of major attractions. For if the general viewing public was forced to make its choice between the "dull for free" and a more rewarding show biz variant for a fee, there's more than a good chance a sufficient number will ante up for the latter.

The networks have been the first to recognize this potential threat toward their economic survival—but apparently are still up a tree in taking corrective measures.

'Snow in Singapore'

Continued from page 37

of the blueprints. They have been rolling in ingots ever since.

The boys were discovered for radio by chance.

Mrs. Chance, tired of looking at the typical radio type faces, thumbed through a national magazine one day and ran across a picture of Mort and George standing around a lockerroom with several friends, endorsing some underwear.

"Now, there," she said, "there are some new faces!"

Well, sir, that did it! Five years later they wrote their first script, which was immediately rejected. And so, they went from one success to another until radio was completely destroyed.

For the last couple of years Mort and George have written for such stars of stage, movies and courtroom as Tallulah, Fred Allen, George Sanders, Perry Como, Groucho Marx, Bette Davis, Ethel Barrymore, Ethel Merman, Dean Martin and Jerry Lewis, and are currently building a four-hour show for the new medium which will soon replace television. The new medium will be called "Homevision," or in honor of its inventor "Patweaverision."

This is a revolutionary new medium, even, some people say, revolting. Unlike television, where the stars come into your home through the medium of the television screen, in "Homevision" the boys go even further. They actually bring the stars into your homes.

So, there it is. A thrilling saga of the two lads who've made bad. And they'll go on from here. As soon as this issue goes into print, George and Mort leave for Siam where they hope to be rejoined. Aloha, George, Sholom Aleichem, Mort. Goodbye, jobs. Hello, Unemployment Compensation.

Cantor Interviews Eddie

Continued from page 38

watched him a while ago on a 19½-hour telethon for the City of Hope, there's no mistaking his qualities as a great entertainer.

Q: How do you account for the dearth of new comedians?

A: There's no place for them to practice—no spots in which they may fail. In other words on a big television show they find themselves in a university without even a high school diploma. Years ago my contemporaries and I would play burlesque, small time vaudeville, big time, finally hit our stride on Broadway and Hollywood. Now whatever comics there are have only the Borscht Circuit of the handful of night clubs still around.

Q: This may be an old question—what is your opinion of Elvis Presley?

A: I believe he's being handled wisely and well. There's no telling at this point whether he has lasting qualities. The next six months will determine whether, like the Charleston, he was a passing fad or like Sinatra, he can go on forever.

Q: This reminds me—what about Sinatra?

A: Sinatra, today, is the most solid individual in all of show business. His albums are way up on the list, his rare night club appearances are complete sellouts, his pictures attract every member of the family, and his television shows will get top ratings. The guy has nothing to worry about except his health. He must not over-do. Even Rolls Royces break down.

Q: About you, Eddie, are you thinking of retiring?

A: If I did, Cantor, remember you'd starve to death.

Coleman Credo On AM Programming: Be Mature & Brief

Chicago, July 9.

Radio—if it's to continue as the wealthy stepsister of tv—has to pay greater heed than ever to mature and concise programming. That's the opinion of WMAQ's Howard Coleman, who for four months has been developing the viewpoint in his new post as the station's manager. (Fact that the NBC o&o reactivated the post this year after doing without it for a long stretch was itself indicative of the current healthy condition of radio).

Coleman feels it is important today to program features in short segments, because radio audiences do not switch on their sets by the clock as tv viewers do. "Radio would have found it necessary to streamline itself even without tv," he says, "because a change in the whole economy has brought about a more ambulatory public in the past decade, more outdoor living and more automobile traveling. Anyone dialing into the mid-part of a dramatic or public service show more likely than not will dial it out again. To get an audience today, it's necessary to be brief."

Strategy of brevity is that anything hard to take would be over in just a few moments. That's why so many commercials have been tolorated, for instance. Another advantage to segmented programming from the station viewpoint, is that the short episodes can be decked fore and aft with commercial spots.

Coleman's model for his theory is an hourlong nighttime strip on WMAQ titled "The Chan Show." Woven together under the single roof, as it were, are live and recorded music, news and weather announcements, Virginia Marmaduke's public affairs feature, a five-minute commentary by Sam Lesner, an occasional interview, and the personality of Gus Chan which weaves it all together. This kind of format, Coleman feels, keeps the segments from being mere tidbits in limbo and gives the hour a kind of variety stature. "Public affairs and service features won't have to sell themselves if presented as small features in the context of a bigger presentation," he says.

"Chan Show" rating showed an increase of 17% over the previous programming in the time period after its first month on the air. It's now in its 10th week. Canned music on the show is seldom contemporary pops, and the station in general inclines to orchestral and otherwise tasteful records. Virtually the only exposure given on the station to tunes of the Top Ten class is on Jim Mills' afternoon deejay strip.

"Jukebox programming will always have an audience," Coleman says, "but people look to radio for more than that. Especially at night, it takes more than a jolly personality spinning records to build audiences. The teenage group is not the buying market, and research shows that married couples in the 30-50 age group account for 68% of retail buying. Obviously, this presents a case for the more mature kind of show. There's not necessarily a difference between good programming and commercial programming."

According to Coleman, nighttime is the area that needs the most developing on radio. Buyers, he says, still think in terms of 7-9 a.m. and 4-6 p.m. because they're looking for exposure. "The night periods offer a better cost-per-thousand," he points out, "and the listeners are less likely to be casual. There's a mass tuneoff of tv after 9 p.m., and if radio gets only a tenth of that number it's a big boost."

Lastly, the new WMAQ manager feels that radio should involve more writing. Several of his station's major shows are being scripted, if not line for line at least with comprehensive fact sheets. On his station the free-wheeling, ad lib show is going by the boards, and the most important shows are mapped out in advance at production meetings.

"This approach to radio may cost a bit more money," Coleman says, "but it's foolish to trifle with the medium at a time when it's doing so well."

'TV Thru Monocle'

Continued from page 41

of Granada-TV, the company headed by Sidney L. and Cecil G. Bernstein. The Lancashire-Yorkshire territory is a close runnerup in audience potential to London, with around 4,600,000 viewers.

Almost from the day the commercial operation began, the BBC-TV have been overwhelmingly defeated in the battle of the ratings. With remarkable regularity, the commercial programmers have collared the top 10 positions among audiences capable of making the choice. American imports have made their mark on the network, although restricted by a gentleman's agreement, which is not applicable to BBC-TV. Among the successful U. S. shows on the commercial web have been "I Love Lucy," "Dragnet," "Gun Law," "Wyatt Earp," "Alfred Hitchcock Presents" and "Highway Patrol," all of which, at one time or another, have made the top 10. Yank programs on BBC-TV include the "Jack Benny Show," "I Married Joan" and "Amos 'n' Andy" and, more recently, "The Phil Silvers Show."

'Palladium' Show a Fave

A consistent smash on the commercial network has been Val Parnell's "Sunday Night at the Palladium," where his international showcase has been the venue for introing top international talent. This series, which regularly includes the U. S. import, "Beat the Clock," is again being rested during the summer months and is temporarily replaced by "Sunday Night in Blackpool." The formula remains the same—but the venue and the talent is varied. Other stout local entries have included "The Saturday Spectacular," which follows a lavish vaude layout, and Jack Hylton's series reuniting the famous Flanagan and Allen. Quiz shows have maintained their popularity, among the best being "The 64,000 Question," more recently "The 64,000 Challenge," "Double Your Money," "Spot the Tune," "Criss Cross Quiz" (known in the U. S. as "Tic Tac Dough") and "Make Up Your Mind."

Although the commercial tv operation broadly follows the standard American pattern, there is one outstanding difference between sponsorship in the U. S. and commercial tv in the UK. There are no sponsored programs in Britain which are designed by advertisers or their ad agencies. The entire responsibility for programming is that of the company which operates the station. Their position is akin to that of a newspaper publisher, who produces his sheet with his news and editorial features. The function of the advertiser in the newspaper is restricted to buying space and preparing his own layout; in British commercial tv, the advertiser buys time and prepares his own commercial. And that's the limit of his role.

The British Parliament, which devised this formula to meet considerable local opposition, has also made operational restrictions. A commercial must normally be limited to a maximum running time of one minute; and the amount of time sold for advertising in any one hour must not exceed six minutes—or 10% of the total viewing time.

That law, however, is not as rigid as it sounds because, in addition to straightforward commercials, program companies are allowed to run advertising magazines (which have a veneer of entertainment) and documentaries which are often little more than sponsored industrial films. Such is the universal acceptance of the new medium, however, that advertisers have found that these extended ad programs have a wide and popular appeal, with a two-fold effect: firstly, it emphasizes the value of tv as a medium, secondly, it provides a very lucrative source of additional income for the program companies.

Commercial tv, having surmounted so quickly its main obstacles, can only move to a stronger situation as time goes by. Its real strength, however, will be determined by its success in the international market. Programs initiated locally need a world wide audience to make the economic grade. As in feature films, Anglo-American co-production provides half the answer. Can native producers provide the other half?



BETTY GARDE
In "Man in the Dog Suit"

Live Drama Going H'w'd, Sez Nickell

Hollywood, July 9.

Center of gravity of live video drama is definitely shifting here from N. Y., feels CBS-TV director Paul Nickell. Nickell, formerly a regular director for net's "Studio One" series in Gotham, is himself an example of the trend. After nine years with "Studio," he's been assigned to "Climax" and "Playhouse 90" series here and has moved his family out to set up permanent residence.

While present trend is westward, it will eventually level off and some live video drama production will remain in N. Y., Nickells feels. Growth of Hollywood in this field isn't entirely an unmixed blessing. In acting field especially, trek of N. Y. thesps to Coast threatens to glut the market, despite growth of job opportunities here, he contends.

Commenting on his years with "Studio One," Nickell admits the series has a tendency toward the "soft," inconclusive ending in story material. However, this story treatment is part of an effort to bring subtlety into video medium, not a deliberate campaign to be "arty," he feels.

Short Scene on Madison Ave.

By CARROLL CARROLL

"Well, fellas, the chips are down! Either we can come up with a guest who can get us some votes on the Trendex or we rip the buttons off our collar points and go straight."

"Let someone else come up with a name this time. I thought of Khrushchev."

"You gonna slap us in the chops with Khrushchev everytime a guest problem comes up?"

"Listen! I took the chance of getting my name on every list in the business just *mentioning* Khrushchev's name. How dangerous does a guy have to live? I was the guy who had the guts to say Khrushchev when most of you peapickers were even scared to say Chiang Kai Chek. Geez! I can remember when we could have a meeting to pick a few guest stars without everyone running the risk of facing a Congressional Committee. What happened to all the good old guest names we used to talk about and try for and never get? I mean names like Gary Cooper and Spencer Tracy and Greta Garbo. And speaking of *them*, I'd like to toss a name into the fan and see which way it flies."

There was a silent moment as everyone waited for the next stroke of genius from the brain that dared to think of Khrushchev.

"How about Bing Crosby?"

"Well, that's the key to Letdownville. Actors are out!"

"Crosby's a singer."

"He got an Oscar for acting. And maybe we could get him to do both . . . act *and* sing . . . and start a trend back to entertainment."

"Okay if you want to start trends. We already started one with Khrushchev. Let's stick to that for a while. Crosby's got nothing to do with politics . . . except when he talks about the music business. Besides actors and singers don't cop any ratings anymore. People have *seen* acting and singing. We've got to get statesmen. That's what folks want to see now."

"Yeah. Just when I was getting used to adult westerns, they're replaced by statesmen! What a business!"

"And *we* started it with that Khrushchev! Till *we* came along he couldn't get himself arrested."

"Then *they* come up with Tito!"

"So now I say Bing Crosby. Bing'd say as much about politics as Tito did."

There's Cott Beverage, Too

"Forget Crosby! They're dickering for Nehru?"

"What's *that*? A soft drink?"

"You're thinking of Nehi!"

"I happen to know Nehru won't work unless he gets a piece of the package."

"How *about* that! All these guys are getting residual happy. They won't work live."

"I hear Nasser's forming his own corporation and plans to produce-direct and write a series called 'Little Egypt.'"

"'Little Egypt!' What kind of a title is that?"

"You kids kill me! No show biz background. All 'Little Egypt' did was put over the Chicago World's Fair."

"My mother took me there in '33 and I didn't see any 'Little Egypt'!"

"Not '33. I'm talking about '98. And no mother takes a kid to see 'Little Egypt'!"

"If 'Little Egypt's' such a great title why don't we buy it?"

"We're not looking for a series. We're looking for someone to do one lousy guest-shot. Keep your eye on the ball will you?"

"Well, I figure, we always gotta think how we'll cash-in on a guest if he clicks. Which reminds me . . . I think of Khrushchev but does anyone in the booking department sew him up with options? No! What an organization we *need!*"

"Will you forget Khrushchev . . . *and* Crosby!"

"How about Queen Elizabeth's husband . . . what's his name . . . you know . . . Prince Phillip. He's a good looking guy. He'll get the gals."

"What's about that British dialect of his?"

"We could have a translator do a simultaneous translation just like we did with Khrushchev."

"I don't feel it. The British are too cold."

"Hey, fellas, how about a Supreme Court Justice like, maybe Warren?"

"After what they did to duPont! Are you on the junk or something? Think straight will you, we only have a few weeks."

"Okay. Want something hot and Spanish? How's about Franco? And he'll get laughs with that funny cap he wears. I mean the one with the tassel."

"Now you're talking. Believe me, laughs are due to come back. Wait and see. It's just comedians that are dead. I told the chief yesterday, there's nothing wrong with laughs. It's just that comedians killed them."

"Cut it out with the laughs. I got it!"

"Well, here comes Khrushchev again. This time I suppose it's Mao Tse-tung. He's unacceptable to The American Laundry Assn."

"Ah back off. This time it's bigger than Khrushchev. It's got laughs! It's got pathos! It's got scope! It's got politics!"

"Try to hold the thought a minute will ya. I'm just thinking off the top of my head but how about John Foster Dulles?"

"You think the client won't got for remotes. Now will you shut up and stop interrupting. This idea I have has everything. It's big! Big! Big! Big!"

"Thank you Ed Sullivan. All we want is a guest shot for *one* show."

"That's what I am talking about!"

"You make it sound like the biggest thing since King Forouk!"

"That's who it is: King Farouk!"

"What an idea! He's been out of work just long enough to be hungry. And when he's hungry . . . man that's a hunger!"

"I told you guys I had it, didn't I!"

"By God, kid, you've done it again. King Farouk. What an idea. With Khrushchev and Farouk in one season, kid, you'll make Second Assocate Vee Pee before the first of the year."

"Just let's see that the booking department gets options on him. That's all."

There's Always A Market For Good Comedy Writers

By LEONARD B. STERN

In the past few months, the writers of television comedy have received unprecedented attention from the press of the nation. Unfortunately, it was not what the comedy writers had written this season, but what they would not write next season, that made them newsworthy.

All the articles, even those that appeared in the trade publications, propheisied a year of unemployment for the majority of comedy writers. The critics, anxious to prove that they had not been victimized once again by the perennial rumor of unemployment for comedy writers that crops up every May and goes back into hibernation come September, had collected considerable evidence to support their ominous predictions. The most salient points were these: One: the viewers were not responding to comedy as they had in the past. Two: the number of comedy shows, owing their identity to name comedians, rescheduled for the fall had dwindled to a precious few. Three: indifferent to comedy, the networks, for the first time since the inception of tv, had not seen fit to develop any new comedy programs. They had placed the emphasis on variety programs built around top name singers. Four: comedy writers themselves were bemoaning their fate in voices of loud desperation. The writers interviewed, agreed that 1957 might be a good year for wines, but a bad one for comedy writers.

There is no questioning the accuracy of the above listed points, but I do question the interpretation of them and the conclusion reached. *I do not believe, as the critics do, that the comedy writer's future is in jeopardy. To the contrary, I believe the comedy writer will be in as much demand next season, if not more so, than he has been in the past.*

In diagnosing the situation, the critics and the writers who corroborated the critics reacted without pause for reflection. They assumed inasmuch as the name comics and their shows had met with public apathy and network indifference, it naturally followed that the comedy writer had to suffer a similar fate. In my opinion, the apathy and indifference extend only to comedy as we know it—comedy built around the specific talents and personality of a comedian—not to the comedy writer himself. The failure to make this distinction, to recognize that comedians and comedy writers operate independently of one another, committed the critics to their erroneous conclusion.

If they had divorced the comedy writer from the comedian, they would have undoubtedly realized that while the comedian is in a temporary eclipse, there is a ready market of an estimated 15 to 20 variety shows featuring vocalists anxious to make use of the talents of comedy writers. Latest returns show that seven of these programs —"Big Record," Pat Boone, Eddie Fisher, Gisele MacKenzie, Guy Mitchell, Patrice Munsel, Frank Sinatra have indicated that comedy will be an intregal part of their format. I feel safe in speculating that the others will also follow the precedent established by Dinah Shore and Perry Como, and incorporate generous portions of comedy into their shows.

Therefore, any comedy writer who can make the transition from writing for a comedian to preparing material for a singing host or hostess who will have to be amusing as well as musical, will find a plethora of available assignments.

TV In Italy Kicks Up Some Fancy Spectrum Capers

By ROBERT F. HAWKINS

Rome.

The big show biz "news" this past year has been television. The 500,000 total of registered set-owners throughout Italy at the end of this country's second video year is way above hopes, topping even the net's most optimistic estimates. The total is expected to take another jump when the current extension of the network to all corners of the peninsula and to the islands of Sicily and Sardinia is completed.

The immediate effect of this rapid expansion has been twofold: it has anticipated commercial television programming, which is now expected to go into effect at an early date; and it has brought about a first drop ($3) in the yearly subscription fee every video set-owner is required to pay under the local government-subsidized setup.

The local tv boom has also had the familiar side-effects: the changes in living and entertainment habits, a drop in movie box-office take especially outside the big cities, newspapers' worries over a possible drop in their advertising revenue, projects for the setting up of independent stations (in Milan and Naples) sustained as public services and/or by advertising, etc.

A large television city ("Telecitta") is being built on the outskirts of Rome, relay stations are springing up the length of the boot, some of the unemployment slack from the film industry crisis has been taken up by the hungry new medium, and there is already talk of a second net and of color video; such are the signs of the times.

All TV Roads Lead to Rome

Telecasts average several hours per day, afternoon and evenings, with a varied fare of quiz shows, dramatic items, musical and comedy hours, and moppet programs alternating with newsreels, sports and other direct pickups. Though to date most shows emanate from Milan and Turin Studios, the trend is towards Rome, especially since the recent net expansion to the South. Eurovision is a standard feature, especially on widely popular football (soccer) games. Quality is generally recognized as excellent in image, uneven but vastly improved in programming. Though technicians claim that a well-adapted Yank set can do as good or better a job than a locally-constructed set, which needs no line adaptation, Italian and other continental set manufacturers have capitalized on consumer resistance to 'adapted" sets (and on higher tariff barriers for the Yank product) and come up with generally heavier sales.

Biggest single factor in the rapid rise of video in this country has been the quiz show, 'Lascia o Raddoppia," patterned after the U. S. "$64,000 Question" and expertly emceed by an American, Mike Bongiorno. He, the show, and its contestants have been grabbing newsspace and headlines for about a year on an almost daily basis, and the Thursday night stanza has deeply modified the Italian living pattern, even making film theatres pause for an hour a week while the quizzer is projected, in between film reels, on the movie screen. It is not surprising that RAI-TV, Italy's monopolistic radio-television network, plans to add several other quizzers to its roster soon.

1st of These Additions

With the set price hurdle temporarily licked via a drop to $150 for a 17-incher made by a pooled manufacturing group (ANIE), RAI hopes to vault another enemy, saturation, even before it is reached. A quiz potpourri called "Telematch" recently received its initial airing to good reactions. Program hence calls for diversification, first within the single net framework, then via a second network and an extension of telecast hours. It is probable also that with a further rise in set sales will come a further drop in the yearly fee, now down to some $25 per twelvemonth. Meanwhile, the high costs of expansion are being borne in part by the government (as the subscription fees are obviously insufficient to pay for RAI-TV's expensive plants and programs), and in part by the considerable radio advertising revenue, half of which goes into the video kitty. Commercials will soon add to the total, though what effect these will have on the local public (and on tv expansion) remains to be seen.

Math Can Be Fun

By EDWARD STANLEY

(Manager, Public Service Programs, NBC)

This Spring, NBC, in cooperation with the Educational Television and Radio Center, has produced sixty-five educational programs for the nation's educational TV stations. However, much light we may have shed in dark places, there is no question that we got some education ourselves.

The programs were in weekly series, half-hour daily, Monday through Friday, and ran for 13 weeks. Each one of the series dealt with a different area of man's interest and knowledge. The subjects were: American Literature, World Geography and Resources, Mathematics, American Government and the History of Opera. Pretty formidable. And made further difficult by the fact that although the general subject was the same each week, the show itself was always different. A different area of the same subject, and, except for the academician who was conducting the program, a new cast of characters. This was not quite like setting up five new shows a week, but it had some of that character nonetheless. It was necessary, also, for both producers and directors to have some understanding of the subject on camera, and we all were cracking books we hadn't looked at since college.

One potential sticks out like Mt. McKinley: This is the tremendous contribution which performing artists in many fields can make to Education, capital E. In this first experimental series we barely scratched the surface of the possibilities. Perhaps we were timid here, with the thought that professionals from the theatre might overbalance the professionals from the campus, or that we be accused of not being educational enough. If so, such fears were groundless. Professor Albert Van Nostrand, of Brown U., held his own very well in company of a galaxy of top personalities from the theatre. And there is no question that the theatre gave a new dimension and depth to the books which were under discussion. I think it would be impossible for any student to drowse while Julie Harris, James Daly and Ed Begley read from Walter Edmond's "Drums Along the Mohawk." Others who appeared in the American Literature series included Robert Preston, Bill McGuire, Alexander Scourby, Henry Hull Burgess Meredith, Joan Seberg, Bradford Dillman, Nelson Olmsted, Roddy McDowall, Jason Robards Jr., and Lois Smith.

I suppose there are limits to what the theatre can bring to education, but I don't think we are anywhere near them. This is not, in my opinion, entertainment, but an intensification of interest, and by this making the difficult more easily understood. This has never been possible through the printed page, except for illustrators and other graphic artists, but television does make it possible in every area of human thought. And makes it possible, too, for the great artist to enter every classroom. This is a new world, and a very exciting one.

Love That Mathematics

Having made this point, however, it is only fair to say that the mail response has been the best and the most heartening from a program which made no use of actors or performing artists of any kind; Indeed, it might be an understatement to describe Mathematics as anything but intellectual, so far as a mass audience is concerned. This was the program which we felt might have the lowest audience appeal and we stand corrected and reasonably humbled.

The letters of appreciation, of criticism and suggestion, ranged from farm wife who had only high school mathematics to a physics major, but no one seemed to be bored. The one I liked best (so far) read this way:

"Before seeing some of your shows I had had the opinion that Math had been the realm of a few geniuses who were always working out new theories which were dry and uninteresting, had no relation to life at all except for simple arithmetic, and were far beyond the comprehension of a poor soul such as I. But I have found out that Math in many of its aspects is one of the most fascinating subjects I know."

This is exactly the feeling which James R. Newman, the brilliant author and editor of The World of Mathematics, who conducted, and the disfinguished list of mathematicians who were his guests, were trying to instill in their viewers. The programs were off for the summer, to be resumed for another series in the fall. What we have learned we hope to put to use then. One thing I'm sure of. There will be stools in every show. They turned up in every program except perhaps the American Government, where leather chairs, swivel or straight, were the normal furnishings. I wonder why they aren't used in classrooms.



BILL SHIPLEY
ANNOUNCER-M.C.
For Prudential Insurance Company
Sylvania Electric Products, Inc.

NEW JWT DUTIES FOR QUINN, EBI

Hollywood, July 9.

Following meetings in N. Y., the production staff of J. Walter Thompson has been reshuffled on "Lux Video Theatre." Understood Stanley Quinn, exec producer for the past two years, will be transferred to N. Y.

Earl Ebi, Lux producer, will be given broader executive duties on many of the 14 shows JWT originates in Hollywood.

The 'Basic' Of Toll-TV: 16,500,000 at 50c a Head

By ARTHUR LEVEY

(President, Skiatron Electronics & Television Corp.)

Entertainment industries throughout the United States are on the verge of dynamic expansion, probably the greatest in all history.

Millions of box offices in homes, made possible through Skiatron Subscriber-Vision and other toll-tv systems, will generate the explosive revenue-producing power for this certain growth—growth that will make new jobs, for "tens of thousands" of actors, actresses, musicians, dancers, and other entertainment employees; result in the making of more feature motion pictures; make possible production of more Broadway plays; solve serious financial problems for grand opera and ballet productions, and more than repair the damage caused to many professional and amateur sports by sponsored television's detrimental effect on gate receipts.

These somewhat sweeping statements are supported by the fact that Skiatron's toll-tv system is moving toward service to the public, as millions of persons know now as a result of published information relating to possible transfer of the Brooklyn Dodgers to Los Angeles and the New York Giants to San Francisco.

Talent's Stake

Job potentials through toll-tv for actors, actresses, musicians and other employees and performers in the entertainment business were emphasized in a resolution passed by the Hollywood A.F. of L. Film Council June 11. The Council, composed of unions and guilds representing more than 24,000 employees in the motion picture industry, urged the Federal Communications Commission to authorize large scale tests of toll-tv, declaring:

". . . it appears possible that subscription television service could revolutionize the entertainment industry, provide additional employment for tens of thousands of American workmen and give the public better entertainment, culture and education in the home than is possible with the present form of television, supported solely by advertising."

A note favoring toll-tv also was struck recently by Eric Johnston, President of the Motion Picture Association of America, Inc. Mr. Johnston, whose association represents the major motion picture production companies, said:

"I think pay tv could be a very beneficial thing for everybody."

Basic logic of such a stand shows clearly in results of a nationwide survey made by Alfred Politz Research, Inc., for Look Magazine. This research study and compilation shows that approximately 16,500,000 persons over 15 years old in tv households would be willing to pay 50 cents for a first run motion picture feature, without interruption by commercials. Such a showing, with the nationwide take for one night totaling around $8,000,000, the motion picture producer's share would be more than enough to cover all production costs. Income from showings of it in theatres and in the important foreign market would be all on the profit side of the ledger.

Results: more good motion pictures would be produced; more money would be made by motion picture producers, and there would be more jobs than ever before for actors, actresses and other employees of the industry. As Mr. Johnston said, all stand to benefit.

A similar situation obtains for Broadway plays and grand opera productions. The Politz survey showed approximately 16,500,000 persons 15 years of age or older living in tv households would pay 50 cents to see a Broadway play, without breaks by commercials. This would make it possible for a hit Broadway play to reap more income in one evening through a nationwide Subscriber-Vision telecast than such outstanding productions as "My Fair Lady" and "South Pacific" could take in during a full year in a single theater. This would result in many more plays being produced with top-level casts than is economically possible today.

As for grand opera, the Politz survey shows that more than 6,000,000 persons in the country would pay $1 for toll-tv performances by leading opera companies. The import of this to such organizations as the Metropolitan Opera Association is clear. Toll-tv would solve the Met's financial worries, as well as make it possible for millions of persons throughout the United States to hear the great music and see the cultural opera presentations for the first time.

Sports Potential

As for national sporting events, the Politz survey emphatically tells a similar story. It points toward great potential benefits for major league baseball, boxing and other outstanding sports events. The survey shows that 19,700,000 persons would be willing to pay $1 for a World Series game on toll-tv, and that 16,250,000 would pay that amount to see a heavyweight boxing championship on their own tv sets, without commercials.

This brings all of us interested in improving television programs and helping in expansion of entertainment industries to the question: "When?"

The recent decision of the FCC that it has the authority to authorize full scale trial operations of toll-tv was interpreted by analysts and news writers as a long step forward toward actual toll-tv operations. Skiatron is ready to move swiftly toward serving the public with outstanding programs of types not now available through over-the-air toll-tv broadcasts as soon as approval is granted by FCC.

Another major development, which insures Subscriber-Vision operations, however, is the processing of a low-cost new-type wire system over which the Skiatron system works economically and effectively. This new-type wire, developed by Skiatron TV, Inc., of which Matthew J. Fox is President, transmits three programs simultaneously over closed-circuit into the home of the subscriber.

The Subscriber-Vision system of coding and decoding of tv signals, with program selections made possible by use of an IBM-type electronic card, functions as Skiatron's alternative to over-the-air telecasting. Furthermore, Subscriber-Vision can be put into operation serving the public over the wire system without approval from any Federal agency. With it, the subscriber will be able to make a choice of any one of three programs at a given time—first-run feature motion picture, cultural program, Broadway play, grand opera presentation; a top spectator sport such as major league baseball, college or progessional football, or a championship fight,



DAVID JANSSEN
Starring as
"RICHARD DIAMOND, PRIVATE DETECTIVE"
Now on CBS-TV—Monday Evenings
Represented by William Morris Agency

ADVENTURE IN SHARPS & FLATS

By DAVID BROEKMAN

(Composer and Musical Director, "Wide, Wide World")

Each time I lift my baton and lead the splendid NBC Symphony Orchestra into the opening theme of "The Wide, Wide World," heralding an hour and a half of adventure and thrills for the millions of viewers, I feel that I am facing an adventure more exciting than any other composer and conductor of this electronic age.

For I embark on a journey which can only be compared to that of a helmsman steering 34 rowers in a frail canoe down unchartered rapids at terrifying speed for 90 minutes, with scarcely a moment in which to draw a breath.

If "Wide, Wide World" were a motion picture of the same length instead of a live television show, the musical background would require about three months of careful work, including 10 days of scoring sessions, each seven hours long.

But I write the score for "WWW" in five days—and nights. It is orchestrated in four, read through by the orchestra in one session and played by them during a two-hour dress rehearsal on the Sunday morning of the show.

Then, with no more preparation than this, it is performed on the air as part of a program of great complexity, since there are six or seven different segments which come from far-flung parts of the country, utilizing as many as 100 television cameras, and as many as 60,000 people in one show.

Any of the cameras can black out, any of the people can miss a cue, any scene can run shorter or longer than intended, planned and scored for.

The conductor must be alert for these changes, which come more frequently than are suspected. He must be able to communicate them instantly to his 34 musicians and they must be able to make the transition required in so smooth a manner that the right bar of music is always heard for the picture and action on the screen.

To achieve this "instantaneous synchronization," I must work with two different headphones, one supplying the outgoing sound of the program and the other hooked up to Central Control and feeding me the conversation and instructions of the New York director and all of the location directors.

At the same time I must keep one eye on the script and the other on the monitors showing me not only the picture being telecast, but the shots coming up next. I must instinctively be directing my score and bring forth a performance from the orchestra.

Background & Foregrounds

I am sure that if I ever tried to sort out these complexities while the program was on the air, I would stop cold and be irretrievably lost. Fortunately the orchestra and I have achieved a bond, a togetherness, which is almost psychic. We leap together over impasse, emergency, miscue and mechanical cataclysm. I cannot praise too highly the artists who comprise this orchestra.

On "Wide, Wide World" we supply not only musical background, but frequently musical foreground, as well. When the San Francisco Opera Ballet performs at the Golden Gate, they are actually dancing to music we are playing some 3,000 miles eastward. And when the Ringling Bros.-Barnum and Bailey Circus band blares forth from the winter quarters lot in Sarasota, we sneak in, in the same key, and steal the march away after the first few bars, because we are acoustically better balanced and more easily controlled.

If you could see the Saturday run-through for cameras of the program, when no music is used, you would realize how much the background score adds to the show, providing the illusion of authenticity and reality and an emotional impact which lifts the scenes from pedestrian coldness to something a great deal brighter and more dimensional.

And the score must do this without intruding, without becoming dominant. With the exception of those instances where it is intentional that the music is featured, it is my endeavor to keep the background so inobtrusive and so in key with the scene shown that it is not noticed at all.

No other task in music today is as challenging as this one, I feel sure. During the past two seasons I have written 40 hours of music—a staggering number of themes, on every possible subject. From frogmen treading water to vintners treading grapes, the gamut has included 100 Salt Lake City kids dancing to a ballet written and played in New York, a battalion of tanks thundering along to a march composed to fit the tempo and timbre of the clanking monsters, and a jam session on Brooklyn Bridge.

It has resulted in a long-playing album for RCA-Victor, made up of the most popular themes ("Wide Wide World"), a new piano concerto which had its genesis on the program, and a tone poem, "Four Cities of America," which grew out of my musical pictures of San Francisco, Salt Lake City, New Orleans and New York.

"Wide, Wide World" has provided me with wide, wide horizons as a composer and it has given me the opportunity to write music of America in all its infinite variety of people, places, celebrations and occupations.

Each fortnight I look forward to the new assignment, the new stories we will tell. Each Sunday we go on the air I am poised for adventure with an orchestra I am proud to lead.

Can. Faces Sun. News Blackout

Toronto, July 9.

With court hearings immediately scheduled for July, stoppage of Sunday newcasting from Toronto, whose CJBC (television) and CBL (radio) are the emanating English-language outlets to networks on the Canadian Broadcasting Corp., will mean a shutdown of news programming across Canada, according to a CBC spokesman. Proposed Sunday news blackout follows action of proponents of the Lord's Day Act who have launched suit against the CBC (with CKEY, Toronto, included as a test-case against all privately-owned radio stations in Canada) and three Toronto dailies who have just launched Sunday editions, that the tv, radio and newspaper publishers are contravening the Lord's Day Act.

According to a CBC spokesman, the CBC will appeal an Ontario decision that would make the State-owned, taxpayers' corporation subject to the Lord's Day Act. This follows the action of Chief Justice J. C. McRuer of the High Court, who has refused the CBC application for a writ of prohibition regarding Sunday news broadcasts. (Same goes for Sunday newspapers, with Toronto publishing trio launching these in April but holding back their legal arguments until the July hearings in Toronto).

Ackerman as Exec Producer on 'Wally'

Hollywood, July 9.

Exec producer of new Gomalco "Wally and the Beaver" series is Harry Ackerman, inked last week by George Gobel and Dave O'Malley. Shooting on series, created and written by Joe Connelly and Bill Mosher, starts early in August, for Oct. 4 bow on CBS-TV. Filming will be a Republic lot, with Revue Productions to do below-line lensing.

Remington - Rand already has already signed for alternate sponsorship on series, first non-Gobel starring series mounted by Gomalco.

Koplin's Tired'

Mert Koplin, who's been producing both "64,000 Question" and "$64,000 Challenge" for Entertainment Productions Inc., has dropped his "Challenge" assignment (but retaining "Question") because he's "tired of working eight days a week."

Ed Jurist has taken over as "Challenge" producer.



MEL BLANC

THE JACK BENNY TV SHOW
Warner Bros. Cartoons
Golden (Kiddie) Records
Animated TV Commercials

Norfolk's Com'l 'U' in Major Bid As Educ'l TV'er

Norfolk, Va., July 9.

An educational tv experiment for the '57-'58 school year will be conducted by the Ford Foundation and the City of Norfolk, in conjunction with WVEC-TV, beginning in September. Involved are most of the city's secondary and elementary schools.

Under the plan, WVEC-TV, a commercial UHF station, will give the city's school system two hours of air time each school day, from 9 to 10 a.m. and from 1 to 2 p.m. In addition, station will provide complete camera and technical facilities, both for the telecasts and for a July summer workshop. Charge to school system will be $400 a month, covering both air time and all services. This is believed to be one of the few times a commercial tv station has attempted an educational experiment of this scope.

The experiment will involve nine city schools, five secondary and four elementary, and at least four subjects, spanning geometry to history.

Project will operate during its first year on a budget of about $112,000. The city is putting up half the operating funds and the Ford Foundation's Fund for the advancement of education, the other half, Seven other large cities and two midwestern states will participate on a similar basis in the experiment, aimed at determining the effectiveness of tv for teaching large groups.

Reviving An Old Refrain— Nighttime Radio The Best Buy

By DONALD H. McGANNON

(President, Westinghouse Broadcasting Co.)

"A rose is a rose is a rose is a rose," the late Gertrude Stein once wrote, and I must confess that when I first read it, I suspected that her needle was stuck.

Today, however, I find myself paraphrasing Miss Stein and repeating "A point is a point is a point," and so on into the night. The points I'm talking about are radio rating points, and we at the Westinghouse Broadcasting Co. happen to have the notion, considered quaint in some circles, that a rating point is a rating point, whether it's early morning, late afternoon or evening. I emphasize evening because that's what we're talking about, both here and in our new lateral programming concept, designed to bring new excitement to nighttime radio for listeners and advertisers alike.

Strangely enough, broadcasters have found agencies resisting what seems to be basic arithmetic. Time buyers who will gratefully take their place in a waiting list for a morning time availability won't even discuss a nighttime radio period that's drawing an audience very close to the morning audience in size.

Why not?

Part of the answer lies in history. Radio brought the American people exposure to and a taste for entertainment in the home by the greatest stars of the show world. When television brought these stars into the home with sight as well as sound, people naturally preferred the added ingredient, and radio lost audience, particularly at night, where television concentrated its big name attractions. Radio's best opportunities lay in the daytime, rather than against television's greatest strength. We set out to sell daytime radio—and concentrated so hard and succeeded so well that we tended to ignore other parts of the schedule.

As a logical result, the very people who are so thoroughly sold on daytime radio don't even want to talk about nighttime radio. After all, they maintain, nobody listens to radio at night; everybody watches television. At least, that was the story we heard before lateral programming. Happily, we now find some people willing to listen—and buy.

Nielsen certainly doesn't agree with the idea that everybody watches television all night every night. In a given week, Nielsen puts the cumulative nighttime radio audience at 29.7 million homes, not so very far behind the 33.7 million television homes Nielsen reports on the same cumulative basis for the same period. Even without figuring in a bonus for out-of-home radio listening, that's a pretty fair showing for nighttime radio.

The latest edition of the Cunningham & Walsh Videotown survey shows a steady upswing in nighttime radio listening since its low ebb in 1951, with 1956 listening more than 100% above 1951.

Furthermore, Pulse shows 10 to 15% more people per set in the evening hours than in the prime morning hours—and 30% more than in prime afternoon time. Moreover, the proportion of men listeners is greater in the evening than in the morning, or, for that matter, at any other time of day. And it's the men, you know, who are the prime earners.

On top of this, the nighttime audience is an unhurried audience, receptive to entertainment, receptive to a sponsor's message.

It all adds up to one conclusion —nighttime radio is a tremendous buy.

What do you do, then, to sell it?

Go back to the big name shows? Television is doing this better than radio can, and has the big budgets to support such shows.

Sports and other specialized local shows? They'll get audience, all right, but a specialized audience, and that only sporadically. They won't deliver a broad audience, on a continuing basis.

Cut the rates? If what you're selling isn't worth 100 cents on the dollar, it probably isn't worth 50 cents on the dollar either. The answer is to improve the product, not cut the price.

Going Behind The Scenes

Our emphasis is on product betterment, our aim is to improve rather than degrade the medium. The concept is called Lateral Programming. This consists of programming seven nights a week, on a common theme, and within that framework, each program is a different expression of that theme. This concept is embodied in a show titled "Program PM," now in operation on our five clear channel, 50-kilowatt radio stations. The theme is "behind-the-scenes," in music, news, the community, politics, the nation, the world. It combines flexibility with regularity. Its program components are integrated in a fixed-position schedule, so that the listener who likes what he hears on Tuesday at 8 can be sure if he tunes in again next Tuesday at 8, he'll hear another feature in the same vein.

Lateral programming meets a number of specific requirements that we thought had to be met. It has name value, it is primarily local, it is basically entertainment with enough information to satisfy audience hunger for provocative nighttime programming. Above all, we think it is exciting to both audiences and advertisers.

We hope our lateral programming will stimulate similar planning and action on the part of other broadcasters. Nighttime radio is a fertile area for development, but its full potential will not be realized until everybody "gets into the act."

Our faith in the future growth of nighttime radio is great—so great, in fact, that we're setting out almost simultaneously to develop not just one after-dark radio audience but two of them, and to make them such solid buys that no advertiser can resist them. Through lateral programming, we are going after the AM audience that enjoys high quality, mass appeal features. And on our four FM stations, we are about to launch a full scale drive for the specialized, fine music audience.

These are our answers on nighttime radio in the television era.



JIMMY NELSON, DANNY O'DAY, HUMPHREY HIGSBYE and FARFEL

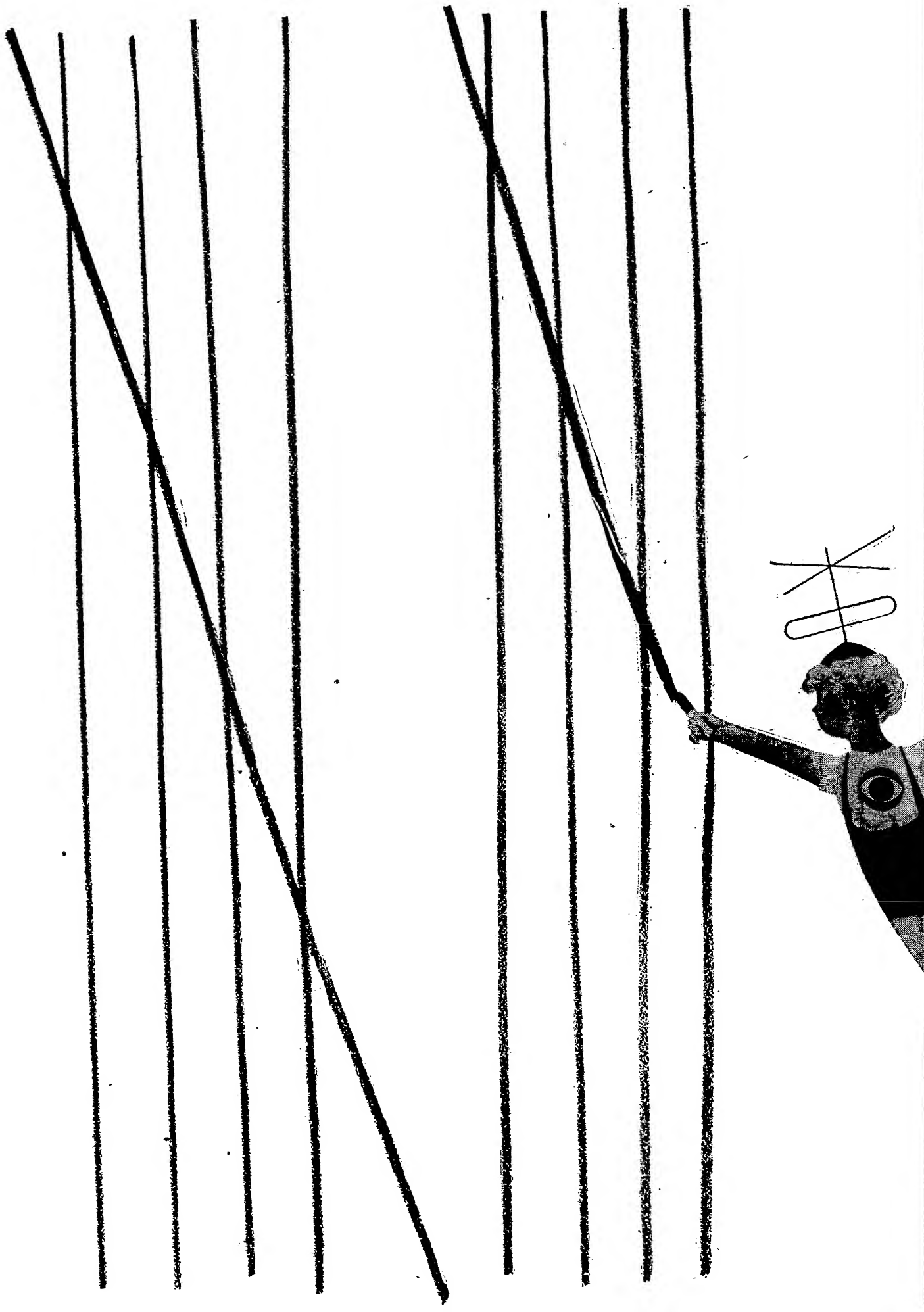
Currently Television Spokesman for NESTLE CHOCOLATE PRODUCTS
Management: Mercury Artists Corp.
730 Fifth Ave., New York
JUdson 6-6500

Storer Stripes for Two

Miami, July 9.

Claude H. Frazier, managing director of WAGA-Radio, Atlanta, Ga., and Lionel Baxter, managing director of WIBG-Radio, Philadelphia, have been elected v.p.'s of Storer Broadcasting Co.

Lee B. Wailes, exec v.p. of Storer, termed the election of Frazier and Baxter by the board another move which "emphasizes the importance of the local manager" in the overall Storer operation.





Annual Report

As television's most rewarding season came to an end, two events clearly summarized the scope of CBS Television's contribution to this young and growing medium.

The final Nielsen report of the October-May season found CBS Television broadcasting all of the 10 most popular programs. The final honors of the year—the two Robert E. Sherwood Awards for network programs "dealing with freedom and justice"—were both given to CBS Television.

This achievement climaxed a season which saw intense network competition for a nationwide television audience that reached a new peak of over 40 million families. It was a season which found the average family spending even more time watching television than the year before. And because most of this time was spent looking at CBS Television, the network consistently maintained a position of leadership throughout the year:

It gathered the largest audience for a single entertainment program in the history of television.

It won a total of 122 programming awards for entertainment and public service programs.

It had a monthly average of 8 of the 10 most popular nighttime programs and 7 of the 10 most popular daytime programs.

It delivered 25 per cent larger average nighttime audiences and 30 per cent larger average daytime audiences than its closest competitor.

It earned a 20 per cent larger investment from advertisers than the second leading network.

Television brought more Americans the kind of entertainment they enjoyed most. It continued to communicate the kind of information essential for a clear understanding of the events and issues of our time. It provided American business with its most effective advertising medium. And it delivered the largest audiences in advertising history for its products and services.

CBS TELEVISION

Now, durin minute, the Bi in daytime tele to them



ARLENE FRANCIS
HOME (The new Arlene Francis Show and Jan Murray's Treasure Hunt start in this period Aug. 12).
10:00 AM



BILL CULLEN
THE PRICE IS RIGHT.
11:00 AM



TENNESSEE ERNIE FORD
(Bride and Groom with Frank Parker and Bob Paige premiered in this period July 1)
2:30 PM



JOHN CONTE
NBC MATINEE THEATER
3:00 PM



JACK BAILEY
QUEEN FOR A DAY
4:00 PM

g the average ggest audience vision Comes



BOB BARKER
TRUTH OR CONSEQUENCES
11:30 AM



JACK BARRY
TIC TAC DOUGH
12:00 NOON



BILL LEYDEN
IT COULD BE YOU
12:30 PM

...to the ten popular NBC Television personalities and the fresh new programs they star in, during the major networks' regular daytime schedules. There are still some availabilities in such big-audience shows as The Price Is Right with 5,000,000 viewers per average minute; Truth or Consequences with 5,300,000; and Comedy Time with 7,300,000. Take advantage now of the greatest growth story in the history of daytime television.

Source: Nielsen Television Index, AA Homes, June 1'57 (NBC sustaining and commercial segments, 10 am–5:30 pm, N.Y.T.). ARB, Viewers per Set, June '57



MARTHA SCOTT
MODERN ROMANCES
4:45 PM



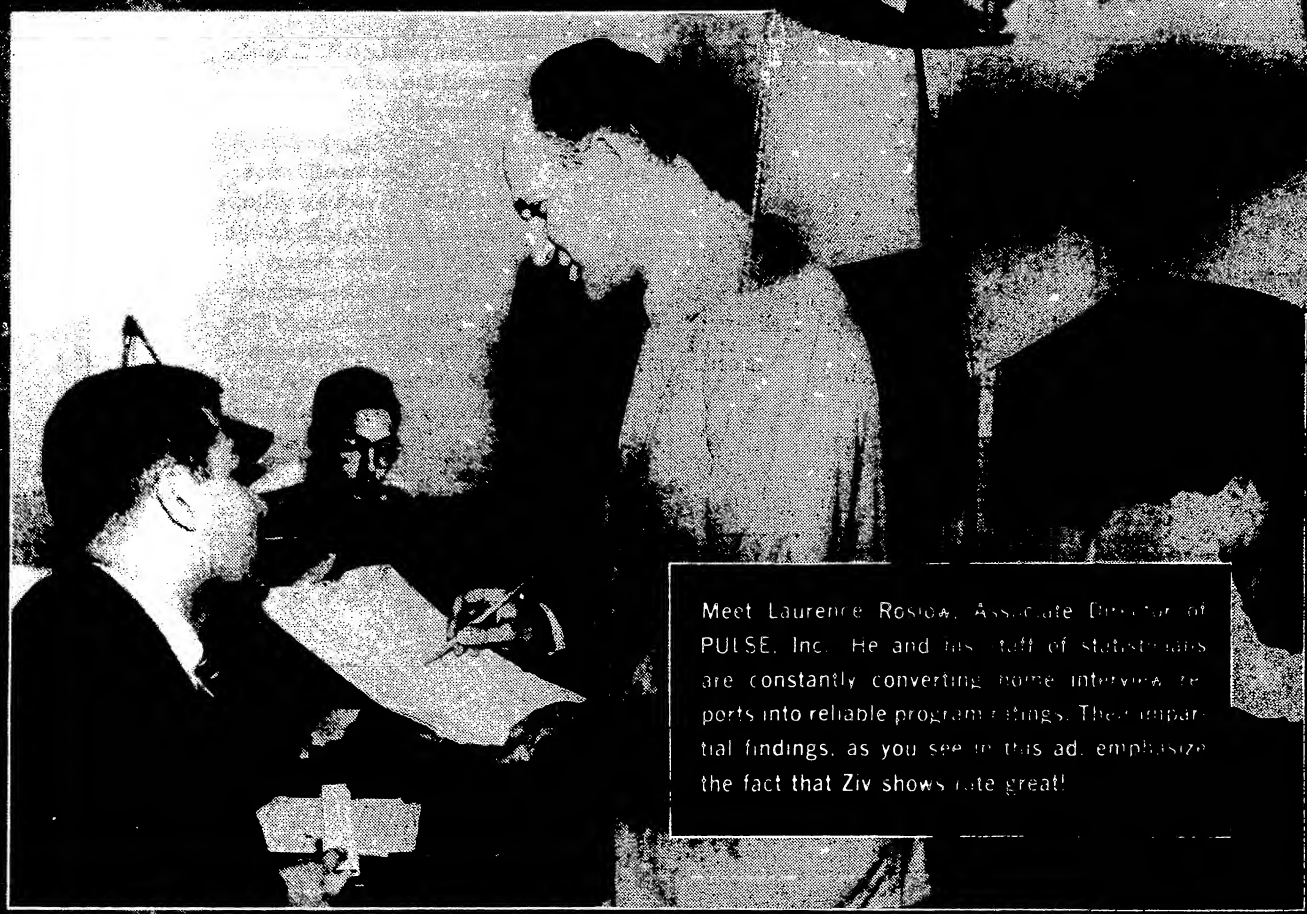
DICK STARK
COMEDY TIME
5:00 PM

NBC TELEVISION

SPRING, SUMMER, FALL, WINTER...

IN ALL-SEASON RATINGS

ZIV SHOWS WIN 1ST



Meet Laurence Rosica, Associate Director of PULSE, Inc. He and his staff of statisticians are constantly converting home interview reports into reliable program ratings. Their impartial findings, as you see in this ad, emphasize the fact that Ziv shows rate great!



"HIGHWAY PATROL"

Starring
BRODERICK CRAWFORD

1st AMONG ALL SYNDICATED SHOWS IN MARKET AFTER MARKET!

FALL
38.2
#1 in Cleveland
BEATS: Ed Sullivan, Climax, Perry Como, Dragnet and many others.
ARB—Oct., '56

SPRING
36.1
#1 in Nashville
BEATS: Ed Sullivan, Dragnet, Jack Benny, Bob Hope and many others.
ARB—Mar. '57

WINTER
38.7
#1 in Seattle-Tacoma
BEATS: Ed Sullivan, I Love Lucy, Groucho Marx, $64,000 Question and many others.
ARB—Feb., '57

SUMMER
35.3
#1 in Detroit
BEATS: I Love Lucy, Perry Como, Groucho Marx, Dragnet and many others.
ARB—June, '56



"MAN CALLED X"

Starring
BARRY SULLIVAN

1st AMONG ALL SYNDICATED SHOWS AGAIN AND AGAIN!

FALL
30.7
#1 in Baltimore
BEATS: Ed Sullivan, Perry Como, Groucho Marx, Playhouse 90 and many others.
ARB—Oct., '56

SPRING
24.3
#1 in Providence
BEATS: Wyatt Earp, Danny Thomas, Ozzie and Harriet, Studio One and many others.
PULSE—MAY, '56

WINTER
34.3
#1 in Birmingham
BEATS: Dragnet, Lawrence Welk, Playhouse 90, Wyatt Earp, and many others.
PULSE—Feb. '57

SUMMER
27.2
#1 in Dayton
BEATS: Ed Sullivan, Lawrence Welk, Disneyland, Phil Silvers and many others.
ARB—July, '56



"SCIENCE FICTION THEATRE"

Your host
TRUMAN BRADLEY

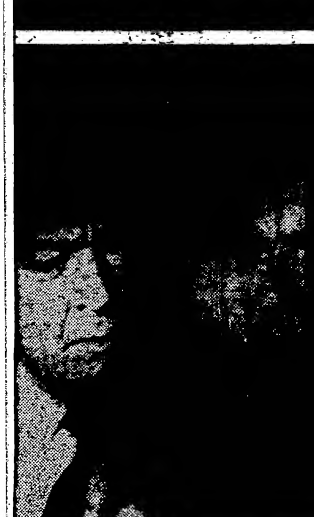
1st AMONG ALL SYNDICATED SHOWS IN MARKETS LIKE THESE:

FALL
49.8
#1 in Portland
BEATS: $64,000 Question, Perry Como, Bob Hope, Playhouse 90 and many others.
ARB—Nov., '56

SPRING
26.5
#1 in Chicago
BEATS: Groucho Marx, Dragnet, Wyatt Earp, Sid Caesar any many others.
ARB—April, '56

WINTER
50.7
#1 in Omaha
BEATS: Perry Como, Groucho Marx, Jack Benny, Dragnet and many others.
ARB—Feb., '56

SUMMER
39.5
#1 in Jacksonville
BEATS: Groucho Marx, Dragnet, Wyatt Earp and many others.
PULSE—July, '56



ZIV'S NEWEST CHALLENGER FOR NO. 1 RATING POSITION!

THE NEW ADVENTURES OF

MARTIN KANE"

Starring Academy Award Winner
WILLIAM GARGAN!

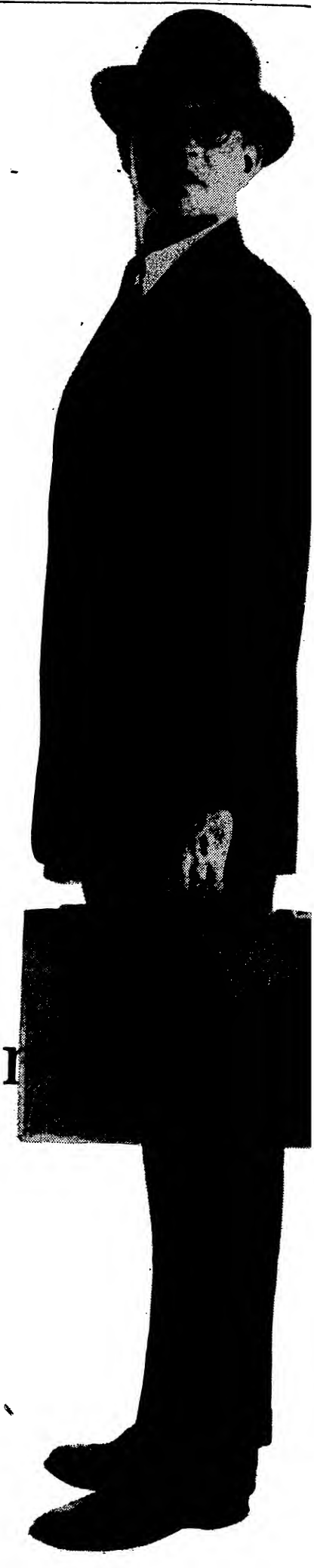
For an eye opening audition and an eye popping sales plan, [illegible] phone ZIV today. You will be the most happy fella [illegible] the No. 1 show in your market.

TIME AFTER TIME . . .

ZIV SHOWS RATE GREAT!

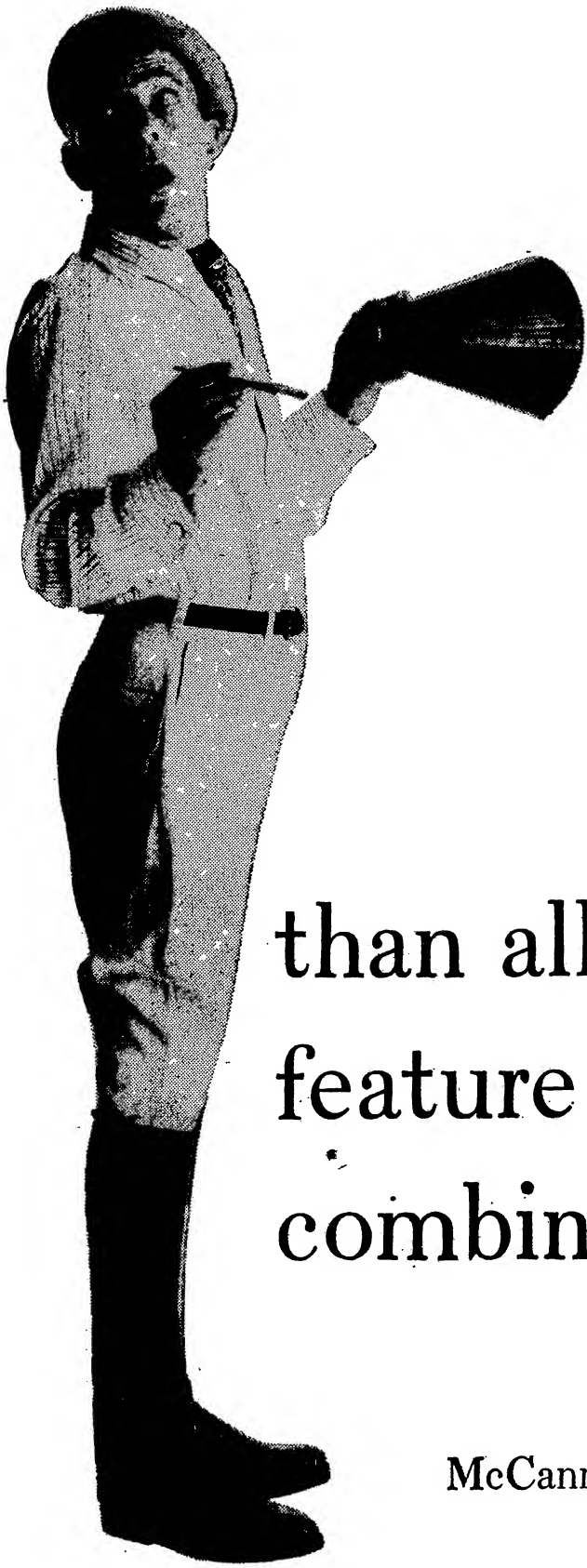
IN CITY AFTER CITY!

ZIV Television



Hour for hour McCann-Erickson clients are now providing America with more entertainm

* All the feature length motion pictures produced in 1957 will total 486 hours of entertainment. During 1957 our clients are sponsoring 531 hours of TV entertainment.
Thanks . . . to all the producers, the talent, networks and stations who have had a part in the presentation of our 16 hour-and-a-half spectaculars, the hour, half-hour and quarter-hour shows too numerous to list, as well as thousands of TV spots. Thanks . . . for helping us achieve higher ratings and more efficient sell for our clients. More efficient television, in fact, than any other top agency.



than all the Hollywood feature film producers combined*

McCann-Erickson Incorporated · *Advertising*

New York, Boston, Cleveland, Atlanta, Houston, Dallas, Chicago, Detroit, Louisville, San Francisco, Los Angeles, Portland (Ore.)

Thanks,

AND HAPPY **TENTH**

to

COLGATE-PALMOLIVE,

WALT FRAMER

and

FRANK COOPER



WARREN HULL

"Strike It Rich"

"IT CAN'T LAST MORE THAN 13 WEEKS!"

that's what they said about STRIKE IT RICH
when it first hit the air TEN YEARS ago
on June 29, 1947.

Now... we're celebrating our TENTH ANNIVERSARY

During these years....

29,487 nice people have had their dreams come true.
$2,041,000 in cash and more than $2,000,000
in gifts have been distributed.

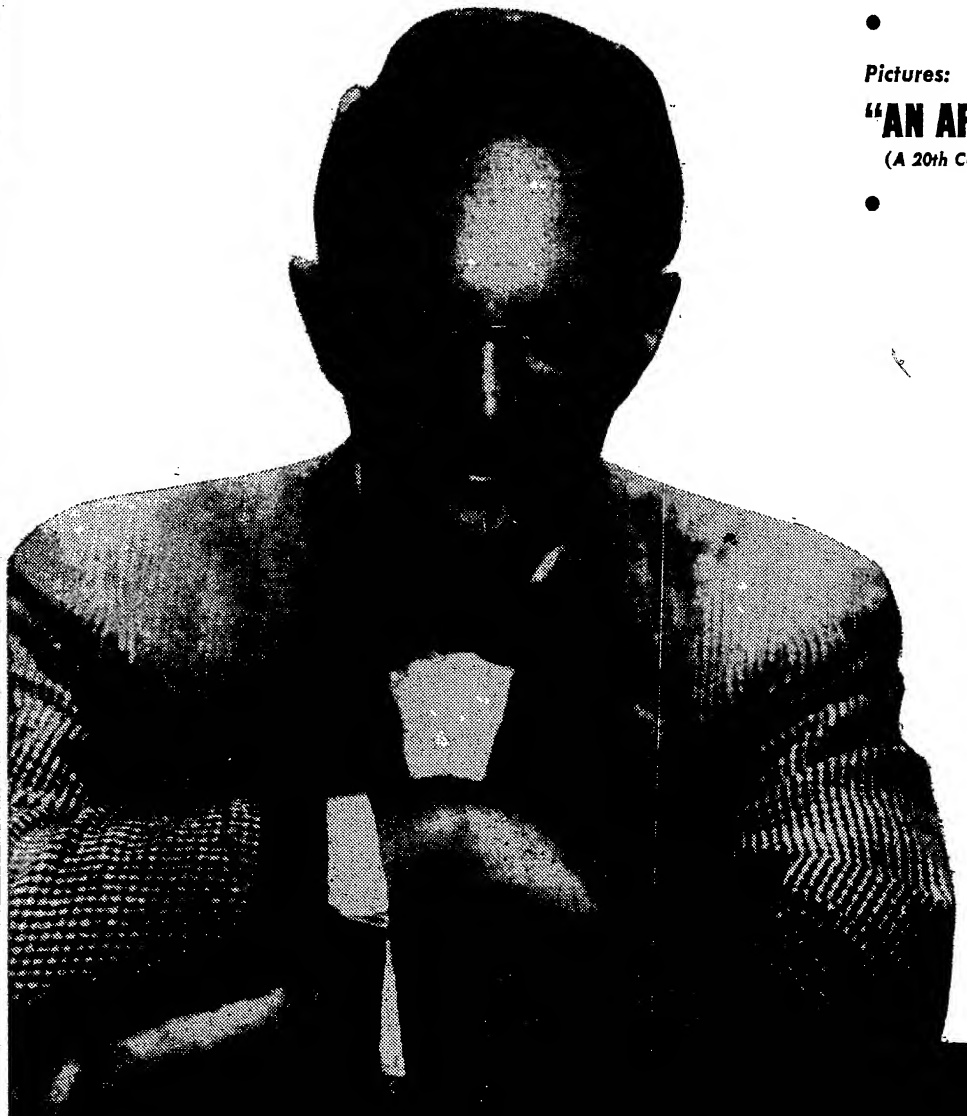
2,008 famous personalities have been HELPING HANDS.

74 national awards have been presented to the show.

And...for the NEXT TEN YEARS OF "STRIKE IT RICH"
we pledge our sponsors, Colgate-Palmolive, and our audience an even bigger and better...

"STRIKE IT RICH"...THE SHOW WITH A HEART.

FRANK COOPER **WALT FRAMER**



CBS Radio

Monday through Friday, 8 P.M., EDST

Saturdays: 11 AM. to 12 Noon

Pictures:

"AN AFFAIR TO REMEMBER"

(A 20th Century-Fox Production)

ROBERT Q LEWIS

Exclusive Management:
ASHLEY-STEINER, Inc.

Press Relations:
SOLTERS, O'ROURKE & SABINSON

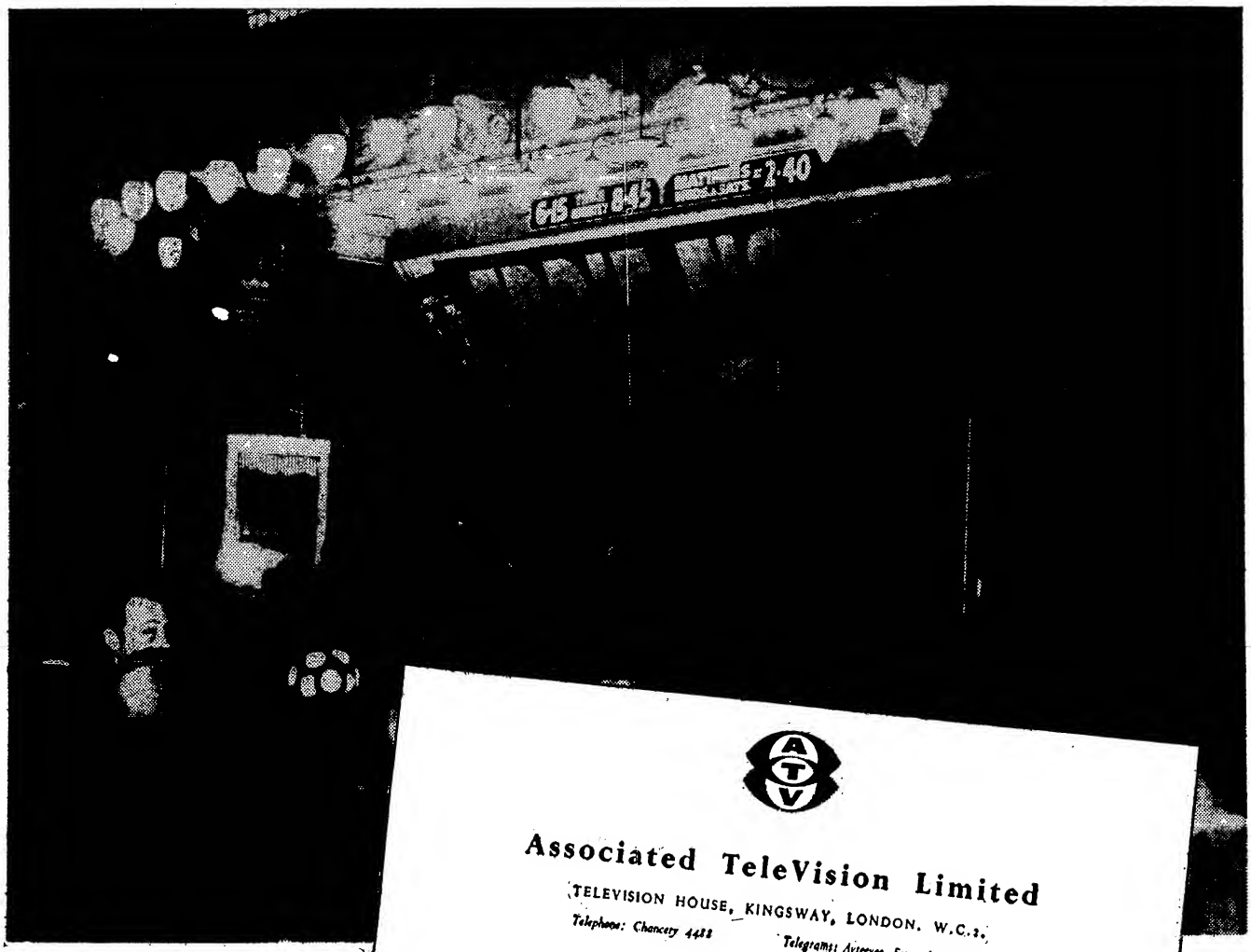


Just 7% of all stations

Only 7% of all U.S. radio stations are affiliated with the CBS Radio Network. Yet this small percentage of stations accounts for almost one-fifth of all U.S. radio listening* (30% more listening than to the next network's stations). The reason: facilities, of course... and, most certainly, programs. The network's outstanding news, world famous personalities, the most popular daytime dramas... matched with local programs that distinctively serve each community. The listeners go where the programs are.

get 18.5% of all listening!

*All U.S. Nielsen-measured stations, 6:00 AM-12:00 Midnight, March 1957



Associated TeleVision Limited

TELEVISION HOUSE, KINGSWAY, LONDON, W.C.2.

Telephone: Chancery 4422 *Telegrams: Ayteevee, Estrand, London.*

17th June 1957

Eddie Fisher Esq.,
c/o The Savoy Hotel,
Strand, W. C. 2.

My dear Eddie,

Before you leave England this time I would like to sincerely congratulate you on the wonderful week's business you pulled at The Palladium last week, and on the great TV Show that you put over last night in my "Sunday Night at the London Palladium" programme.

At the same time I would like to extend to you all good wishes for your forthcoming colour television programme in the United States.

I hope to see you next year at The London Palladium again.

Kindest regards to you and Debbie,

Sincerely,

VAL PARNELL
Managing Director
Associated TeleVision Limited

DIRECTORS: PRINCE LITTLER C.B.E. (Chairman) NORMAN COLLINS (Deputy Chairman) VAL PARNELL (Managing Director)
LEW GRADE (Deputy Managing Director) EARL OF BESSBOROUGH E. S. BIRK HUGH CUDLIPP
J. A. L. DRUMMOND RICHARD L. MEYER SIR ROBERT RENWICK Bart., K.B.E. C. O. STANLEY, C.B.E.

THE
EDDIE FISHER SHOW
will alternate with the
GEORGE GOBEL SHOW
TUESDAY, 8 to 9 P.M.
NBC-TV
Beginning SEPT. 24th
for
RCA Whirlpool
and
CHESTERFIELD

BMI *Continuities for Practical Programming*

BMI continuities are mailed to BMI-licensed stations on a monthly basis. Filling a vital role in the daily programming logs of stations in every section of the country, BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.



• THE AMERICAN STORY

Prepared by BMI in association with the Society of American Historians. Each fifteen-minute program written by an outstanding American historian, expert in the period or subject . . . the fascinating and inspiring stories of our country from the age of discovery to the age of the atom. Top prestige programming.

• THE BOOK PARADE



Sparkling 15-minute scripts written by the most prominent of literary figures. This series is being hailed as "a conspiracy against ignorance" and has skyrocketed into national prominence. Another BMI script for top prestige programming.



• MILESTONES

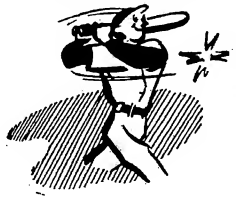
Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.

• MEET THE ARTIST



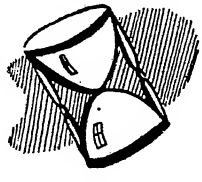
Three-a-week 15-minute scripts loaded with factual biographical material about recording artists in the public favor. Fills a vital need in areas where such data is not easily available. Highly commercial for any station.

• STORIES FROM THE SPORTS RECORD



Eye-witness accounts of dramatic action on the baseball diamond, in the prize ring, on the gridiron and elsewhere . . . A complete script package available three times weekly as a 15-minute presentation.

• ACCORDING TO THE RECORD



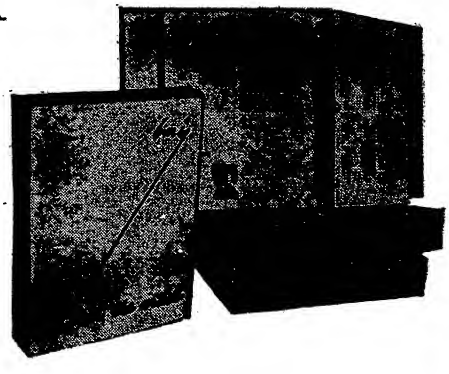
Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show . . . Highly commercial . . . Available 7 times per week for 52 weeks. Now in its 12th successful year.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sales is encouraged.

Your Station Program Department should be receiving these script packages regularly. If not, please write to BMI's Station Service Department for sample scripts and complete details.

For Record Shows

BMI "*Meet the Artist*" BOOK



A PRACTICAL and convenient reference to biographical information about 329 popular recording artists — including record listings of BMI-licensed songs, birthdays and birthplaces.

Bound in heavy-duty ring binder . . . provides for supplementary material to keep the book up to date. Watch for this material when it arrives on your desk.

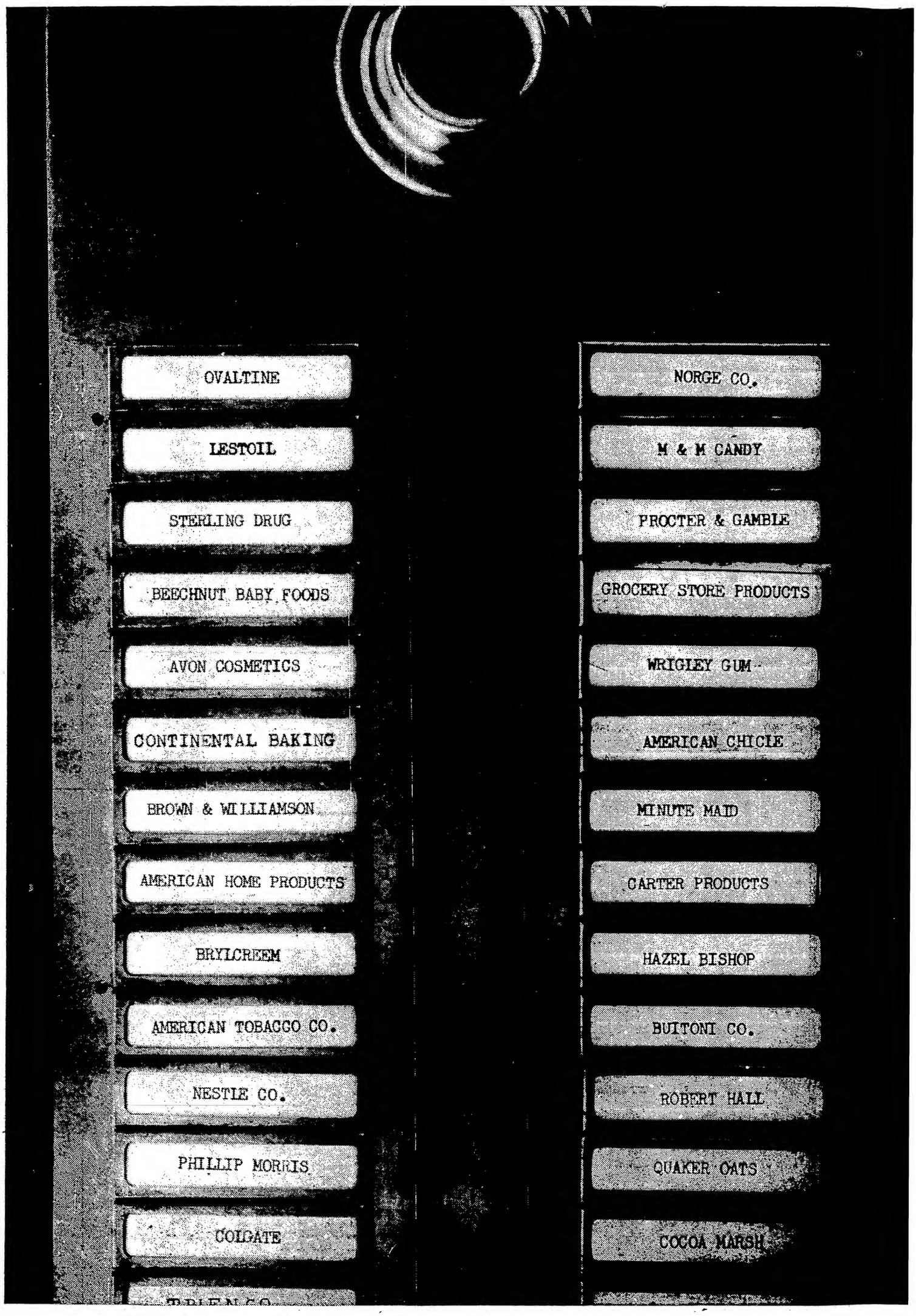
"Meet the Artist" is now in your station library. Additional copies are available at the actual cost of publication—$4.00 postpaid.

Write to BMI's Station Service Department for Further Information

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL


OVALTINE
LESTOIL
STERLING DRUG
BEECHNUT BABY FOODS
AVON COSMETICS
CONTINENTAL BAKING
BROWN & WILLIAMSON
AMERICAN HOME PRODUCTS
BRYLCREEM
AMERICAN TOBACCO CO.
NESTLE CO.
PHILLIP MORRIS
COLGATE
NORGE CO.
M & M CANDY
PROCTER & GAMBLE
GROCERY STORE PRODUCTS
WRIGLEY GUM
AMERICAN CHICLE
MINUTE MAID
CARTER PRODUCTS
HAZEL BISHOP
BUITONI CO.
ROBERT HALL
QUAKER OATS
COCOA MARSH

ring any bell in Boston and raise an a.a.p. sponsor

A most impressive directory, and every name a major advertiser on WBZ-TV's "Boston Movietime," showing Warner Bros. features.

More and more of today's most important national and regional advertisers are finding Warner Bros. features the way to higher ratings and greater sales. This list does not include all the sponsors . . . and, of course, it covers only one station. The same story is being repeated coast to coast: New York, Buffalo, Miami, Chicago, Milwaukee, Columbus, Cincinnati, St. Louis, Kansas City, Wichita, Oklahoma City, Dallas-Ft. Worth, Tulsa, Denver, Salt Lake City, Spokane, Seattle, Portland, San Francisco, Los Angeles, San Diego and in many more cities.

The same kind of "blue chip" advertiser will be buying in Baltimore, Washington, D.C., Minneapolis, New Orleans and other recently opened A.A.P. markets. For programming appeal and sales power, hop aboard the Warner Bros. bandwagon. Get full details today. Call or wire

a.a.p. inc.

Distributors for Associated Artists Productions Corp.
845 Madison Ave., MUrray Hill 8-2323 NEW YORK
75 E. Wacker Dr., DEarborn 2-2030 CHICAGO
1511 Bryan St., RIverside 7-8552 DALLAS
9110 Sunset Blvd., CRestview 6-5886 LOS ANGELES

VARIETY

By ABEL GREEN

"This is one of the best show biz memoirs yet. And that's saying plenty for 'Take My Life,' by Eddie Cantor, who collaborated with Jane Kesner Ardmore on his authoritative, anecdotal and fact-packed autobiography. . . . Through the lives and times of our great American showmen the history of the amusement industry has been written, appraised and projected—each, of course, from some particularly subjective perspective. But none packs the authority, stature and 'heart' of Cantor's professional and private life. . . .

" 'Take My Life' in a large measure will recall the days of the years of many a reader's own life. It's that kind of a book—rich in memories, replete with readability, loaded with names that made news and still are news. Cantor's career and the people he encountered don't have to be explained. There is spontaneous audience reaction. The reader's personal reflexes will compel audience identification or vis-a-vis reappraisal.

"It's a very readable book, a fountain of intimate information, and will be as much a source and reference work for countless anecdota as it is just good reading."

New York Herald Tribune, July 7, 1957

NON-FICTION

1	The Day Christ Died, by Jim Bishop	23	7
2	The Turn of the Tide, by Arthur Bryant	20	6
3	Stay Alive All Your Life, by Norman Vincent Peale	17	15
4	The Innocent Ambassadors, by Philip Wylie	17	9
5	**Take My Life, by Eddie Cantor & Jane Ardmore**	**17**	**5**

N. Y. Herald Tribune:

By JOHN K. HUTCHENS

"An old man of 36 when he first was moved to write an autobiography, the young Eddie Cantor of 64 quite rightly has been bringing things up to date. After all, 1929 was not just yesterday and, well, let's see now. The banjo-eyed one was then playing in 'Whoopee,' Florenz Ziegfeld flourished, and those of us who were alive at the time, and remain so, have seen a few changes in the interval, have we not? Not so many changes in Mr. Cantor, though, it is agreeable to report. . . .

"What a career it has been, from small-time vaudeville to Broadway and on to Hollywood, radio and TV, and here it all is, poverty, wealth, debts, recovery, glory and corn. Very good, Eddie."

THE "EYES" HAVE IT!

THE CRITICS ALL AGREE

EDDIE CANTOR'S "TAKE MY LIFE"*

Indianapolis Times:

CANTOR'S BOOK IS TOP CHOICE

"Nominated For Best Book of the Week . . . Best of the Month, in fact . . . better yet, very possibly Best Book of the Year in the field of autobiography—Eddie Cantor's 'Take My Life.'

"It will be pleasantly nostalgic for many, a volume of chuckles for others, but for all it will be an autobiography of a man whose career has reflected the American way of life from nothing to top banana—and all of us can be glad that it was possible and that he has been able to tell his story so well with Mrs. Ardmore's assistance."

San Francisco News:

By ALMA OBERST

"Reading Eddie's Cantor's life story is a little like reading a book about a member of the family. This guy I grew up with. Our family listened to his radio programs, went to his movies—the Saturday morning kid show in our neighborhood was called the 'Whoopee Club' from one of Cantor's songs. We all knew Eddie, and Ida, and the five girls.

"This is the real story of the guy who could get so wrapped up in helping other people that he literally gave the shirt off his back one night in Philadelphia—also his tie, shirt and pants. He had to borrow a bathrobe to get back to his hotel."

N. Y. Morning Telegraph:

CANTOR'S 'TAKE MY LIFE' CALLED BEST MODERN THEATRICAL LIFE STORY

By GEORGE FREEDLEY

"The best modern theatrical autobiography I've read in years is 'Take My Life,' by Eddie Cantor and Jane Kesner Ardmore. It ranks with Fred Allen's 'Much Ado About Me,' which has been a recent best seller. . . . The Cantor-Ardmore volume gets deep down into the heart of the man as well as of the comedian. He has a great heart and that makes this both a moving and an interesting volume which gives it a wider human interest than the average theatre biography, and it lacks the sensationalism inherent in certain others. You can't go wrong with Eddie Cantor and Miss Ardmore."

Pittsburgh Sun-Telegraph

EDDIE TELLS ALL IN BOOK

By KARL KRUG

"Eddie Cantor, one of the ten all-time comedians in this observer's long acquaintance with the top jesters, has written—with an assist from Jane Kesner Ardmore—with so much heart, so much vivid recollection, so much intimate anecdote and incident that his book should achieve best seller status.

"For those who remember first-hand his own contributions to the theatre, the radio and the screen 'Take My Life' will provide the next best thing to an actual recreation of the buoyant, seemingly limitless talents that made him such a great star."

IS THE BIGGEST, QUICKEST BEST-SELLING AUTOBIOGRAPHY IN YEARS

Associated Press:

By PETE ARTHUR

"There are few things so refreshing as finding an actor who writes about somebody else's life. Eddie Cantor's new book talks about Eddie Cantor, of course, but it talks about a lot more about the people he knew from obscurity to fame. . . .

"His big question, which he posed after his heart attack, was: 'What have I lived for, really?' His book gives the answer."

Bangor, Me., Daily News:

By MARION FLOOD FRENCH

"Breezy, as Mr. Cantor's humorous style has always been, is the word to describe his happy and tender autobiography. This is not his first excursion into the world of print but it is his first with serious intent and undertone. He decided to write it during his experience with a heart attack of a few years ago, because he wanted to pay tribute to all those dear to him and perhaps to evaluate to himself the worth of his work. It is good in the finest meaning of the word and it is refreshing because we sense that here is a man who has found the balance wheel of life in a profession that all too often only appears as a merry-go-round."

Chicago Tribune:

HIS FINEST PERFORMANCE

By LARRY WOLTERS

"To the millions who have known Eddie Cantor chiefly as the bouncy, banjo-eyed clown of radio and television, this autobiography will be a happy and rewarding revelation. . . .

"His life has been rich, exciting, varied, funny, and sometimes sad. It has touches of heartbreak in it but it is primarily the story of a man with a great heart—a man who proved throughout his long career in show business that love means more than laughter. As told to Jane Kesner Ardmore, this book reflects the warmth and the vitality that have delighted his audiences for 50 years."

Baltimore Sun:

By DONALD KIRKLEY

"This is a candid, heart-to-heart, beguiling book, and by the time you've finished it, you'll feel that you know the banjo-eyed pixie better than you know most of your relatives. . . .

"Rich in anecdotes, some familiar and worth repeating, some new, 'Take My Life' is less formal and more entertaining than most of the theatrical memoirs of our time. It is spicy and honest, the outpouring of a man who combines the traditional egotism of his profession with a humorously realistic attitude toward himself."

New Orleans Times-Picayune:

CANTOR PLAYS STRAIGHT IN THIS PERFORMANCE

By JAMES HADDICAN

". . . Eddie tells the story of his life the only way it could be told—in relation to the people he lived out of suitcases with, his friends. His friends are so much a part of his life that Eddie gives them top billing and pencils himself in as straight man . . . Jimmy Durante, Fanny Brice, Al Jolson, Will Rogers. . . .

"Eddie Cantor's autobiography reads like a collection of notes that might have been scribbled on the backs of telegraph blanks, theatre programs and menus between too many one-night stands. 'Take My Life' is as easy to take as an old soft shoe dance."

**In Collaboration with*
JANE KESNER ARDMORE

Published by DOUBLEDAY
$3.95, Illustrated


MANAGEMENT
WILLIAM MORRIS
AGENCY



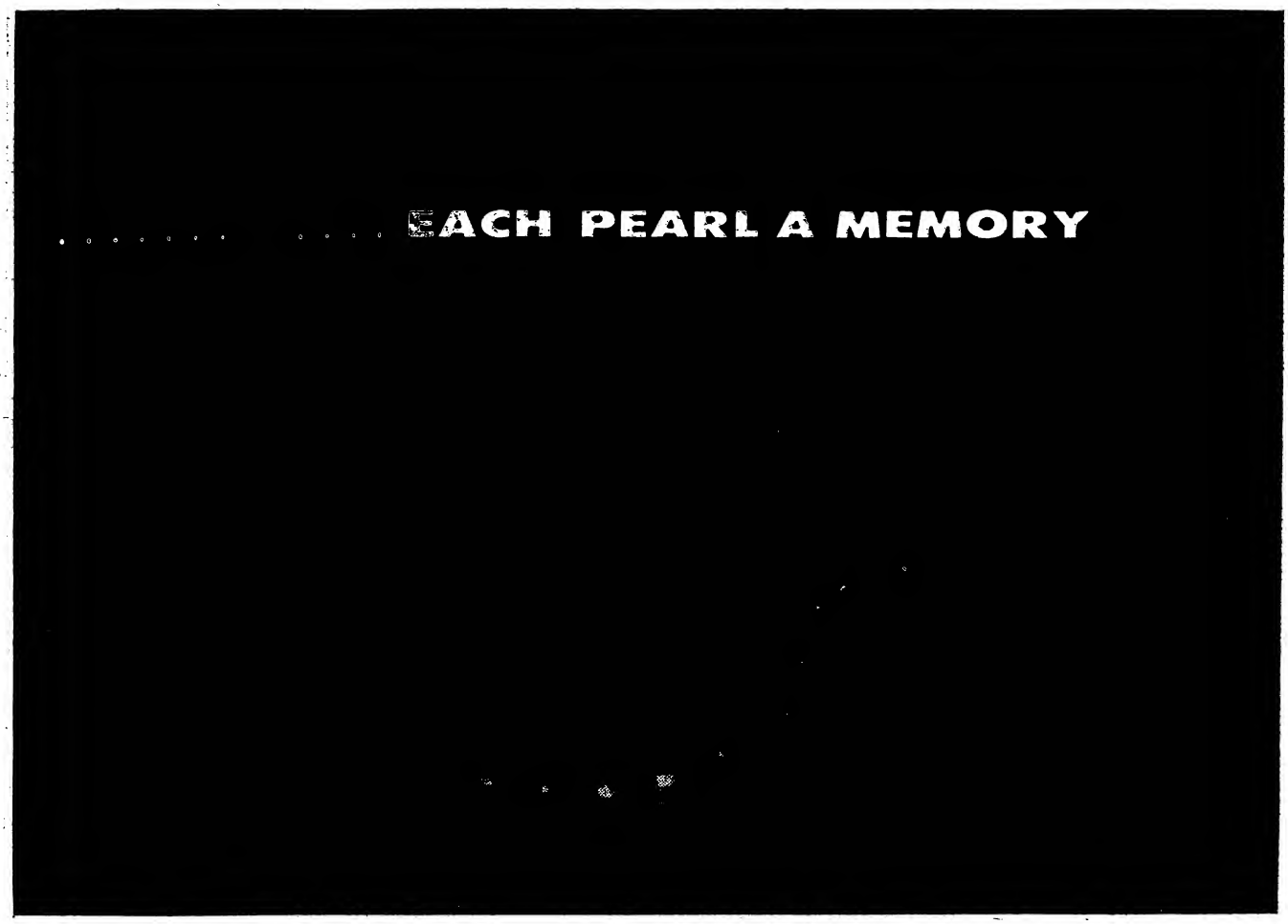
. . . RETURNS THIS FALL

NBC-TV

Sponsored by The Ford Division of the Ford Motor Company

Publicity:
FREEMAN & WICK

Personal Management:
CLIFFIE STONE



President Coolidge had just made the *first* Presidential broadcast from the floor of Congress; the *first* Federal Radio Commission had been recently appointed; Columbia Phonograph Broadcasting System, Inc. came into existence; and Secretary of Commerce Herbert Hoover spoke from Washington to New York in the *first* demonstration of television...

Lindbergh flew into the hearts of America; Commander Richard E. Byrd crashed into the sea off France; Tunney retained his championship, although Dempsey claimed a "long count," and the immortal "Babe" hit sixty home runs...

"Talking" pictures became a reality when Al Jolson in "The Jazz Singer" scored an instant success; Henry Ford unveiled the Model A; ground was broken for the George Washington Bridge in New York...

Broadway presented Show Boat, My Maryland, Connecticut Yankee, Hit the Deck, and Good News; Tin Pan Alley gave us Chloe, Me and My Shadow, Just a Memory, At Sundown, Blue Skies, and many others.

This was the wonderful year of 1927—and on July 11th of that year Storer Broadcasting Company started.

Only the old and tired stop counting birthdays. Storer Broadcasting Company, being neither, is proud and happy to celebrate its *30th anniversary*. Proud, too, of its *thirty* years' service in the public interest and happy that our advertisers find Storer stations a most effective sales medium.

Yes, each year has been a pearl—and each pearl a memory.

STORER BROADCASTING COMPANY

30 YEARS IN BROADCASTING IN THE PUBLIC INTEREST 1927 1957

WSPD-TV Toledo, Ohio | WJW-TV Cleveland, Ohio | WJBK-TV Detroit, Mich. | WAGA-TV Atlanta, Ga. | WPFH-TV Wilmington, Del.

WSPD Toledo, Ohio | WJW Cleveland, Ohio | WJBK Detroit, Mich. | WAGA Atlanta, Ga. | WIBG Philadelphia, Pa. | WWVA Wheeling, W. Va. | WGBS Miami, Fla.

SALES OFFICES
NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

FOURTH YEAR

NBC-TV



STARTING SEPTEMBER 24

"THE GEORGE GOBEL SHOW"

A FULL HOUR — EVERY OTHER TUESDAY, 8-9 P.M.*

Sponsored by:

RCA
RCA-WHIRLPOOL
CHESTERFIELD

A Gomalco Production

*Alternating with "The Eddie Fisher Show"



The swing is toward Leo!

Up go the ratings when you reach for the stars! Greater audiences, increased billings, higher rate cards—all are attainable when you have the star-power that is available only in M-G-M features! Why not reach for the 'phone right now—and let the MGM-TV representative tell you how the big names can mean big business!

MGM-TV

A SERVICE OF
LOEW'S INCORPORATED

RICHARD A. HARPER, General Sales Manager
701 7th Ave., New York 36, N. Y., JUdson 2-2000

Clark Gable • Ingrid Bergman • Spencer Tracy • Lana Turner • Greta Garbo • Joan Crawford • Frank Sinatra • Mickey Rooney • Gene Kelly • Judy Garland • John Wayne • Ann Sothern • Van Johnson • June Allyson • Hedy Lamarr • James Stewart • Ava Gardner • William Powell • Myrna Loy • Robert Taylor • W. C. Fields • Freddie Bartholomew • Greer Garson • Walter Pidgeon • Lew Ayres • Wallace Beery

CHICAGO TV's BEST BUY!

Check the latest figures for yourself from June ARB:

1. QUARTER HOUR FIRSTS

WGN-TV	126
Network B	193
Network C	63
Network D	49

2. TOP QUARTER HOUR SHARES

MONDAY thru FRIDAY
WGN-TV 1st Noon to 3:00 P.M.....37.8%
WGN-TV 1st 10 P.M. to Midnight.....42.3
SATURDAY
WGN-TV 1st Sign-on to 6:00 P.M.....44.0
SUNDAY
WGN-TV 1st Sign-on to 6:00 P.M.....64.7
WGN-TV 1st 10 P.M. to Midnight.....41.5

3. TOP DAYTIME SHOW

The highest rated daytime program before 6:00 P.M.— Network or Local — WGN-TV's "Lunchtime Little Theatre"—
Average Quarter Hour Rating.....8.3
Average Quarter Hour Share.....63%

4. BASEBALL

SATURDAY
Average Quarter Hour Rating.....16.6
Average Quarter Hour Share.....79%
SUNDAY
Average Quarter Hour Rating.....20.9
Average Quarter Hour Share.....64%

5. TOP SYNDICATED SHOWS

12 out of the top 25 are on WGN-TV

This is why Top Drawer Advertisers use WGN-TV. Let our specialists fill you in on other important reasons why WGN-TV is Chicago's Best TV Buy!

WGN-TV-Channel 9-CHICAGO

JOHN WINGATE

NIGHT BEAT—11 P.M., Channel 5, WABD

NEWS EXTRA—6:15 P.M., WOR Radio

NEWS—7:20 P.M., WOR Radio

CONTROVERSY—8:35 P.M., WOR Radio

Management: ASHLEY-STEINER



ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK • DETROIT • DAYTON • WASHINGTON
SAN FRANCISCO • LOS ANGELES • HOLLYWOOD



MILTON BERLE

"MR. TELEVISION"



JACK LESCOULIE



★

FRAN CARLON

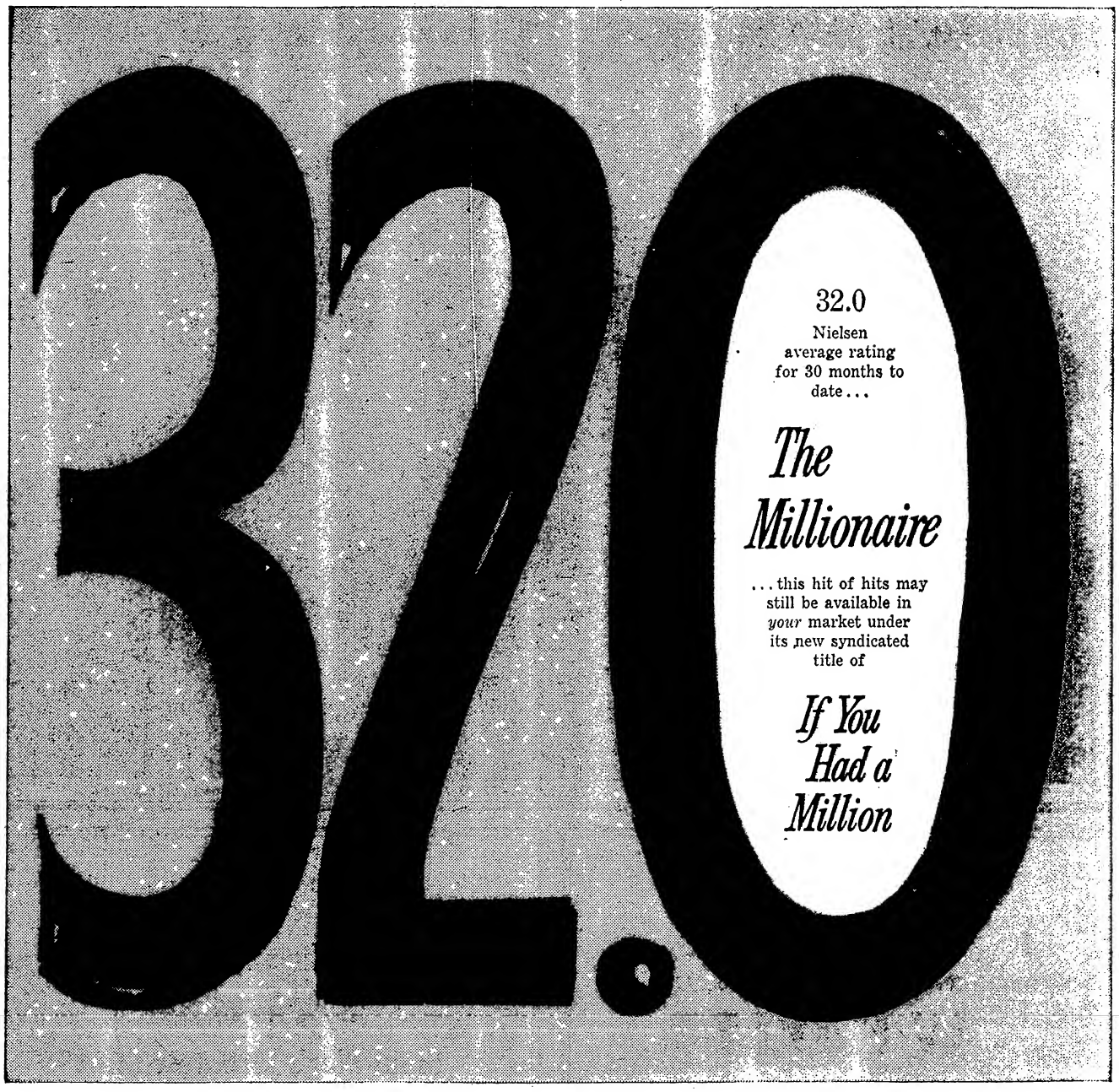
★

★

CASEY ALLEN

★





If You Had a Million

...has tripled its sponsor list in a few short weeks!...

is the only new syndicated availability with a rating record in the "golden 30's"...

has beaten its nearest competitor for 30 months on the network, with an average 33% bigger audience!...

in recently released Nielsen roundup for 1956, it ranked No. 1 among all dramatic series (as THE MILLIONAIRE)!

There is no mystery about why this program has been "top 10" for so long – Suppose someone handed *you* a million dollars!...

39 ultra-dramatic half hours on film immediately available thru your MCA TV Film Syndication representative

mca tv

598 Madison Avenue, New York 22, N. Y. (Plaza 9-7500)
and principal cities everywhere



Ed and Pegeen Fitzgerald . . . nightly from the Waldorf . . . 10:30 P.M. - 12:30 A.M. . . . WRCA . . . while Tex and Jinx vacation.

WHOM

is

FIRST IN NEW YORK'S

IMPORTANT SPANISH RADIO MARKET BECAUSE . . .

WHOM

is

FIRST IN AUDIENCE RATINGS*

and

FIRST IN MOST POPULAR PROGRAMS AND PERSONALITIES*

and

FIRST IN OUTSTANDING SPORTS COVERAGE

(now broadcasting Brooklyn Dodger games in Spanish)

and

FIRST IN SALES-PRODUCING MERCHANDISING SERVICES

(including our own highly-trained Spanish speaking field men plus a cooperative arrangement with the SPANISH GROCERS' ASSOCIATION of NEW YORK).

(* Source — Belden Audience Study)

FOR THE COMPLETE
SPANISH MARKET STORY
CALL OR WRITE

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136 West 52nd Street New York 19, N. Y.

Circle 6-3900

"Outstanding Performance By One of the Steel Pier's Greatest Stars"

George Hamid, Sr.



Thank you, Mr. Hamid, for my Sixth Appearance in Atlantic City.

Lanny Ross

WCBS Radio
Daily, 4:05 to 5 P.M.

GENERAL ARTISTS CORP.

AN AMERICAN INSTITUTION GOES INTERNATIONAL

in MEXICO

GOODYEAR-OXO
and
RALEIGH CIGARETTES
After 26 Successful Weeks
RE-SIGN
on RADIO Sunday Night, 5:45 to 6:45
on TV Saturday Night, 8 to 9

THE ORIGINAL AMATEUR HOUR de MEXICO
with
Don Luis Cervantes

in U.S.A.

THE ORIGINAL AMATEUR HOUR
with
TED MACK
is back on
NBC
Mondays, 10 P.M.
for
HAZEL BISHOP

There will be
ORIGINAL AMATEUR HOURS ALL OVER THE WORLD—SOON!
with Winners Getting Free Trips to New York to Appear on the
BIG SHOW!

A Real INTERNATIONAL EFFORT To Let 'PEOPLE MEET PEOPLE'

Bob Hope

NORMAN FELTON

Producer - Director

GOODMAN
ACE



BY APPOINTMENT
PURVEYORS OF FINE MUSIC
TO
HIS MAJESTY, THE LISTENER

WPAT!

AM and FM
"the gaslight station"
New York • New Jersey
93 on both dials

CORONET PRODUCTIONS

BERNIE WAYNE

Composer - Musical Director

Musical Conductor for ABC-Paramount Records

IN PREPARATION

Score for Buick's 1957 Industrial Show, September 9

also

Broadway Musical, "Cyrano de Bergerac"
December 15

For Records
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598 Madison Ave.
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For Television and Legit
DR. EDMUND PAUKER
1639 B'way
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LEE COOLEY

FRANK COOPER ASSOCIATES

(1874-1957)

now, as then, our watchword—

EFFORT!



Frank Cooper and Associates closing a deal.

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SY FISCHER — BILL COOPER
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SONNY SHAMBERG

THE DANNY THOMAS SHOW

FIFTH YEAR ON TELEVISION

Produced by
MARTERTO ENTERPRISES, INC.

CBS-TV
STARTING IN OCTOBER

MAX LIEBMAN PRODUCTIONS, Inc.

WLIB IS FIRST AGAIN



FIRST
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WLIB
1190 ON YOUR DIAL
HARLEM RADIO CENTER
2090 Seventh Avenue, New York 27
MOnument 6-1800

Always the HIGH NOTE of

TELEVISION—RADIO—NIGHTCLUBS—HOTELS—RECORDS



GUY LOMBARDO

And His ROYAL CANADIANS

Second Straight Year Among the TOP TEN
Rated in TV Markets from Coast to Coast

"The GUY LOMBARDO Show"
(Distributed by MCA TV Ltd.)

Opening SEPTEMBER 17th (4 Weeks)
DESERT INN, Las Vegas

Returning in the Fall:
HOTEL ROOSEVELT, New York

Currently at
JONES BEACH, L. I., N. Y.
"SHOW BOAT"
A Musical Extravaganza

Produced by
GUY LOMBARDO

Current
BEST SELLING ALBUM *Releases:*
"YOUR GUY LOMBARDO MEDLEY"
"GUY LOMBARDO IN HI-FI"
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Capitol CLASSICS

Direction MCA *Publicity*, DAVID O. ALBER ASSOCIATES; Gene Shefrin

Nice To Be Included

HAL MARCH

It's Been a
GREAT
SECOND YEAR

THANKS

Again to Everybody
Who Helped
Make It Possible

PHIL SILVERS

BILL HOBIN

Director

"YOUR HIT PARADE"

Starting New Season in September

WCAU-TV means PHILADELPHIA salesmanship



Fastest moving iron in Philadelphia today is the new Mary Proctor Steam and Dry Iron. It climbed to top spot when Proctor Electric Company picked WCAU-TV to launch its new Mrs. America Model. In the test campaign WCAU-TV was the only station used. Sales were twice as high as Proctor's optimistic estimates.

Local sales successes encouraged Proctor to go national with the same type of TV campaign. How did it happen? WCAU-TV gave Proctor full 35-county coverage of the Greater Philadelphia Market, and an audience already tuned in, thanks to programming leadership and the high-rated adjacencies to the Proctor spots. And WCAU-TV effectively merchandised the Proctor advertising. That's what's behind WCAU-TV salesmanship. Can we put some of it behind your product?

WCAU-TV *Philadelphia*

The Philadelphia Bulletin Television station. Represented by CBS-TV Spot Sales. Philadelphia's most popular station. Ask ARB. Ask Telepulse. Ask Philadelphians.

Also CBS for Northeast Pennsylvania **WDAU-TV** *Scranton*

JACK BARRY
DAN ENRIGHT

667 MADISON AVENUE • NEW YORK 21, N. Y.

FRED COE

NIELSEN, TRENDEX and ARB All Agree

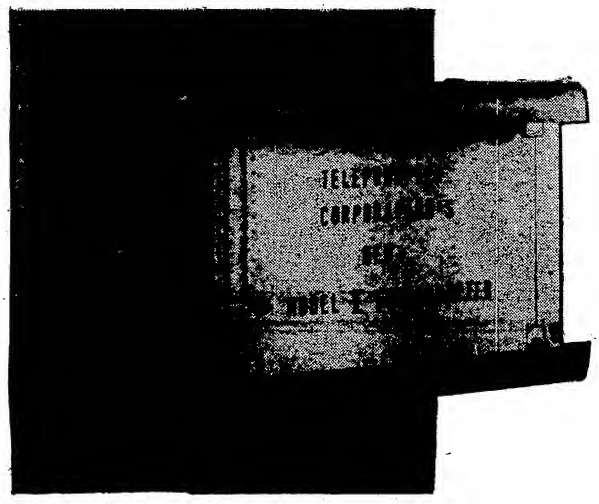
"NAME THAT TUNE"

is the Highest Rated Half Hour Show

Monday thru Friday, 7:30 to 8 P.M.*

* June 3rd to June 7th

IN TV, WORDS AND PICTURES GO TOGETHER!



TELEPROMPTER®...

words to the wise are on the all new Model V TelePrompTer

1. **NEW "EYE-LET" SYNCHRONIZATION**... No moving parts... quiet operation... quick changes... easy loading.
2. **NEW MASTER CONTROL**... Professionally rack mounted, easy set-up ... greater operational freedom... compact and portable.
3. **NEW MULTI-CONTROL SYSTEMS**...
   DUAL HAND CONTROL... Two separate hand controls with master and slave operation permits unlimited opportunities.
   FOOT PEDAL... Ideal when hand motion is indispensable.
   WIRELESS... permits operator complete freedom to roam at will.
4. **NEW MOD V TELLENS ADAPTER**... New lightweight collapsible construction allows quick mount for easy "into-the-lens" prompting technique.

ADVERTISERS PREFER TELEPROMPTER STATIONS
Now more than 120 TV stations feature TelePrompTer service as basic production facilities and advertiser service.

...and in rear screen...a

TELEPRO 6000

picture is worth 10,000 words!

Never before such outstanding performances! More than 6000 lumens of light from a standard 3000 watt bulb!

1. **BRIGHTER LIGHT**... over 6000 lumens of light! The kind of light rear screen projection engineers have tried for years to perfect!
2. **DEFINITION**... efficient light distribution and sharp focus right to the edges!
3. **RAPID SLIDE CHANGER**... changes 62 slides in 60 seconds! Never before such production possibilities!
4. **REMOTE CONTROL**... complete picture control from every vantage point in studio or control room!
5. **PRODUCTION OPPORTUNITIES**... TelePro 6000's remote control-rapid slide sequence adds new creative dimensions to rear screen projection.
6. **ON-THE-SPOT-SLIDES**... from camera to screen in 4 minutes! The only professional rear screen projector on the market that utilizes Polaroid Land camera's 3¼" x 4" plastic mounted on-the-spot transparencies!



Actual demonstration at NARTB Convention, 1957

New TelePrompTer Mod V and Telepro 6000 AVAILABLE IMMEDIATELY to the television and film industry.



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311 West 43rd St., New York 36, N. Y. • JUdson 2-3800

DON REDELL, *Network TV and film Sales Mgr.*

NEW YORK • LOS ANGELES • CHICAGO • WASHINGTON, D. C.
DETROIT • MIAMI • PHILADELPHIA • TORONTO • LONDON

CLARKE JONES

JOHN CANNON

announcer



"I've Got a Secret"
"Navy Log"
"Lone Ranger"
"Charlie Farrell Show"
"Waterfront"
"Person to Person"
"Our Miss Brooks"
"Shell Local News"
"Lassie"

● *Radio Registry*°

Carol Irwin

Producer

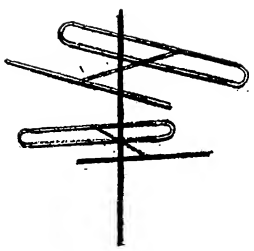
George Schaefer

Producer-Director

Hallmark Hall of Fame
NBC-TV

GOODSON TODMAN

PRODUCTIONS



CREATIVE PROGRAMMING

41 East 57 Street • New York 22, N. Y. • Plaza 1-0600

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1957-58

JOHNSON'S WAX PET MILK

Another writing "first"

THE EDGE OF NIGHT

Created by Irving Vendig

Written by

CARL BIXBY

"By a Damsite", Southport, Conn.
Telephone: Clearwater 9-3275

JEROME SHAW

DIRECTOR

"THE BIG RECORD"

Starting in September
CBS-TV

PHIL LEVENS

DIRECTOR

"Dollar a Second"
NBC-TV

CHRIS SCHENKEL

Sportscaster

ALgonquin 4-7981



this is ***RALPH EDWARDS***

these are ***RALPH EDWARDS'*** **TV** ***SHOWS***

"THIS IS YOUR LIFE"

"I COULD BE YOU"

"TRUTH OR CONSEQUENCES"

"END OF THE RAINBOW"
"BONANZA"
"PLACE THE FACE"
"FUNNYBONERS"
"FORTUNE UNLIMITED"



HARRY WISMER

GENERAL TELERADIO R.K.O.

RADIO: "GENERAL SPORTS TIME" (MBS) Sponsored by General Tire & Rubber Co.

"BETHLEHEM SPORTS TIME" Sponsored by Bethlehem Steel Co.

TV: "SPORTS NEWS OF THE WEEK" Syndicated by the United Press

RADIO: "General Sports Time", Mutual Broadcasting System

AMERICA'S TOP SPORTING EVENTS AND PERSONALITIES
Sponsored by U.S. Air Force

Newsreels, Sportsreels and Short Subjects for RKO

Broadcasting Major Sporting Events and Special Events Over the Mutual Broadcasting System



Jan Miner O'Sullivan and Terry O'Sullivan

Thank you, Jan and Terry

for the wonderful way you've been putting over our new Wesson Oil Story

on NBC-TV
Caesar's Hour
Matinee Theatre
Comedy Time

CBS-TV
The Bob Crosby Show
Valiant Lady
Cosmopolitan Hotel

You are our favorite acting couple

FITZGERALD ADVERTISING AGENCY Inc.
NEW ORLEANS, LOUISIANA

* **Have You Seen MAY-JUNE PULSE?**

TOPS in MUSIC
TOPS in SPORTS
TOPS in NEWS

and *now* . . . a NEW

TOP Merchandising Plan

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KDAY

So. Cal.'s Most Talked About Independent Radio Station

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on the Los Angeles Dial

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Phone: HOllywood 1-9981

George A. Baron
Exec Vice Pres. & Gen. Mgr.

Entertainment Productions, Incorporated

epi

$64,000 Question
Giant Step
$64,000 Challenge
Conversation
Of Many Things
Down You Go
Quiz Kids
Stop The Music

IN PRODUCTION: What's The Use Top Bonanza Double Check



HARRY FLEISCHMAN, *President* **STEVEN CARLIN,** *Executive Producer*

575 Madison Avenue, New York 22, N. Y., PLaza 9-3700



GALEN DRAKE

CBS



BRYNA RAEBURN

RADIO REGISTRY
MU 8-5600

HERB SANFORD

PRODUCER

GARRY MOORE SHOW

CBS-TV

SPECIALIZING
IN INSURANCE PROBLEMS OF THE ENTERTAINMENT PROFESSION
Estates — Annuities — Accident & Health — Life
LAURANCE WINKLER
50 East 42nd St., New York 17, N. Y. MU 2-0132

DICK SCHNEIDER

Director of

"WIDE WIDE WORLD"

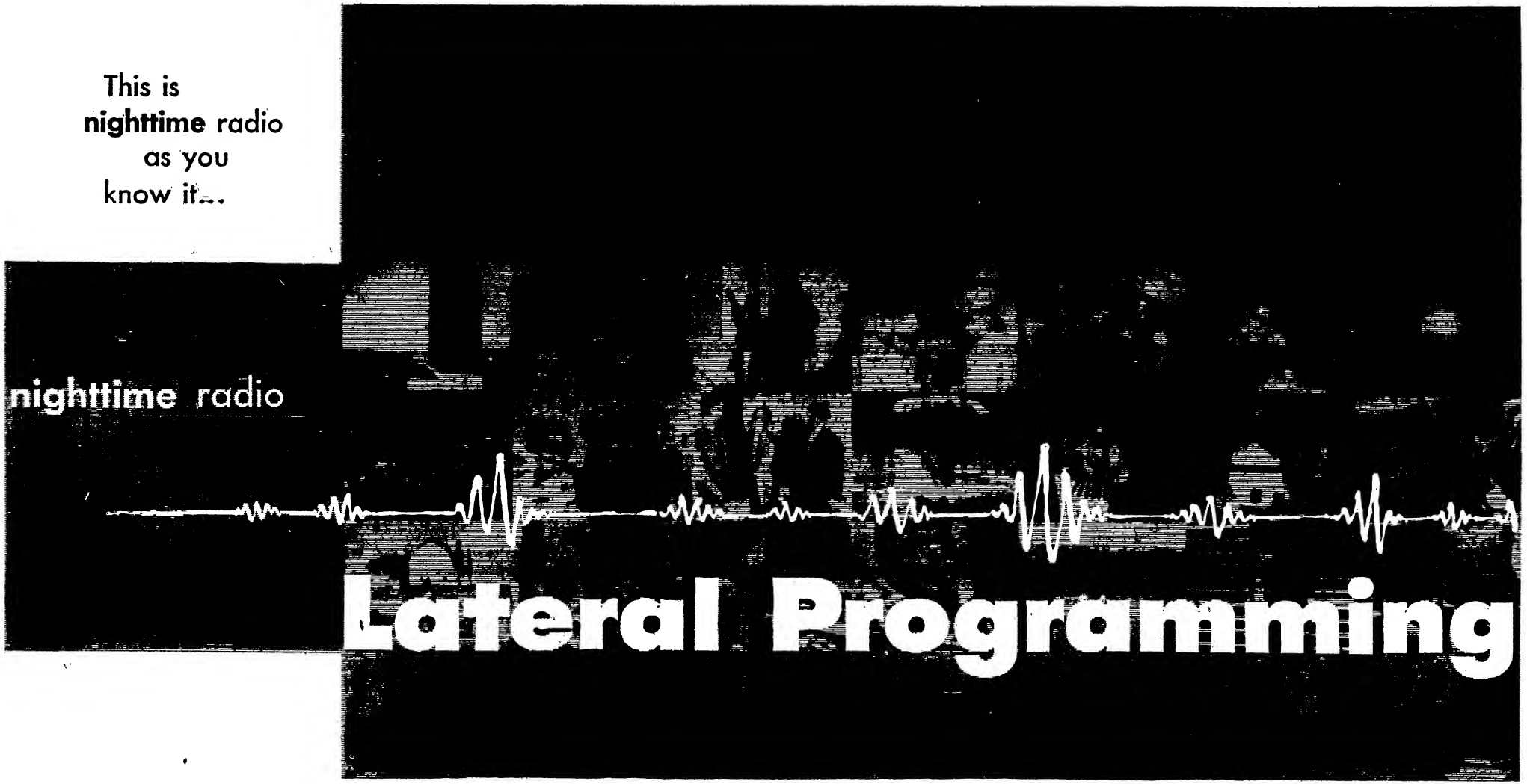
NBC Television

Directed By:

PERRY LAFFERTY

This Past Season	This Summer	This Fall
"ROBERT MONTGOMERY PRESENTS"	"STUDIO ONE"	"THE GAY FELONS"
"NAME THAT TUNE"	"NAME THAT TUNE"	(Broadway Opening About Nov. 1st)

This is
nighttime radio
as you
know it...



Here, at last, is a brand new approach for reaching and selling nighttime radio audiences . . . a revolutionary concept of what nighttime radio should, and can, be when programmed with imagination. We call it "Program PM."

"Program PM" gives listeners an exciting, new kind of entertainment. It takes them Behind The Scenes . . . tells them the Inside Story of the world around them . . . in music, sports, theatre, news, politics. You name it; Lateral Programming has it!

Lateral Programming is the greatest upgrading in radio formats in years, and it's planned to give plenty of selling impact to your product message. Let the *sound* difference in nighttime radio make a *sound* difference in your sales figures. "Bink" Dannenbaum, WBC V-P for Sales, or your PGW "Colonel" can tell you all about Lateral Programming and "Program PM."

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO
BOSTON, WBZ-WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX

TELEVISION
BOSTON, WBZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.



JIMMIE DODD

Now Filming 3rd Year

WALT DISNEY'S

"Mickey Mouse Club"

Featured on
DISNEYLAND RECORDS
Soon to Be Released
"HE WAS THERE"

Exclusive Contract
WALT DISNEY PRODUCTIONS



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month

99,430 more homes per week

101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost $4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

PETER ARNELL

CREATOR AND PRODUCER
of
TELEVISION PROGRAMS

Exclusive Management
ASHLEY-STEINER, INC.

Press Representative
SOLTERS, O'ROURKE & SABINSON



★JOE GIVEN★

TELEVISION and RADIO for:

Ted Bates
Batten, Barton, Durstine and Osborne
Benton and Bowles
Campbell-Ewald
Compton
William Esty
Grey Advertising
Kenyon and Eckhardt
MacManus, John and Adams
McCann-Erickson
Morse International
Ruthrauff and Ryan
Sullivan, Stauffer, Colwell and Bayles
J. Walter Thompson
Erwin Wasey

Morning Newscasts WNEW

Lowell Thomas Broadcasts for DELCO . . . CBS Radio

Personal Management: **ROBERT COE**
144 West 57th Street, New York City

REHEARSAL FACILITIES IN LEADING HOTEL

Hotel Victoria, 7th Avenue at 51st Street, has made available their Rendezvous Room — 26 ft. wide, 72 ft. long and 17 ft. high.

Excellent location and top facilities make it especially suitable for all types of rehearsals; TV, legit, etc.

For further information call:
Mr. John C. Newton, Jr., Gen. Mgr.
HOTEL VICTORIA Circle 7-7800



Mgt.: William Morris Agency



EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL. 7-5800



NBC

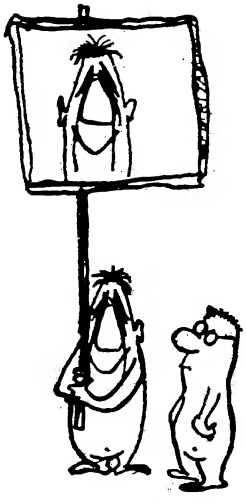
Barry Shear

PRODUCER-DIRECTOR

Representation MCA DICK RUBIN


R.R.T.Souché

Keeshan Miller



It's me.

Hal Gardner

TEX ANTOINE

and UNCLE WETHBEE

Together in Weather for 8 Years

11:10 PM

WRCA-TV

Monday thru Friday

Brought to you by

CON-EDISON

AND

OLOGY ENDEAVORS, Inc.

All these Notes with Warrants attached having been sold, this announcement in so far as it relates to such securities appears as a matter of record only. The offering of the Common Stock is made only by the Prospectus.

NEW ISSUES

NTA

National Telefilm Associates, Inc.

$5,000,000

6% Sinking Fund Subordinated Notes, due June 15, 1962

With Common Stock Purchase Warrants

350,000 Shares

Common Stock

Price $7.75 per share

The Prospectus may be obtained in any State in which this announcement is circulated from such of the Underwriters as may legally offer the securities in such State

Cruttenden, Podesta & Co. — Chicago

Cantor, Fitzgerald & Co., Inc. — Beverly Hills

Westheimer & Company — Cincinnati

Ira Haupt & Co. — New York

Smith Hague & Company — Detroit

July 10, 1957



NOW IN NEW YORK!

ROBSON TRAVEL

Arthur Robson (U.S.A.) Ltd.

Renowned for its "PERSONALIZED SERVICE" to the entertainment world.

Air, sea and rail reservations—Cruise BOOKINGS. All types of foreign and domestic travel catered to.

ARTHUR E. ROBSON, Pres. (London & N. Y.)
NORMAN HARRINGTON, Director (London)
DON MALONE, Gen. Mgr. (New York)

Offices and corresponding Agents throughout the world.

FIFTH AVENUE AT 55th ST. • GOTHAM HOTEL • N. Y. C. 19
JUDSON 2-9240 CABLES: ROBTRAVLIN, NEWYORK

PENTHOUSE

atop 14-story office building at
157 WEST 57th ST.
Opposite Carnegie Hall,
at all transit lines.
1500 sq. ft. office space plus
1500 sq. ft. of Terraces
Superintendent on Premises
or Miss Grand,
TR 9-2000

FARBER-WITTMAN, INC.
165 E. 72 St., N. Y. 21, N. Y.



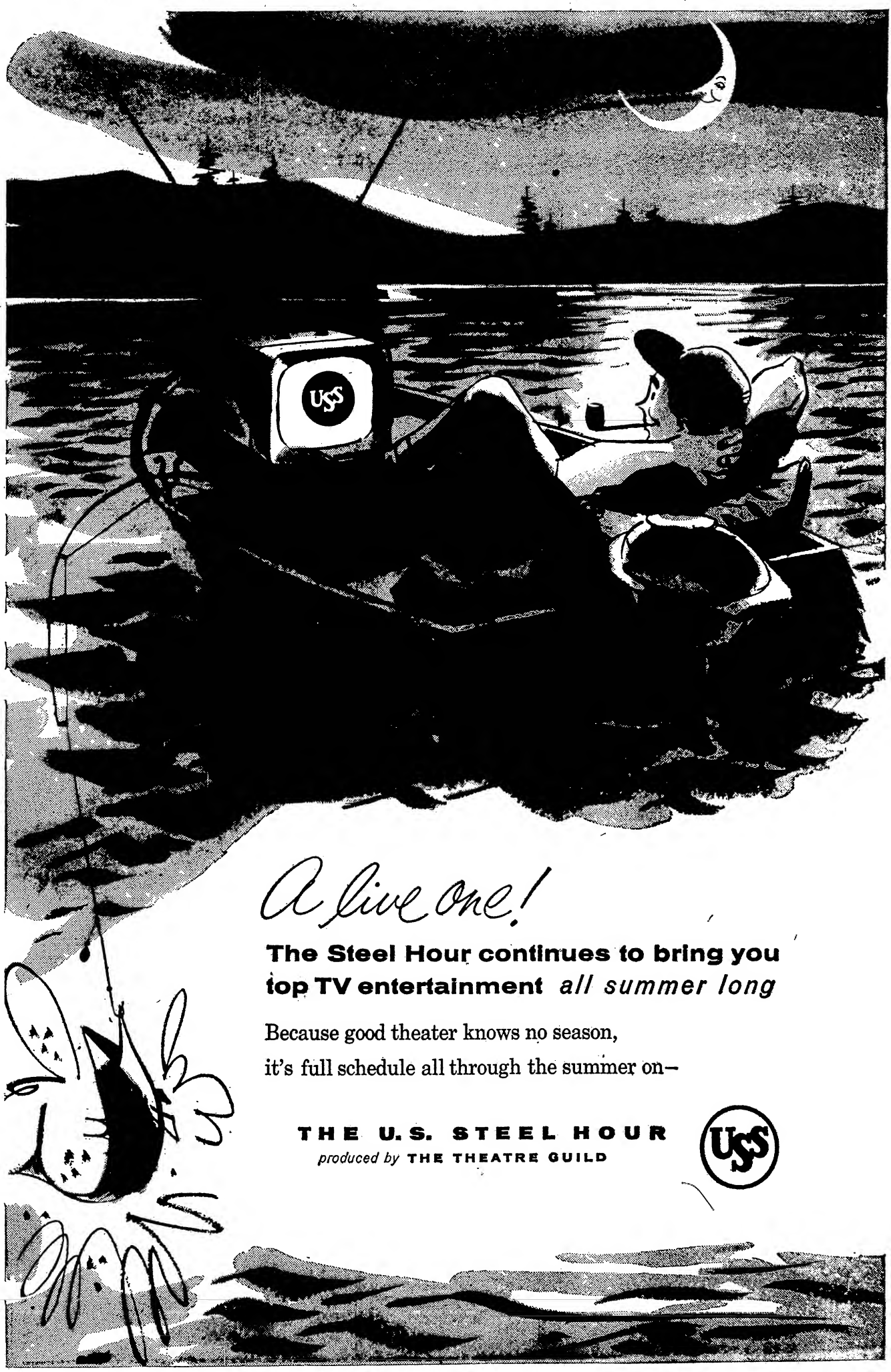
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FRED PARSONS

TV COMMERCIALS ON:

Tic Tac Dough
Bob Crosby
Roy Rogers
Beat the Clock
Alfred Hitchcock Presents

Personal Management: ROBERT COE
144 West 57th Street, New York City



A live one!

The Steel Hour continues to bring you top TV entertainment *all summer long*

Because good theater knows no season,
it's full schedule all through the summer on—

THE U.S. STEEL HOUR
produced by **THE THEATRE GUILD**

USS



★
★
★
★

JESSICA JONES

MOTION PICTURES:

"Forever Female" for Paramount
"Pffttt" for Columbia

OVER 200 LEADS IN TV AND TV FILMS
Including
"The Phil Silvers' Show"
"Racket Squad"
"Public Defender"
"Rocky Jones, Space Ranger" (Series)

FILM COMMERCIALS FOR TV:
Du Pont Plastics and Paint
Energine
G.E. TV Sets
One a Day Vitamins
Post 10 Cereals
Tide

NARRATION FOR INDUSTRIAL SHOWS:
Bendix Washing Machines
Du Pont Plastics
Mercury Automobiles

Personal Management: ROBERT COE
144 West 57th Street, New York City

Elliot Silverstein

Director

U.S. STEEL HOUR

WWRL

NEW YORK'S FIRST STATION FOR THE NEGRO MARKET

FIRST IN
- AUDIENCE
- PROGRAMS
- MERCHANDISING

NEW YORK'S TOP
- DISC JOCKIES
- NEWSCASTS
- SPECAL EVENTS

To Sell New York's 1,100,000 Negroes
Call • Write
Sales Dept.

WWRL
41-30 58th St.
Woodside, L. I.
DEfender 5-1600

Local 802

American Federation of Musicians salutes the Artists, Producers, Agencies and Sponsors for Continuing live music programming and looks forward to helping you celebrate another year.

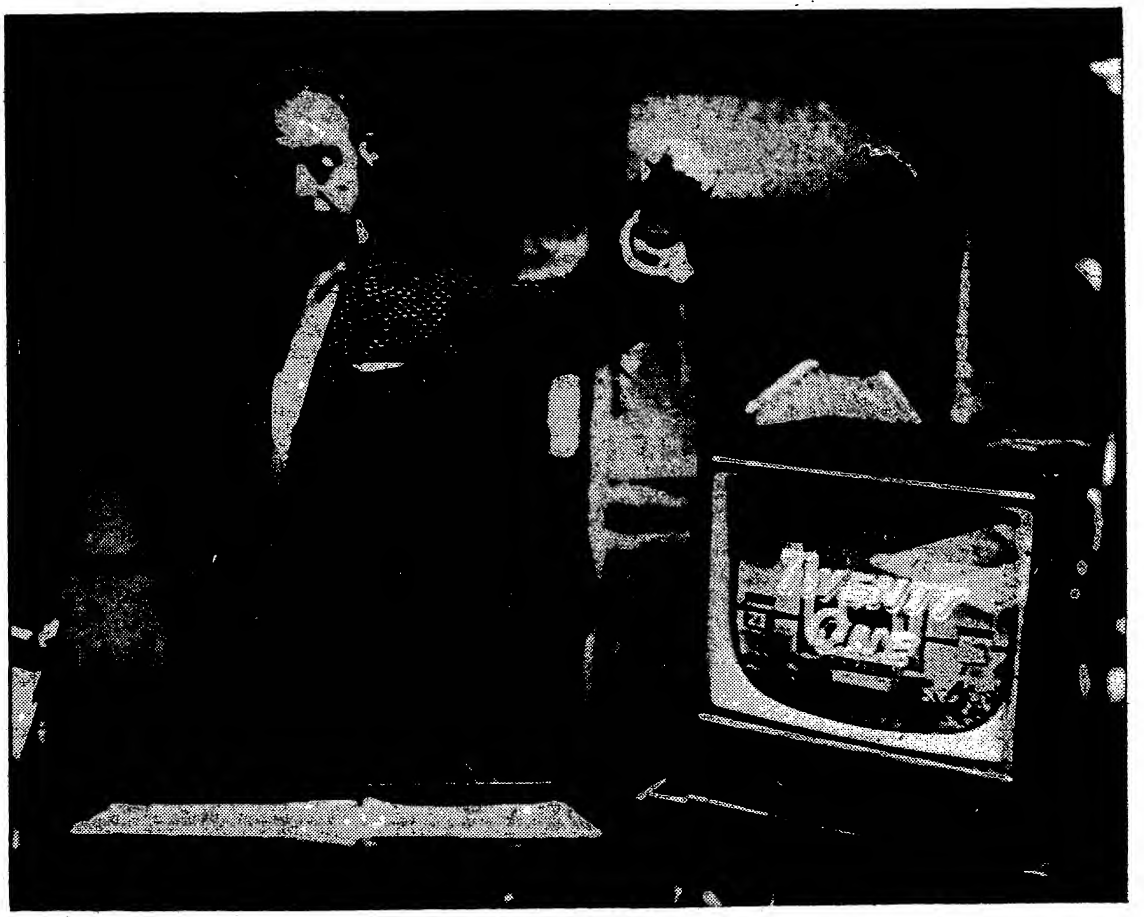
Local 802, A. F. of M.
AL MANUTI, *President*
AL KNOPF, *Vice-President*
ALDO RICCI, *Secretary*
HY JAFFE, *Treasurer*

Dee Engelbach

CORT STEEN

Director

VOICE OF FIRESTONE
ABC-TV



Paul Taubman

MUSICAL DIRECTOR

"TWENTY ONE"
NBC-TV

"HIGH LOW"
NBC-TV

"TIC TAC DOUGH"
NBC-TV

"BRIDE AND GROOM"
NBC-TV

"EDGE OF NIGHT"
CBS-TV

Composer and Musical Director for Films on

"CAPTAIN KANGAROO"
CBS-TV

PAUL TAUBMAN'S
Penthouse club
30 Central Park South
NEW YORK CITY

Contact Thru: RADIO REGISTRY
JUdson 2-8800

Public Relations:
TED HUDES

ARTHUR PENN

DIRECTOR

"PLAYHOUSE 90"

PETER BIRCH

Director — Choreographer

CBS-TV

"CAPTAIN KANGAROO"

CARL FISCHER CONCERT HALL

AIR CONDITIONED

Ideal for:

- TV REHEARSALS
- OFF-BROADWAY
- RECORDINGS
- READINGS
- FILMS

Convenient Location
Removable Seating
Reasonable Rates



CARL FISCHER, Inc.
165 West 57th Street N.Y.C.
Plaza 7-2027

58th STREET
(OFF SUTTON PLACE)

Garden Apartment. 3 Rooms. Exceptional layout. Sell complete modern furnishings. Available immediately.

$245 Month. By Appointment.
PLaza 3-5798

Gal Friday for TV or Picture Exec.

DYNAMIC HARD WORKER WHO CAN TAKE A HEAVY LOAD OFF AN EXECUTIVE'S SHOULDERS

HAVE WIDE EXPERIENCE IN TELEVISION, MOTION PICTURES AND LEGIT. AS WELL AS WIDE ACQUAINTANCE WITH JUST ABOUT EVERYBODY IN THE FIELD. THOROUGHLY VERSED IN BUSINESS ASPECTS, INCLUDING BUDGETS, COST CONTROL, ETC. HAVE TRAVELED WITH SHOWS EXTENSIVELY HERE AND ABROAD. NEED ME?

Write Box V 7, VARIETY, 154 W. 46th St., New York 36, N. Y.

NBC-TV Daytime

Continued from page 27

the 2:30 to 5:30 average show a 7.1 to 6.1 edge for NBC on the Nielsens and a 7.7 to 6.1 on the ARB charts.

According to the Nielsen data, NBC enjoys a 7.1 to 6.4 advantage for the combined 11-1 and 2:30-5:30 periods, wtih NBC's ratings up 65% for the periods over last June and CBS down 14% in those times from last June. NBC's morning increase is especially sharp, with the 11 to 1 average jumping 170% over those of June of last year, contrasted with a 20% CBS decline.

On a show-by-show breakdown, NBC loses in only two half-hour and one quarter-hour time periods other than in the 10-11 period, where Columbia's Garry Moore and Arthur Godfrey administer a terrific shellacking to "Home" (though "Price Is Right" at 11 tops Godfrey & Moore by a 7.0 to 5.0 score). The three periods where NBC loses are 12:30 to 1, where "Search for Tomorrow" and "Guiding Light" average a 9.3 vs. 6.8 for "It Could Be You"; the 2:30-3 slot where "Houseparty" tops Tennessee Ernie by 6.2 to 5.8; and the 4:45 to 5 spot, where the second half of "Edge of Night" tops "Modern Romances" by 7.3 to 6.5.

Otherwise, it's NBC all the way in daytime, with the 11-1 and 2:30-5:30 lead over CBS of 11% the widest margin enjoyed by NBC since 1953. As for the 11-1 period lead, it's the first time NBC has ever topped CBS in that period.

Station Sales

Continued from page 29

to the Senate Interstate Commerce Committee by the Federal Communications Commission. This data revealed that 618 radio stations, or about one-fifth of the total, were owned by 155 multiple holders as of last January 1. Similarly, as of last winter, 81 companies owned (or held substantial interests in) 203 tv stations or about 43% of the total number of facilities.

A study made by the FCC's Network Study Committee showed that as of last November there were 11 multiple owners whose tv stations covered at least 1% of the nation's population. Stations owned by NBC (excluding Hartford, Conn.) embraced nearly 20% of the population. The CBS o and o's (excluding St. Louis) covered 16.4%. Those owned by ABC encompassed approximately 19%. The RKO Teleradio stations covered 14%. The Storer stations (before acquisition of Philadelphia) reached 5.2%. The Westinghouse stations (before purchase of WAAM-TV in Baltimore) embraced 5.5%.

Dallas—Larry Monroe has been named program director for KLIF here after an absence of a year and a half from the station during which time he served in a similar capacity with WNOE, New Orleans.

Bakers' Dough

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Presents Stage 7 Theatre," "Count of Monte Cristo" and "Susie."

While bakeries moved up the ladder for the first six-month period of 1957, the automotive category dropped from third place for the latter half-year period in '56 to sixth place in '57.

Here's a rundown of the categories and their percentage of TPA sales:

Ranking first for the first-half of '57 was food products, accounting for 22.4% of TPS sales, slightly ahead of last year; breweries, ticking off 18.5% of TPA sales, a gain of 3.5%; bakeries, accounting for 13.0%, a gain of 4%, dairies, 10.5%, about same as last year, retail stores and supermarkets, 10.7%, a gain of 1.7%; automotive, 8.0%, a loss of 4%, banks-financial 6.1%, a gain of 1.1%, all others accounting for 10.8%, a loss of 7.2% as compared to a year ago.

WGN

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rated even "Mickey Mouse Club" and "Susie." It is by the way, one of several WGN-TV shows Pat Weaver is considering for his Propram Service network.

Station led all three other commercial Chicago stations in the time periods from noon to 3 p.m. and 10 p.m. through midnight, Monday through Friday; from sign-on to 6 p.m. Saturdays and Sundays; and from 10 p.m. to midnight on Sunday. NTA's new film network entry on Wednesday from 7:30 to 9:30 p.m. outclassed such competition as "Ford Theatre," "Kraft Television Theatre," and the Wednesday night fights.

National advertisers accounted for about 59% of the total for television in May, compared with 25% in January of 1956. Increase from the New York office in the first five months this year, compared with the same period last year, was 20.5%. In radio, billings from New York went up 37%.

Meanwhile, the other two stations—WBKB and ABC-TV o&o, and WNBQ, the local tv station, have been altering their programming in an attempt to perk up sales.

Louisville — Community Broadcasting Co., operators of WLAP, Lexington, will begin television airings on Channel 27, starting Sept. 1.

PAUL ROBERTS

CBS - RADIO



CARL KING

Mgt.: CARL EASTMAN, 80 Park Ave., New York City

NEWSMAKER PRODUCTIONS, INC.

7 WEST 66 ST.

NEW YORK

PROJECT #1

THE MIKE WALLACE INTERVIEW

ABC-TV

MIKE WALLACE **JERRY JOHNSON** **TED YATES, JR.**

Exclusive Management – **ASHLEY-STEINER, Inc.**

TV Reviews

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part, he did just that on the preem of this new series and it came off fine.

His easy and showmanly way hit with "Shooting High," "When Rock 'n' Roll Came To Trinidad," "Stay As Sweet As You Are" and on the piano "I Get A Kick Out Of You." Laine did okay, too, with his solo of "Without Him."

Bob Henry, producer-director, keeps everything working in comfortable order and Nelson Riddle and the Randy Van Horne Singers give Cole an able musical assist.

Show is slotted in the 10-to-10:30 p.m. slot until Sept. 17.

Gros.

SUMMERTIME
With Jack Kane and His Orch, Teddy King, The Playboys, Don Garrard, Evelyn Gould, Bill Walker, emcee
Producer: Norman Sedawie
Writer: Frank Peppiett
30 Min., Thurs., 9:30 p.m.
SUNBEAM
CBC-TV, from Toronto
(Vickers & Benson)

Kicking off a 13 weeks' summer stanza which get the full treatment over a 38-station tv network of the Canadian Broadcasting Corp., Jack Kane and his orch have a 30-minute segment that should gratify the viewers. Kane is generous in his step-out groups on strings or brass but the lad, himself, is the whole show on his clarinet and sax solos, from his opening swing arrangement of "Keep Your Sunny Side Up" to his "Summertime" signoff.

This would seem to be the musical replacement show Canadian listeners have been waiting for, and the new series indicates that Kane has been needed. Lad is terrific on clarinet and, if he's been influenced by Benny Goodman, he has a style of his own and is graceful in his tribute to Goodman. Kane also tosses a bow of appreciation to the late Jimmy Dorsey for the latter's recording of "So Rare," which Kane and his boys also play.

He is also arranger for Teddi King and Eydie Gorme; and, for his opener, had the tiny Miss King singing "Devil and the Deep Blue Sea" which Kane's orch and the singer have just recorded for RCA-Victor. Obviously taking a delight in her work, the vivacious, brunet Miss King, complete with Italian haircut and white evening gown, belts out the number in shout style for fine returns to Kane's backgrounding and then into "Three Blind Mice" for Kane's band imitations ranging from Kenton to Lombardo.

Don Garrard's "T'aint Necessarily So" was okay in dramatic baritone effects; with Evelyn Gould over nicely on her high soprano delivery of "Loverly?" from "My Fair Lady"; plus The Playboys (5) in their gymnastic "Lulu Is Back in Town"; but it's still Kane's show in his arrangement of Teddi King's tender warbling of Berlin's "Say It Isn't So."

Camera-angle shots to band's various sections were effective, with swing arrangements by Kane pointing up his clarinet work but he probably setting a record by naming nearly every sideman in his 26-piece band. He and the latter were fine in a hefty finish of "Bugle Rag," with new series off to a good start. *McStay.*

A.M. IN CHICAGO
With Paul Gray, others
Director: Dick Locke
Writer: Nadine Martin
55 Mins.; Mon.-Fri., 8 a.m.
PARTICIPATING
WBKB, Chicago

Devised by National Telefilms Associates and produced in collaboration with WBKB, "A.M." is a worthy experiment with film experts to find a use on tv for the vast miscellany of old theatrical short subjects. As it's done here, it's not unlike the ordinary disk jockey show on radio, with three-minute clips from the old Paramount library taking the place of records.

While the basic plan has possibilities, the shortcomings of this particular attempt are twofold: (1) it's doubtful that celluloid, but especially old celluloid, makes for appealing breakfastime fodder, and (2) there's not much rapport between the film fragments and interlacer Paul Gray. The first can be easily ameliorated by reslotting the show; the second perhaps could gain from a general loosening of the format. Gray, a nitery comic of redoubtable ad libbing ability who evidently has never done an emcee chore on television before, follows a script and a rigid timetable, which seems to put him ill at ease. Effects are that the film is inserted instead of integrated, and the comic's strained-for ad libs, being hurried, show a dull edge.

As for the film abstracts, they break down into those that have entertainment value, curiosity value, or neither. Show caught (5) used nine clips, none of which could be considered ideal morning fare. On the entertaining side was a song and terp episode of Sammy Davis Jr., a Betty Boop cartoon, and an oldie of Ruth Etting singing "Whoopie." Curiosity entries were an elephant hunt, an excerpt from a Ted Husing film on diving, and a couple incidents from a Ken Carpenter "Unusual Occupations" short. A doctor's report on dicting and a couple travelogs with pop recordings as background were merely chaff.

Between films, Gray dispenses news, weather reports, the time, an interview, and a handful of non sequitors. In general, the show needs a more relaxed pace and a more casual incorporating of film.

Les.

Radio Followup

Ed & Pegeen Fitzgerald

Tex McCrary has his bias. He was forced off WRCA in 1952 for his zealous support of Eisenhower. But as a radio reporter, McCrary always plays it straight when he's asking questions, particularly on politics and keeps himself out of it as much as possible. But Ed Fitzgerald, who along with wife Pegeen is spelling Tex & Jinx through Aug. 2, injects his opinions and himself into the sessions on the WRCA latenight show far too much to be a fair or accurate reporter. But the FitzG's are hep, scintillating folk who more than compensate for hubby Ed's journalistic memoirbilia with the bright riposter and a long memory, which Monday (8), the first night the replacements took over, carried the veteran Ed back to the days he was a child performer in 1909.

Pegeen Fitzgerald picked up an overseas telephone the afternoon of the first broadcast and spoke to France's one-man Chamber of Commerce, Maurice Chevalier, who sounded as though he was right there, talking through the bedroom door. The two-way session, taped for airtime after 10:30 p.m., was appropriate to WRCA's French Travalcade Week promotion, and the Chevalier gave out with the splendors of Bastille Day ("Dance, drink and love in the streets") with very little prompting from Mrs. Fitzgerald. He mentioned expectantly the ball at the Left Bank's Tour D'Argent which will be attended by Marlon Brando, Kirk Douglas, Dean Martin and their French counterparts in the sphere of entertainment, and figured it'll be a real blowout. Chevalier's appreciation of Paris seemed mostly nocturnal, but he did get in a passing plug for the "big parade on the Champs Elysees."

This 15-minutes of business on the transatlantic phone, coupled with a smart piece of lengthy dialog with the charming new French Consul in New York, Jacques Bayens, was quite sufficient in pushing Gallic tourism. At the same time, the questions Ed asked Bayens about the Algerian situation were so loaded (anti-Algerian) that it seemed the diplomat spent as much time tempering the radio quizzer's questions as he did answering them. Fitzgerald is more than entitled to his own editorial opinions, even on the air, but to stack the cards in his quizzing, both in words and intonations, is not fair to anyone. *Art.*

Irving Kahn

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therefore, that we must have not only topnotch facilities but topnotch talent as well.

Gotta Have Experts

Thus you will find on our staff today such experts as Bill Rosensohn, former executive vice president of Sheraton Closed Circuit; Bill Vallee, former director of television operations at Benton & Bowles and Bob Doyle, who produced many of President Eisenhower's programs when he was with NBC and was the pool producer for both political conventions in 1952 and 1956.

Our technical staff, headed by H. J. Schlafly, Jr., who supervised the nation's first closed-circuit showing (the Louis-Conn fight) and wrote the specifications used for gear employed on that pioneer effort, has been expanded to meet the growing demands of this new undertaking.

TelePrompTer, after careful consideration of the equipment available, ordered and is now employing GPL portable projectors in all of its showings—projectors that throw the largest, clearest picture available in the portable field.

Our Group Communications Division thus far has sold and serviced nine closed-circuit showings for industry, presently has seven more scheduled and anticipates that its gross business in this area alone will run to $1,000,000 in the calendar year 1957.

The entrance of the company into closed circuit was a natural sequel to our activities in other areas of communications—through the development of TelePrompTer service for television stations for motion pictures; through the "packaging" of services and facilities for meetings large and small, employing our own special lighting, staging and production effects in combinations through TeleMation.

Western Union is playing a major role in our new and rapidly expanding closed-circuit television operation. The telegraph's company's entry into this most modern form of rapid communications for business and industry stems from its substantial stock interest in TelePrompTer. Western Union's most significant role in closed-circuit television will be the provision of a service that has been lacking in the field. WU representatives throughout the country will provide on-the-spot liaison between TelePrompTer, meeting sponsors, technical personnel and others to assure proper coordination and supervision of all closed-circuit telecasts.

Thus we believe that group communications will surge ahead rapidly in the future and that, by 1958, 50 to 75 city hookups involving numerous representatives of the industrial community will be commonplace.

The medium already has established its place as a public relations, stockholder relations and selling instrument in the field of communication.

NBC AM Coin

Continued from page 29

chain breaks a week for 20 weeks; Sterling Drug for 99 one-minute participations in "Bandstand" and "Five Star Matinee" over a 13-week period; Ruberoid Co., for 10 five-minute "Monitor" capsules a week for six weeks; Pan-American Coffee Bureau for 10 participations a week in daytime for eight weeks; Black & Decker Mfg. for a two-week pre-Christmas saturation campaign comprising 20 30-second spots a week; General Motors truck division for three participations a week in "News of the World" for four weeks; Gillette for the All-Star Game; Rexall Drug, for the "Pinnochio" simulcast; and Buick Motors, for the simulcast of the Patterson-Jackson heavyweight championship bout.

Renewals are from American Oil for its 10 five-minute segments per week for 52 weeks; Mutual of Omaha, for the Bob Considine stanza for 52 weeks; Evangelical Foundation for a 52-weeker on "Bible Study Hour" and R. J. Reynolds in a 13-week renewal on "Grand Ole Opry."

Station Reps

Continued from page 29

No selling between the hours of 6 to 9 a.m. and 4 to 6 p.m. by the network. He promised to keep the smallest unit of network sale at five minutes, in the hope, apparently of eliminating the frequently-expressed gripe that the webs, by selling radio participations, were nothing more than "glorified spot carriers."

Eastman also promised the reps that he'd avoid "negative selling," and stick only to live programming.

The network chief said that "all radio cannot be the top 40 and news," admitting the phrase was an oversimplification but further stating that for the reps and networks to get along the networks would have to supply programming markedly different from the indies.

"One of the ways in which we will be helping you as well as ourselves is through our thorough knowledge of the needs of stations. We are going to work very closely with our major affiliates to help them with their local programming," Eastman said.

"In this manner," he continued, "the network and local programming will work together to build larger listening audiences rather than work against each other as is often the case at present."

Eastman told reps that a "more realistic compensation from the network" will accrue to affiliates. He said this would be accomplished through a larger share of total network revenue and also through "better selling and the attainment of well-deserved higher rates."

NBC Radio Upswing

Continued from page 28

utes in July of 1956, a 17.8% increase.

One big difference for NBC was the sale of its package of 95 weekly five-minute Monday-Friday newscasts to Brown & Williamson and Bristol-Myers, with these alone accounting for seven hours and 55 minutes per week. Another has been the near-sellout situation on "Monitor," with a total of 101 five-minute news capsules and one-minute announcements per week on the show for a total of 8 hours and 25 minutes. These two alone combine for just about half of NBC's total sponsored hours, the others coming from program sales and from 30-second, six-second and other one-minute announcements in daytime and weekday nights.

NBC admits, of course, that the situation may reverse itself in the fall when the $5,500,000 gross Ford order takes effect at CBS, but as of now, at any rate, it's on Cloud Nine as regards its new prosperous look.

Beaumont, Tex.—Julius M. Gordon, prez of the Jefferson Amusement Co., is scheduled to become manager of KPAC-TV, which will serve the Beaumont-Port Arthur Area when the station goes on the air in September.

TV-Radio Production Centers

Continued from page 28

WBBM-TV starting Saturday (13), while latter vacations . . . **Jim Magee**, creative director for Fred Niles Productions, on Coast supervising soundtrack of animated films prepared at Niles' Hollywood division . . . General Rug bought one-minute spots for 52 weeks on **Jack Eigen's** WNBQ stanza, making it three-fifths sold as of the present . . . "Pee Wee King Show," which debuts Friday (12) on WBBM-TV, will use studio audience, first attempt, at this since the local CBS outlet took over the Arena . . . **Walter Daspit Jr.**, ex-Ruthrauff & Ryan, has taken post of business affairs manager of radio-tv at Needham, Louis & Brorby.

IN BOSTON . . .

WBZ-TV televised Fourth celeb from Wakefield where "Big Brother" **Bob Emery** show originated live on Wakefield Common and had cowboy personality **Rex Trailer** lead the parade which included other WBZ-TV personalities and tied up with stations' year 'round "Let Freedom Ring" project . . . **Fred B. Cole** originated his "Carnival of Music" on WHDH from the Newport Jazz Festival two days running and John McLellan, WHDH jazz authority, originated his "Top Shelf" jazz program from the festival grounds Saturday (6) . . . WHDH program director and newscaster **John Day** delivers the news for General Electric at a closed circuit tv show at the Sheraton Plaza tomorrow, Wed. (10), originating from Louisville, Ky. and introing a new line of home laundry and tv sets . . . **Charles Ashley**, WEEI's moderator of the "Q. 'n' A." on Sundays, starting new series on pros and cons of limited sales tax proposed for Mass Highlights of the WNAC and WNAC-TV "Family Night" at Pops were shown on film Sunday (7) and included was the welcome by **Phyl Doherty**, station's dir. of p.r. and advt., to the 2,325 guests present in Symphony Hall, and her presentation of **Ed Sullivan**, who flew in from Manhattan to attend the start of WNAC-TV's 10th year on the air

IN PHILADELPHIA . . .

Leslie Eustace, formerly "Betty Best" on Channel 10 (WCAU-TV), subbing for **Joan Crane** on Mr. and Mrs. Show. Latter takes maternity leave . . . Channel 6's **Chief Halftown** has formed his own record company, Seneca, and has recorded his first album, Chief Halftown Sings . . . **Barbara Haddox** has been named WCAU's new director of press information and audience promotion. She comes from WBNS-TV, Columbus, O. . . . Channel 3 (WRCV) is debuting five new public service shows. Shows are "Concept," "See the World," "Viewpoint," "Young Citizen" and "Speak Up" . . . Channel 57's **Pete Gallagher** was the speaker at the final meeting of the Philadelphia chapter, American Women in Radio and Television. **Margaret Mary Kearney**, of WCAU, was renamed president of the unit . . . **Carny C. Carny** (Harry Levan) was honored by Corpus Christi Post, Catholic War Veterans, for outstanding contributions to youth.

IN PITTSBURGH . . .

Zoel (Zippy) Silverman quit WAMO sales staff to go with advertising department of Jewish Outlook. He's the son of **Dave Silverman**, Allied Artists exchange manager here . . . **Cal Jones**, KDKA-TV program director, going to New York last week in July to direct Baird Puppets in eight films for Westinghouse Broadcasting designed to simplify mathematics for youngsters . . . Ex-deejay **Jan Andree** will teach 12th grade English and public speaking this fall at Crafton H. S. . . . **Gayle Ashby** has joined WWSW record library for this summer . . . **Joe Friedman**, son of Arthur Friedman, financial editor of the Post-Gazette, now a director for WRCA in New York . . . **Hank Stohl** signed with Hollywood agent Red Hershon for movie representation . . . **Jim Westover** taking summer off from "Greeks Had a Word For It" and **John Gibbs**, KQV program boss, filling in for him on the weekly WQED quizzer.

NBC's Bud Yorkin On A TV Busman's Holiday Consultant to Granada

Hollywood, July 9.

NBC-TV producer-director Bud Yorkin hopped over to London over the weekend for month-long consultant's chore on lineup of 52 weekly special variety-musical shows, to bow on British commercial tv next September. Shows will be staged on ITV by Granada-TV. Yorkin will do preliminary work on production staff and talent lineup before swinging over to Continent, where he'll scout talent for NBC-TV "Tennessee Ernie Ford" show, which he'll produce-direct next season.

Joining Yorkin in London will be Coby Ruskin, N. Y. tv producer-director, and Larry Fielder, unit manager on Ford Show. Ruskin will be permanent producer-director, on the Granada show, and Fielder will be permanent production manager. Fielder hops over next Friday; Ruskin in August.

Robt. Sarnoff

Continued from page 29

"the television service is in the position of a dog chasing its tail. There are not enough funds available to get the type, or volume, of programs that would build set circulation sufficiently to multiply set-licensing revenues for the government and thus provide a financial base for program expansion." Current French circulation is about 750,000, he said.

Sarnoff's obsersations were based on talks with a number of European television officials and data supplied by Romney Wheeler, prez of NBC's new international subsid, who's headquartered in London.

FROM ROCK TO ROCKIN' CHAIR?

Musicians 'Singled Out' for Dope Rap, Panelists Charge at Newport Forum

By DAVID B. BITTAN

Newport, R.I., July 9.

New York attorney Maxwell T. Cohen, here Saturday during a panel discussion on "Music and the Use of Habituating and Addicting Drugs" at the Newport Jazz Festival, charged that police "deliberately cover their ineptitude" in dealing with the narcotics problem by singling out musicians. "And the press cooperates," he added.

The press—newspapers and magazines—was criticized by a five-man panel for its sensationalism in playing up stories on musicians arrested on dope charges.

Other panel members included Father Norman O'Connor, chaplain for the Boston U. Newman Club and jazz lecturer; Dr. Charles Winick, psychologist and research director of a New York group working with drug addicts; John Hammond, director of jazz recordings for Vanguard Records; and two musicians, pianist Billy Taylor and drummer Specs Wright.

Nat Hentoff, Saturday Review jazz columnist, was moderator. He noted the open forum was planned because of the need for constructive programs on the drug problem "instead of misconceptions, myths and misinformed sensationalism."

On the suggestion of Cohen, the panel was formed as a permanent body to study the narcotics problem. Louis L. Lorrillard, Festival president, promised his group will aid in financing the project.

Cohen gave an example of how newspapers sensationalize stories of musicians and drug addiction.

In a recent New York City dope raid, 130 suspected addicts were arrested, he said. One of the headlines read that a "noted bandleader" was among those nabbed. "This gives the impression," said Cohen, "that the other 129 were in his band." But, Cohen said, New York has a "relatively good

(Continued on page 112)

Pick-a-Pic Jukes

Dayton, O., July 9.

First installation of "Phonovision," which complements the music from coin-operated phonographs, was made at the Town Tap Restaurant here by R. C. Walters, head of the W. & W. Music Co., who designed and developed the device. It is placed on top of the jukebox.

"Phonovision" presents 20-square-inch colored photographs of 14 popular singers on a reel. Each picture remains in view seven seconds, with mechanical facilities provided to synchronize the colored photograph with the record which is being played.

The device was demonstrated at a recent meeting of vending machine operators in Chicago, but has not been installed previously in any public place.

USSR Dandy for Disks; Top LPs for $1 in A Bargain for Tourists

Frankfurt, July 2.

One of the few real bargains a tourist can take out of Russia these days is a collection of phonograph records. That's the finding of an American librarian, May Rose Robertson, who recently returned from there.

With the current exchange on American dollars in Moscow, a 12-inch longplaying record with such top Russian artists as David Oistrakh and Gillels performing costs only $1. And a 10-inch LP sells for about 70c. Only trouble with the 33⅓ platters is that most of them don't have an automatic stop, and have to be removed manually from a record player.

"People are still talking about the sensational appearance of 'Porgy and Bess' last year in Moscow," she reported. "And according to the music shops, the music from 'Porgy and Bess' is the most popular item they have.

"People, too, asked a great deal about American jazz, but didn't seem well acquainted with the top American performers. At one hotel, the most modern music the orchestra knew was 'I'm In the Mood for Love.'"

And with the popularity of entertainment, you have to book tickets for the local film house at least a day in advance in order to get in—while top concerts, like the current tour of Britisher Sir Malcolm Sargent, who's conducting local orchestras on programs with violinist David Oistrakh, are sold out weeks in advance.

Moscow currently has 65 film theatres and 28 legit houses for its 4,000,000 people, she was told. Cheapest seats are three rubles, or about 30c at the U. S. exchange rate.

Miller-McKinley's Top B.O. on Tour

The late Glenn Miller's orch, which has had a potent postmortem comeback on disks in recent years, is now also making it in flesh under the baton of Ray McKinley, drummer with the old Miller organization. McKinley's crew, while comprising new personnel, is using the Glenn Miller tag due to the identical musical styling based on the same arrangements.

On its tour from the end of May through June, the band hit percentages in 18 out of 21 promotion dates, the balance of the bookings being made up of college bashes and private parties. Many of the performances clicked in midwest area despite tornado warnings and heavy rains.

Top grosses of the tour were at Green Bay, Wis., $3,400; St. Paul, $3,700; Mankato, Minn., $2,891; Walled Lake, Mich., $2,739, and Omaha, Neb., $2,570. Band is being booked through the Willard Alexander Agency.

COL TAPS GENE BLOCK FROM NW FOR N.Y. SPOT

Gene Block, former district sales manager for Columbia Records in the northwest, has been upped to sales promotion manager of the diskery's pop singles division. He'll headquarter in New York and operate under singles sales manager Dick Linke.

Paul McKimmie, sales manager for Col's San Francisco distrib, the H. R. Brasford Co., will step into the district sales manager spot vacated by Block starting next month. Meantime, Robert Burrell, sales promotion manager of Col's country singles, is moving his base of operations from Atlanta to New York. He'll also work under Linke who, in turn, reports to Hal Cook, v.p. over the sales department.

Chianti Encoring in N.Y. for Lou Levy Firm

Sal Chianti, exec veepee of Lou Levy's publishing activities, is returning to the firm's home base in New York after heading up the London operation for the past 18 months. Chianti arrived back in Gotham yesterday (Tues.).

Levy's London operation, Leeds Ltd., will be managed by Cyril Simons. Leeds acts as English rep for Joy Music and the Warner Bros. firms. From now on, Levy and Chianti will make periodic treks to London to o.o. the operation.

SOLID BALLADS IN COMEBACK

By HERM SCHOENFELD

Although nobody in the music biz would be so rash as to say that rock 'n' roll has had it, there have been signs that "solid ballads" are on the way back. At the present time, in fact, the rock 'n' roll tunes are conspicuous by their virtual disappearance from the top 10.

The renaissance of "good music," as it is fondly remembered in the music biz before the rock 'n' rollers took over three years ago, has resulted in an immediate gain for the publishers in the rise of sheet music. Since most of the rock 'n' roll tunes were strictly hits due to the performance, there wasn't much that could be seen in the sheet music. In fact, there was even trouble in some cases in transcribing the grunts in the lyrics into English syllables.

Copy sales on "Love Letters in the Sand," the No. 1 song and a standard, are several times more than the rock 'n' roll hits of a couple of months ago. Such tunes as "So Rare," another oldie, and "Old Cape Cod," a new ballad, are selling more copies than the top rock 'n' roll hits.

Indicative of what is hoped in many quarters of the music biz to be a trend away from the rock 'n' roll dominance are such other strong current numbers as "It's Not For Me To Say," "I'm Gonna Sit Right Down and Write Myself a Letter" (another oldie), "Wonderful, Wonderful," "Golden Braids," "Around The World" and other tunes with recognizable melodies. Upbeat in the copy market underlines the old saying that "there's nothing wrong with sheet music sales that a good ballad can't cure."

Another straw in the wind that perhaps the public is tiring of the broken-note style of writing is the

(Continued on page 110)

Wall St. Bache's Favorable Slant On Decca Stock

In an analysis of the Decca corporate setup by Bache & Co., Wall St. brokerage firm, the diskery's stock was rated for investors as "attractive for capital appreciation, while also affording an attractive yield." Besides occupying an entrenched position in the disk industry, Decca's ownership of over 80% of Universal Pictures' stock was held to be a primary factor in Decca's sound financial position.

According to the Bache analysis, Decca's investment in Universal is worth about $14 per share of Decca Hence, earnings on the diskery's stock amounted to approximately $1.43 per share at the nominal price of about $4. Decca's high this year was 18⅜ and currently, it's around $17.50. Another factor deemed in Decca's favor is the fact that the company has paid dividends regularly since 1937, termed "an enviable record in this speculative industry."

During the past few years, it was noted that Decca's net earnings have increased 50% while pre-tax earning from the record division zoomed over 277% from 73c per share in 1954 to $2.76 per share in 1956. Approximately half of the $2.84 per share earned by Decca in 1956 was produced by the disk division.

The analysis also noted that Decca, with a net worth of $22,837,636, has been able to accumulate 80% of the Universal common stock, a company with total assets of $53,000,000, and still keep a strong financial position. Decca's earnings for the quarter ending March 31 were 61c. per share, compared with 55c. for the same period last year. Most of these earnings were from Decca's disk division, since U's earnings for the period were down.

Big 3's Brit. Feldman Expanding; Music Booming in Germany: Scopp

Wildwood's Polka-Face

Wildwood, N. J., July 9.

This citadel of rock 'n' roll is receiving a musical assault from an old and unexpected source—the polka.

Walt Zimm & His Blue Bell Four has been engaged to appear matinees at Eddie Suez's big Club Avalon in the Anglesea section.

In center-city, Harry Gerson is offering "Polka Patch" time as his matinee contribution at the Hotel Lyndhurst cafe.

Nearly every act appearing in the island's 150 night clubs seems to be suffering from a calypso hangover. They all offer some Trinidad music, usually with unnecessary advance apologies. Although many feared calypso would be greeted with muffled yawns here, it actually is receiving smiles and polite applause. The change in pace every few numbers is apparently welcomed.

Name Ben Bloom U.S. Rep for FD&H

Ben Bloom, veteran Tin Pan Alley publisher, is stepping into a new spot next month as American representative for the British Francis, Day & Hunter-B. Feldman publishing companies. Bloom, at the same time, will continue his own publishing activities under his own name.

As U. S. rep for the two British firms, both of which are tied together corporately through the Big Three, Bloom's main job will be to pick up material in this country for exploitation in Britain and on the Continent via the FD&H-Feldman network of offices. Although Bloom is scheduled to start his new job in August, he's already obtained one song, "Cappuchino," from Chatsworth Music for the French Publications Francis-Day firm managed by Jack Denton.

Bloom is leaving for the Coast this week for a few weeks to o.o. the film music scene in behalf of his own firm. He and his wife are making a Mexico City detour—their first trip south of the border.

WOLPIN & SIBERLING ON PAR MUSIC BOARD

Edward A. Wolpin and Lou J. Siberling have been named directors of the Paramount Music Corp. Appointments come on the heels of the taking over by Arthur Israel Jr. of the veepee spot vacated by Bernard Goodwin.

Wolpin, who is general professional manager of all Paramount music firms, will base in New York, as before, but will make periodic trips to the Coast studios. Siberling, in addition to being in charge of financial and administrative matters for the firm, will take on other duties. Israel will take over Goodwin's spot on the ASCAP board as a matter of routine.

DJ Marty Faye Owns Up To R'n'R Flop in Chi

Chicago, July 9.

Deejay Marty Faye reports of the rhythm & blues package which he himself promoted and headlined last week that it was the "biggest bust in show biz history." While most promoters try to pad their grosses to cover up their embarrassment with flops, Faye confesses his show took in only about $3,000 with tickets at the 3,750-seat Civic Opera House scaled from $4.50.

Package employed some 12 acts and the 12-piece Willie Dixon orch, the nut amounting to over $7,000.

The B. Feldman Music company of Britain, which is owned by the Big Three (Robbins, Feist & Miller) in the U. S., is due for a major operational expansion within the next few months, according to Maurice (Mickey) Scopp, Big Three v.p. and general manager who returned from an overseas trip last week. Scopp stated that top exec personnel would be added to the Feldman organization in a move to hypo its exploitation activities. The company, which controls a vast catalog of top copyrights from the U. S., was virtually dormant until the Big Three bought it a few years ago.

Scopp found the boom in Germany an impressive spectacle. Along with the general economy, the music biz is booming at a terrific pace, he stated. The Germans are now only a few years behind the U. S. in the matter of disks and hi-fi, Scopp reported, and their economy can support even greater advances than has been made in the last few years. Scopp said that 1,000,000 disk sellers in Germany, sparked by "Memories are Made of This," will be more common from now on. He visited the Big Three's affiliated offices in Frankfort and Milan as well as London.

In London, Scopp wrapped up the last details in the Big Three's recent buy into the Francis, Day & Hunter firm and together with Fred Day, chief of the latter company, laid the basis for closer coordination between the New York and London offices.

Kenton's Crystal-Ball On a Danceband Boom: Wait for 'War Babies'

Schenectady, N.Y., July 9.

Dancebands will come back into their own by 1959 or 1960, when the present crop of World War II babies ripen into teenagers. So predicted Stan Kenton during a visit here recently for a concert-dance date at the new CIO Hall. Kenton drew a loud reception from a fair-sized crowd in an engagement promoted by Boy Snyder of Albany and Ted Bayley of Troy.

The batoneer pointed out that these youngsters have had little opportunity, because of their age, to see bands "live." The kids will not only want to see the traveling orchestras but also dance to their music, Kenton believes.

While he does not like rock 'n' roll, it has one advantage over "straight" orchestras: the beat creates in young people the desire to dance, rather than just to sit and listen. This will be beneficial to the touring bands, just as it was in the last plush era for them, Kenton commented.

Deutch Quits RKO-Music; Russ Morgan's Pub Pard

Irving Deutch has pulled out of the professional manager's spot at RKO-Music to start his own publishing venture. He'll be partnered with bandleader Russ Morgan in the operation of an ASCAP and a BMI firm.

They'll launch their activities with the purchase of two catalogs expected to be firmed next week after some legal wrinkles are ironed out.

Deutch had been at RKO for the four months since the pic company started its music publishing subsid. Firm also has a BMI tie via Britton Music. Martin J. Machat, firm's general counsel, currently is prowling a replacement for the Deutch vacancy.

Cap Veeps Callison

Hollywood, July 9.

Max Callison, national sales manager for Capitol Records, has been elected a veepee in the diskery.

He will continue quartering at his present offices in N. Y.

Jocks, Jukes and Disks

By MIKE GROSS

Frankie Laine: (Columbia). "YOU KNOW HOW IT IS" (Korwin*) is one of Laine's best. It's a solid swinger which he puts over for top spins. "THE 3:10 TO YUMA" (Columbia*) sets Laine in a western motif at which he's an old hand.

Clyde McPhatter: (Atlantic). "LONG LONELY NIGHTS" (G&H†), an r'n'r styled ballad that's geared for a high spinning reaction because of Clyde McPhatter's topnotch vocal. "HEARTACHES" (Leeds*) gets peppered up for a revival.

Tony Bennett: (Columbia). "IN THE MIDDLE OF AN ISLAND" (E. H. Morris*) should swing into the bestseller lists without any trouble because of Bennett's slick handling of the rhythmic beat. "I AM" (Joy*), a strong ballad which Bennett pushes along for hefty spins.

The Kirby Stone Four: (Cadence). "S-S-S'WONDERFUL" (New World*), a brisk and clever interpretation of the Gershwin oldie with hisses and snake rattles to build its potential. "RAVEN" (Redd Evans*) is a hip, free-wheeling adaptation of Edgar Allen Poe's "Raven."

Somethin' Smith & The Redheads: (Epic). "YOU ALWAYS HURT THE ONE YOU LOVE" (Pickwick*) is given a new spinning life by Smith's smart shuffle beat. "MY MELANCHOLY BABY" (Vogel, S-B*), another oldie which Smith updates nicely.

George Hamilton IV: (ABC-Paramount). "HIGH SCHOOL ROMANCE" (Bentley†) is an r'n'r styled ballad pegged strictly for juve angles. "EVERYBODY'S BODY" (Bentley†) gives young Hamilton a chance to swing in familiar rockabilly fashion.

June Valli: (RCA Victor). "STREET OF MEMORIES" (Marks†) is an okay ballad that gets an added touch of the rock 'n' roll beat which June Valli handles in a stylized manner. "ANOTHER MAN GONE" (Calypso*) is a blues number with an emotional reading that scores.

Morrison Sisters: (Decca). "TO WHOM IT MAY CONCERN" (Daywin†), a ballad item which gives this new femme combo a chance to aquit itself adequately. "DING DANG DANGLIN'" (Meridian†) shows the girls off in a breezy mood.

Don Costa Orch: (ABC-Paramount). "TENNESSEE TULIP" (Greta†) is a rousing item out of the "Yellow Rose of Texas" school which should please the juke trade. "BELLA NUNZIATA" (Pamco†), is romantic and melodic, a combination that goes well with some deejays.

Teddy Bart: (National). "SUNSHINE AND RAIN" (Manlowe*), a rhythmic vocal in the country manner which Teddy Bart belts with an infectious vocal. "GUARDIAN ANGEL" (Manlowe*) is a rocking ballad with an appropriate delivery.

David Carroll Orch: (Mercury). "SWINGING SWEETHEARTS" (E. H. Morris*) has a good takeoff chance because of its happy melodic line. "FASCINATION" (Peer†) parlays a romantic melody into an attractive wax product.

The Treniers: (Brunswick). "ROCK, CALYPSO JOE" (Mobie†), a swinging item which the group pushes over in its frantic style. "HOLY MACKEREL, ANDY!" (Vernon*) has a pounding blues beat but the rockin' interpolations will help it along.

Sonny Burke Orch: (Decca). "THE PRIDE AND THE PASSION BOLERO" (Sands*) out of the Stanley Kramer pic has enough melodic excitement to get it over with the deejays. "THE DELICATE DELINQUENT" (Famous*) is the title theme of the Jerry Lewis starrer. It's got an okay beat and should see some spinning action.

Vikki Nelson: (Vik). "LIKE A BABY" (Roosevelt†), a blues item that's rendered effectively for spinning impact. "I WAS A FOOL FOR LEAVING" (Raleigh†) puts the thrush in a swinging mood that goes over well with the juke trade.

Carol Richards: (RCA Victor). "DADDY" (Republic†), a fresh workover of the oldie with enough s.a. in the vocal to attract plays. "COME TO MAMA, PAPA DO" (Peer†) gets an interesting treatment with some German lingo insertions.

Janice Harper: (Prep). "BON VOYAGE" (Pop†) is a lilting ballad which Janice Harper takes care of with a nice set of pipes. "TELL ME THAT YOU LOVE ME TONIGHT" (T. B. Harms*), a velvety vocal treatment of a solid catalog item.

Frank Pizani: (Bally). "ANGRY" (Melrose*), another rockabilly entry that's worked into a fair shellac product by a likeable yodeler. "EVERY TIME" (Monitor*) sets the crooner in a pleasant ballad groove.

Ol' Wade & The Colonels: (Ber-gen). "ONE IS A LONELY NUMBER" (Miller*), a good ballad pegged for juke tastes with an r'n'r beat. "BOY CRAZY" (Miller*) swings in a familiar rockin' beat.

Jimmy Breedlove: (Atco). "THAT'S MY BABY" (Progressive†), a hot rocker that's due for a strong share of the r'n'r trade. "OVER SOMEBODY ELSE'S SHOULDER" (BVC*), the new treatment of the oldie should make a dent in the market because of Jimmy Breedlove's nifty styling.

Lee Young: (Par). "AFRAID" (Mellin†) is a big ballad with a pounding piano backing and a strong piping delivery to make it an okay bet for jock and juke spins. "I'M PLEADING" (Dexter†) gives Lee Young a chance to shout in the r'n'r style.

* ASCAP, † BMI.

Best Bets

FRANKIE LAINE ..... **YOU KNOW HOW IT IS**
(Columbia) ..... *The 3:10 To Yuma*

CLYDE McPHATTER ..... **LONG LONELY NIGHTS**
(Atlantic) ..... *Heartaches*

TONY BENNETT ..... **IN THE MIDDLE OF AN ISLAND**
(Columbia) ..... *I Am*

THE KIRBY STONE FOUR ..... **S-S-S'WONDERFUL**
(Cadence) *Raven*

British Pop Reviews

Dickie Valentine (Decca): "PUTTIN' ON THE STYLE" (Essex) gives Valentine a chance to show he's as effective a performer on songs with a beat as he is with ballads. "THREE SIDES TO EVERY STORY" (Leeds) is dull by comparison, though Glen Somers' orch backing has an offbeat charm.

Vera Lynn (Decca); "DEAR TO ME" (World Wide) is a pleasing waltz of Continental origin, smoothly rendered. "TRAVELIN' HOME" (Marlyn), an old Scots ballad originally called "Westering Home," but with new lyrics added, is another waltz, and the treatment add up to a big one here.

Reg Owen Orchestra (Parlophone): "SWEEPING THE FLOOR" (Good Music) is a swinging instrumental by the tight-knit Owen outfit. Same sure touch is evident on "EASY NOW" (Good).

Joan Savage (Columbia): "BAMBOOZLED" (Lennox), a lilting waltz marks Joan Savage's recording debut, though she's already familiar to British tv audiences as a comedienne. Both this and "FIVE ORANGES FOUR APPLES" (Pickwick) show that she has a promising recording future.

Lonnie Donegan (Nixa) "GAMBLIN' MAN" (Essex) is already big in Britain and should be as successful in the States. Performance really rocks, and is a surefire bet for those who went for "Rock Island Line." "PUTTIN' ON THE STYLE" (Essex) is slightly slower but no less punchy.

Chris Barber's Skiffle Group (Nixa) "WHERE COULD I GO" (M/S) sounds more C & W than Skiffle, but the band that produced Lonnie Donegan renders the piece with the appropriate skiffle-jangles on several guitars. American Johnny Duncan vocalizes on this and "DOIN' MY TIME" (M/S), a similar though rather more nasal piece.



LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
107th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
Dealers of America

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Nat King Cole	Love Is The Thing	Capitol
2.	Harry Belafonte	Calypso	RCA Victor
3.	Frank Sinatra	A Swinging Affair	Capitol
4.	My Fair Lady	Original Cast	Columbia
5.	Mantovani	Film Encores	London
6.	Harry Belafonte	Evening With Belafonte	RCA Victor
7.	Roger Williams	Fabulous Fifties	Kapp
8.	Fitzgerald, Armstrong	Ella & Louis	Verve
9.	The Platters	The Flying Platters	Mercury
10.	Sarah Vaughan	Sings Gershwin	Mercury
11.	Around World 80 Days	Sound Track	Decca
12.	The Weavers	At Carnegie Hall	Vanguard
13.	Lena Horne	At The Waldorf	RCA Victor
14.	Oklahoma	Sound Track	Capitol
15.	Erroll Garner	Concert By Sea	Columbia
16.	Ella Fitzgerald	Sings Cole Porter	Verve
17.	Louis Armstrong	Ambassador Satch	Columbia
18.	Frank Sinatra	For Swingin' Lovers	Capitol
19.	My Fair Lady	Shelly Manne	Contemporary
20.	New Girl In Town	Original Cast	RCA Victor

Album Reviews

Chris Connor: "The George Gershwin Almanac of Song" (Atlantic). This is a handsome package, inside and out. In two 12-inch LPs, a large hunk of Gershwiniana has been set into the grooves with taste and care by Chris Connor and several groups of topflight jazz instrumentalists. There are 32 Gershwin items in all set down chronologically from "Somebody Loves Me" (1924) to the posthumously published "For You, For Me, For Evermore" (1947). Gershwin did a lot of writing up until the time of his death in 1937 and the tunes culled for this album are an excellent sampling of his work. Although the cool school had not yet developed during Gershwin's time, its progressive interpretations excellently fit the composer's mood. Miss Connor has a fresh approach to each item and she enhances each with style and convinction.

"The Pride and The Passion" (Capitol). Latest in the rash of film soundtrack sets out of the Capitol factory should have no trouble picking up hefty sales. The Stanley Kramer pic shapes as a strong b.o. property which should react favorably on its wax counterpart. The George Antheil score is varied and colorful and stands alone without the visual crutch. The mood, of course, is Spanish and the music recreates the rhythms of the flamenco, the bolero, as well as neatly tailored romantic melodies with fine strokes.

Shorty Rogers & His Giants: "Shorty Rogers Plays Richard Rodgers" (RCA Victor). Although there's been a lot of Richard Rodgers cast into the wax mould the past few years, Shorty Rogers gives the familiars a new lift with his fresh jazz interpretations. The Rodgers' melodies stand up well under the jazzster's assault. Such tunes as "Mountain Greenery," "On A Desert Island With Thee," "I've Got Five Dollars" and "I Could Write A Book" are given a fullblown orch treatment, while "The Girl Friend," "Mimi," "A Ship With A Sail" and "It's Got To Be Love" are handled by a nine-man combo.

Juliette Greco: "Greco" (Columbia). This is a wax treat for the francophiles. It's a highly effective display of Miss Greco's thrushing mood because it gives her a chance to move through varied melodic manners. She's gay, she's sad, she's rollicking or she's depressed. No matter what the mood, it's never difficult to get her message even though it's all en francais.

Roger Roger Orch: "Folies Bergere" (Decca). Selections from the Jacques Roitfeld pic, "Folies Bergere," make up this melodic package. Roger Roger works his orch through 11 attractive pieces to present a musical portrait of the Parisian spot. Disk was etched in France and sound reproduction is topgrade. Colorful cover will help push the album in the shops.

Tyree Gleen: "At The Embers" (Roulette). Tyree Gleen blows a solid horn, so it's not too difficult for him to turn any given piece into a swinging, rhythmic item. His job here is made easier because he gets a standout assist from Harold Baker (trumpet), Mary Osborne (guitar), Hank Jones (piano), Tommy Potter (bass) and Jo Jones (drums). Recording booth chief Joe Guerchio got 'em all to give out with a stimulating sound. The cover, too, is a stickout item.

Gros.

VARIETY 10 Best Sellers on Coin Machines

1. LOVE LETTERS IN THE SAND (7)	*Pat Boone*	*Dot*
2. BYE, BYE, LOVE (4)	*Everly Bros.*	*Cadence*
3. I LIKE YOUR KIND OF LOVE (5)	*Andy Williams*	*Cadence*
4. DARK MOON (11)	*Bonnie Guitar*	*Dot*
	Gale Storm	*Dot*
5. GONNA SIT RIGHT DOWN (2)	*Billy Williams*	*Coral*
6. SO RARE (9)	*Jimmy Dorsey*	*Fraternity*
7. THE FOUR WALLS (8)	*Jim Reeves*	*Victor*
	Jim Lowe	*Dot*
8. ALL SHOOK UP (13)	*Elvis Presley*	*Victor*
9. A TEENAGER'S ROMANCE (1)	*Ricky Nelson*	*Verve*
10. LITTLE DARLIN' (13)	*Diamonds*	*Mercury*

Second Group

AROUND THE WORLD	*Victor Young*	*Decca*
	Mantovani	*London*
OLD CAPE COD	*Patti Page*	*Mercury*
WITH ALL MY HEART	*Jodi Sands*	*Chancellor*
SHANGRILA	*Four Coins*	*Epic*
WHITE SPORT COAT	*Marty Robbins*	*Columbia*
IT'S NOT FOR ME TO SAY	*Johnny Mathis*	*Columbia*
SCHOOL DAY	*Chuck Berry*	*Chess*
TEDDY BEAR	*Elvis Presley*	*Victor*
SEARCHING	*Coasters*	*Atco*
ONE FOR MY BABY	*Tony Bennett*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

ITALY, LAND OF SONG, 5TH IN OWN CONTEST

Venice, July 9.

The usual controversy has followed the prize awards at this years Venice Song Festival, in which the Dutch orchestral group won the top kudos, a "Golden Gondola."

Principal source of trouble was Italy's final position in the prize list: fifth in a roster of five. The local press picked up the story, and the papers have been full of cries of injustice. Strangely, most sources name the Italo jury members as the ones deciding the vote against the local orchestra, headed by Armando Trovajoli. Reasons given are that Trovajoli's "extreme," jazz-inspired arrangements were not well-liked by the austerer members of the jury, which voted for the more traditional, sterner stuff.

Venice fete was beamed over a Eurovision hookup every night, ending in a spectacular finale in which over 20,000 spectators filled St. Marks square. (Other broadcasts emanated from the Film Palace on the Lido.)

Contest consisted of a series of free arrangements plus one "set" piece, "The Carnival of Venice," which all orchestras had to arrange and play. The Dutch group also walked off with the "set" arrangement prize. Winners, in order, were Holland, Germany, Belgium, Britain, and Italy.

Richard Maltby orch booked into Casino Ballroom, Walled Lake, Mich., July 12-13.

Raleigh's 'Sir Walter Money'

Cornpone Bandleader in Fracas With Police For Lettuce-Throwing Act

Raleigh, N. C., July 9.

Charges were dismissed in Raleigh City Court last Tuesday (2) against a hillbilly bandleader who was arrested the day before when his money-throwing act created a riotous scramble on Raleigh's busy Fayetteville St.

City Court Judge Laber Doub threw out warrants against Big Jim (Country Style) Thornton on motion of Attorney I. Beverly Lake, who contended they were improperly drawn.

In one warrant, Thornton was accused of attracting a crowd on the sidewalk and street by throwing money in the air while his band played. In the other, he was accused of violating a city ordinance by throwing money on the streets and sidewalks.

Thornton was arrested after a publicity stunt advertising a radio program drew a crowd estimated at 4,000 near the Ambassador Theatre.

Police said the performer was perched with his six-piece band atop the marquee of the theatre and that he and his crew threw small change and tomato cans containing dollar bills to the crowd below.

Wake County Jail officials said Thornton enjoyed the hospitality of the local stockade for 20 or 30 minutes before his $25 bond was posted.

LaSalle at BevHilton

Dick LaSalle, long at Hilton's Hotel Plaza, N. Y., is now the house band at the Beverly Hilton Hotel, BevHills, doubling from dinner music in the Escoffier Room to the Star-on-the-Roof for the dansapation sessions.

He closed recently at the Backstage Club, Phoenix.

DARIO SORIAS WING O'SEAS ON ANGEL BIZ

Dario Soria, head of Angel Records, and his wife, the diskery's promotion manager, planed to London last week for a six-week trip abroad. Soria, who is prexy of the U.S. branch of EMI (Electric & Music Industries), will confer with British EMI execs while in London. Angel was recently given the bulk of the His Master's Voice catalog, an EMI British label, to distribute in the U. S., with Capitol Records, which is also EMI-owned, handling home of the HMV releases.

The Sorias also plan to visit Milan for the La Scala recording of "Turandot," with Maria Meneghini Callas and Elisabeth Schwarzkopf as the lead femme singers. They will also stop over in Salzburg for the opening of the festival under Herbert von Karajan plus some concerts by Otto Klemperer.

R 'n' R Fatality

San Antonio, July 9.

A dislike of rock 'n' roll music proved fatal to a local man. According to police he tried to restrain two others from playing a rock 'n' roll selection on a tavern jukebox. When the two insisted on such music, the trio became involved in a fight.

One of the men admitted that they struck the victim over the head with a bottle to end the altercation. The two were booked for murder at city jail.

BRIT. EXPORTING R&R VIA TERRY DENE DISK

London, July 9.

Britain's newest arrival on the rock 'n' roll scene, Terry Dene, has just done a disk titled "Lucky, Lucky Bobby," for the Decca label, which has been specially flown to the States for immediate release on the London label.

Dene, who made his bow four weeks ago one BBC-TV's "6-5 Special," after being spotted by a tv producer in a London coffee bar, is appearing currently at the Astor Club. He's due to start an eight week vaude tour of Moss Empires on Monday (15).

Goldberg's Decca Junket

Decca sales v.p. Sydney N. Goldberg is outlining the diskery's fall plans to divisional offices across the country this week.

Claude Brennan, Decca's national sales manager, is making the trip with Goldberg.

Germany, France and Italy 'Best Bets' For Pop Payoffs in U. S.: Bobby Weiss

Paris, July 2.

Bobby Weiss, the Continental rep for America's E. H. Morris Music firm says that only Germany, France and Italy are turning out offerings with U.S. chances at the moment. However, Scandinavia is perking and there is always the possibility of another country busting out with solid ditties, like Switzerland, Portugal and Spain a few years ago.

According to Weiss, the much lower pop music exposure in Europe gives a song a longer life and playing time abroad. The U.S. song life expectancy, due to hard disk jockey pushing, greater disk volumes, radio, video, juke boxes, etc., is about three months, while in Europe it can be from one year to 18 months. In fact, "Vaya Con Dios" has passed the two-year mark and is still selling in the Les Paul-Mary Ford version on the Capitol label plus in local renditions.

Started 5 Years Ago

Though Europe had been made conscious of U.S. pop trends right after the war by the U.S. Armed Forces Network, operating from Germany, plus the powerful commercial stations (Radio Europe No. 1, Radio Monte Carlo, Radio Luxembourg), the U.S. song really made its dent in foreign marts five years ago. Savvy U.S. disk servicing of the foreign airwaves helped.

Weiss points out that Continental pubs began to realize that these stations were preparing their clientele for U.S. pop music, and that there was a definite place for it. Weiss says that recently a German song plugger tried to sell him a new Teutonic song which turned out to be an Edith Piaf torcher, "A Hambourg." It had been made into a romantic ballad there and even fooled the plugger.

Weiss states that there is a much more rapid interchange of songs nowadays, with a U.S. hit on foreign marts from four to eight weeks after the U.S., depending on exploitation plans. It is slower when a number travels the other way.

U.S. Music A Staple

Increased disk sales abroad, films, radio, jukeboxes, performance rights, video, sheet music, in that order, have helped make U.S. pop music a staple here. Foreign songs with U.S. chances are also helped by disk label exchanges.

Weiss maintains that the foregoing can lead to some evils. European pubs now get wind of U.S. hits fast, via tradepapers and radio, and by the time a U.S. song comes in on a platter done by a U.S. personality, there are local versions out. Since the man on the spot can make personal appearances, they frequently can outsell the U.S. version.

Weiss has found that some personalities can hold their own abroad, such as Harry Belafonte, Pat Boone, Frank Sinatra, Tennessee Ernie Ford, Doris Day and Nat King Cole. Films are also a top factor and are assiduously followed up by local publishers and diskers. "Que Sera Sera" became one of the top hits here via the pic, "The Man Who Knew Too Much."

Weiss opines that one difficulty he has found, in transposing songs both ways, is that when a song is re-lyricked it might lose something. It is difficult to adapt a song literally without making it seem banal, at times. However, this is just a matter of choice and practice.

The Aping Complex

Another thing resulting from closer U.S.-European musical contact is that various countries begin to imitate U.S. specialties such as rock 'n' roll, jazz, cha cha cha, calypso, etc. Of course, these usually stay local but can cross borders at times. In fact, Weiss has taken an English skiffle song, Ron Goodwin's "Skiffling Strings." Skiffling is a sort of Anglo conglomeration of U.S. folk, and r 'n' r, all mixed and backed by an Anglo interpretation.

However, Weiss has found that offbeat trends rarely make it abroad. Rock 'n' roll died in France though it aroused curiosity in Germany, England and Scandinavia. However, in the long run, they come back to jazz, and, in many cases, its cool variants also.

Weiss says that big scale pop music international interchange is now a reality. The fact that AFN is to open another station in France this summer, for its bases here, means that things may also pick up for U.S. pops in France, for there will be a lot of tuning in on the many U.S. pop musical programs in the offing. Weiss, who was Capitol Records' rep abroad for three years before taking over for Morris, is probably the most traveled music rep extent. He has taken off for Belgium, Holland and England. He headquarters in Paris.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales ratng for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug)	Cleveland—(Record Rendezvous)	Hollywood—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	**PAT BOONE** (Dot) **Love Letters in the Sand**	1	6	1	2	4	1	1	3	3	9	1	4	5	..	2	2	5	1	10	137
2	3	**EVERLY BROS.** (Cadence) **Bye, Bye, Love**	2	3	2	3	..	10	4	8	..	..	2	3	1	5	1	5	1	..	3	112
3	2	**JIMMY DORSEY** (Fraternity) **So rare**	4	5	6	1	9	..	2	7	..	..	3	2	..	..	9	3	6	..	1	85
4	7	**JOHNNY MATHIS** (Columbia) **It's Not For Me to Say**	9	1	5	4	5	5	10	..	..	..	8	7	..	3	8	..	4	..	9	65
5	6	**ELVIS PRESLEY** (Victor) **Teddy Bear**	3	10	..	..	10	..	..	..	8	6	10	1	8	1	..	..	2	10	4	59
6	11	**MARTY ROBBINS** (Columbia **A White, Sport Coat**	6	..	7	..	8	4	3	..	..	..	4	5	..	..	3	..	7	..	..	52
7	4	**COASTERS** (Atco) **Searching**	5	..	..	..	..	2	6	..	10	1	6	..	..	2	10	10	..	..	7	51
8	5	**RICKY NELSON** (Verve) **A Teenager's Romance**	..	..	..	..	3	..	7	..	..	2	5	..	..	9	..	..	8	3	..	40
9	9	**GALE STORM** (Dot) **Dark Moon**	10	..	..	..	..	3	..	..	..	7	7	..	2	..	..	..	..	4	..	34
10	12	**VICTOR YOUNG** (Decca) **Around the World**	..	..	3	..	..	..	..	6	6	..	9	6	..	..	4	..	..	..	..	32
11	10	**PATTI PAGE** (Mercury) **Old Cape Cod**	..	..	4	9	..	9	..	..	5	..	..	..	..	..	..	..	9	..	5	25
12	22	**BILLY WILLIAMS** (Coral) **Gonna Sit Right Down**	..	..	9	7	..	6	..	..	4	..	..	8	..	10	..	..	..	..	..	22
13A	8	**ANDY WILLIAMS** (Cadence) **I Like Your Kind of Love**	8	7	..	..	..	8	..	..	..	..	..	..	9	4	..	..	..	9	..	21
13B	19	**COASTERS** (Atco) **Young Blood**	..	..	..	5	..	..	..	..	..	5	..	..	..	..	..	..	..	2	..	21
15	..	**HARRY BELAFONTE** (Victor) **Island in the Sun**	..	..	..	..	..	..	..	10	..	..	..	..	..	..	4	..	3	7	..	20
16A	18	**ELVIS PRESLEY** (Victor) **Loving You**	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	1	..	..	..	19
16B	17	**LARRY WILLIAMS** (Specialty) **Short, Fat Fanny**	..	..	..	..	..	..	..	1	2	..	..	..	..	..	..	..	..	..	..	19
18	13	**DELL VIKINGS** (Dot) **Whispering Bells**	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	6	18
19	..	**BILLY WARD** (Liberty) **Stardust**	..	..	8	..	2	..	..	..	..	..	..	..	..	..	..	6	..	..	..	17
20	..	**DEBBIE REYNOLDS** (Coral) **Tammy**	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	14
21	..	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful**	..	4	..	8	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	12
22A	21	**FOUR COINS** (Epic) **Shangri-La**	..	..	10	..	..	..	..	..	..	..	..	..	7	..	6	..	..	..	..	10
22B	15	**LITTLE RICHARD** (Specialty) **Jenny, Jenny**	..	..	..	..	..	..	..	4	..	8	..	..	..	..	..	..	..	..	..	10
22C	20	**DALE HAWKINS** (Checker) **Susie Q**	..	..	..	..	..	..	..	9	..	3	..	..	..	..	..	..	..	..	..	10
25	14	**ELVIS PRESLEY** (Victor) **All Shook Up**	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	9	..	..	..	8

AFM'S 30-DAY GRACE ON O'SEAS VIDPIX SCORING

Hollywood, July 9.

The American Federation of Musicians extended the deadline on its resolution barring members from composing scores destined to be recorded overseas for eventual use as soundtracks for vidpix. Resolution passed at Denver convention set July 1 deadline. However, several AFM members notified the federation that they were unable to fulfill contractual commitments by that time. As a result, a 30-day extension was granted, but solely for fulfilling pending deals, with no new deals to be allowed.

Resolution forbids any AFM member from performing any service—whether such service comes under AFM jurisdiction or not—for foreign scoring.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Fred Fiske—WWDC—Washington	Ken Garland—WPOR—Portland, Me.	Sherm Feller—WVDA—Boston	John Scott—WCOP—Boston	Art Wood—WLYN—Lynn	George Fennell—WHIL—Medford	Dick Smith—WORC—Worcester	Len Libman—WFEA—Manchester	Tom Durand—WTTM—Trenton	Bob Wells—WEBR—Buffalo	Nick Nickson—WBBF—Rochester	Lou Barile—WIBX—Utica-Rome	SOUTH: Jack Purrington—WQAM—Miami	John Wrisley—WIS—Columbia	George Williams—WMAK—Nashville	Art Nelson—KLIF—Dallas	Johnny Fairchild—KELP—El Paso	Dave Walshak—KCTI—Gonzales	Smuff Garrett—KDUB—Lubbock	Ken Knox—KTSA—San Antonio	Ray Schreiner—WRNL—Richmond	MIDWEST: Marty Faye—WAAF—Chicago	Robin Seymour—WKMH—Dearborn	Marty McNeeley—WJR—Detroit	Jack Thayer—WDGY—Minn.-St. Paul	Bill Mertz—WVKO—Columbus	Bugs Scruggs—WCIN—Cincinnati	Bob Braun—WLW—Cincinnati	Lou Emm—WHIO—Dayton	Gene Platt—KELO—Sioux Falls	FAR WEST: Dick Gilbert—KPOK—Scottsdale	Cameron Lee—KAFY—Bakersfield	Duke Norton—KLAC—Hollywood	Johnny Magnus—KGFJ—Los Angeles	Ira Cook—KMPC—Los Angeles	Ray Perkins—KIM—Denver	Paul Bain—KDEF—Albuquerque	Bruce Vandehoff—KGW—Portland, Ore.	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	10	Pat Boone	Dot	*Love Letters in the Sands	..	2	3	..	..	1	..	..	..	2	..	1	9	2	2	..	4	..	4	1	3	1	..	..	..	3	2	..	3	2	3	2	6	..	8	1	1	1	..	4	197
2	6	5	Billy Williams	Coral	*Gonna Sit Right Down	5	10	6	4	4	..	2	..	..	1	2	..	7	..	3	2	..	..	8	..	..	5	6	2	3	..	6	..	..	..	9	..	1	..	..	10	4	..	8	..	134
3	3	8	Patti Page	Mercury	*Old Cape Cod	7	9	1	7	2	2	7	10	6	..	8	6	..	..	5	..	..	..	6	7	..	4	..	6	7	..	5	..	8	5	..	..	3	10	5	6	..	..	5	7	132
4	4	15	Jimmy Dorsey	Fraternity	*So Rare	..	3	..	..	..	..	..	..	..	4	1	9	..	..	1	6	..	1	10	..	6	..	..	..	..	..	1	..	6	..	..	1	5	4	7	2	9	5	..	6	122
5	10	3	Elvis Presley	Victor	*Teddy Bear	8	1	..	6	..	..	10	1	9	..	4	3	4	1	..	1	..	6	3	..	4	..	..	1	1	7	..	..	..	..	..	..	..	..	..	..	..	..	..	2	116
6	7	10	Johnny Mathis	Columbia	*It's Not For Me to Say	2	5	..	1	..	..	..	7	..	..	7	10	..	8	..	5	..	..	..	8	..	..	4	3	4	..	4	..	4	..	..	9	4	..	..	4	..	7	..	5	108
7	2	8	Everly Bros.	Cadence	†Bye, Bye, Love	..	..	..	9	7	1	6	..	..	..	..	3	3	..	..	..	8	..	10	..	..	..	4	2	1	3	..	..	..	..	..	7	..	..	..	..	3	..	..	87
8	14	7	Ricky Nelson	Verve	*A Teenager's Romance	..	..	..	7	..	..	2	..	..	..	..	1	5	..	..	2	5	2	..	2	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	3	10	..	3	82
9	12	8	Jodi Sands	Chancellor	*With All My Heart	..	..	2	..	..	5	..	9	10	..	5	..	..	..	..	9	..	..	..	..	..	7	1	..	..	..	9	..	1	..	..	..	..	8	..	..	..	..	..	..	55
10	5	8	Andy Williams	Cadence	†I Like Your Kind of Love	..	..	9	3	1	4	4	..	..	5	..	..	5	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	8	..	..	10	..	..	..	..	10	..	..	..	53
11	38	4	Joni James	MGM	*Summer Love	..	..	..	2	6	8	5	..	5	3	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	9	..	7	..	..	..	..	..	..	..	..	..	46
12A	34	6	Coasters	Atco	†Young Blood	..	..	8	..	..	..	..	4	..	..	..	..	..	6	..	..	9	..	..	..	1	..	..	..	..	..	..	4	..	..	..	..	..	..	..	2	..	..	..	43
12B	21	5	Victor Young	Decca	*Around the World	1	..	..	..	..	3	..	..	..	6	..	2	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	..	..	..	..	..	..	43
14	44	9	Coasters	Atco	†Searching	..	6	..	..	..	..	..	..	..	..	..	..	..	7	..	..	1	4	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	39
15	41	11	Gale Storm	Dot	†Dark Moon	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	6	..	..	5	5	..	..	..	..	..	..	..	..	..	..	4	..	..	10	3	..	..	..	..	38
16	18	4	Four Coins	Epic	*Shangri La	..	..	4	..	10	..	9	..	..	..	..	5	..	..	..	..	9	..	..	..	..	..	..	5	..	..	..	..	..	..	6	8	..	..	..	..	..	..	..	9	34
17	37	2	Don Rondo	Jubilee	†White Silver Sands	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	3	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	31
18	9	12	Marty Robbins	Columbia	†A White Sport Coat	..	..	..	..	..	..	..	..	..	..	..	..	..	4	4	..	8	..	..	4	8	10	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	30
19	11	8	Perry Como	Victor	*Girl With Golden Braids	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	3	..	28
20	8	4	Mantovani	London	*Around the World	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	9	..	..	..	..	..	5	..	..	..	6	..	5	..	..	..	..	..	..	4	..	27
21	31	5	Billy Ward	Liberty	*Stardust	3	..	..	..	..	..	..	..	..	..	..	..	10	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
22	22	7	Mills Bros.	Decca	†Queen of the Senior Prom	..	..	7	5	5	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
23	24	9	Nancy Whiskey	Chic	†Freight Train	..	..	..	10	3	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	23
24	16	3	Nat King Cole	Capitol	†Send For Me	..	7	..	..	..	..	..	8	..	..	..	..	..	..	..	4	..	..	..	..	..	..	8	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	..	21
25	33	5	Marvin Rainwater	MGM	†Gonna Find Me Bluebird	..	..	10	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	6	..	..	..	..	..	..	..	..	..	19
26A	..	2	Nat King Cole	Capitol	†My Personal Possession	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
26B	40	6	Buddy Knox	Roulette	†Rock Your Little Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	1	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
26C	42	13	Chuck Berry	Chess	†School Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
29	..	1	Paul Anka	ABC-Par	†Diana	..	..	..	..	..	..	..	5	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
30	13	13	Bonnie Guitar	Dot	†Dark Moon	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	16
31	..	1	Larry Williams	Specialty	†Short, Fat Fanny	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	15
32	45	2	Dell Vikings	Dot	†Whispering Bells	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	7	..	..	..	..	..	..	..	..	..	..	10	14
33	..	4	Harry Belafonte	Victor	*Island in the Sun	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	4	..	..	..	..	..	7	..	..	..	..	13
34A	..	1	Jimmy Newman	Dot	†Fallen Star	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	9	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
34B	..	1	Tony Bennett	Columbia	†One For My Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	2	..	..	..	..	..	..	12
36A	20	8	Sal Mineo	Epic	†Start Movin'	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	5	..	..	..	..	..	..	..	..	..	..	6	..	..	11
36B	..	9	Jim Lowe	Dot	†The Four Walls	..	..	..	..	..	..	..	..	..	..	..	7	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	11
36C	17	6	Rusty Draper	Mercury	†Freight Train	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
39A	35	2	Owen Bradley	Decca	†White Silver Sands	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
39B	19	9	Four Lads	Columbia	*I Just Don't Know	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41A	..	1	Dale Hawkins	Checker	†Susie-Q	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
41B	..	19	Dell Vikings	Dot	†Come, Go With Me	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	8
43A	32	2	Perry Como	Victor	†My Little Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	9	..	..	8
43B	..	16	Elvis Presley	Victor	†All Shook Up	..	..	..	..	..	..	..	..	..	8	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45	15	6	Steve Lawrence	Coral	†Can't Wait For Summer	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5

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Inside Stuff—Music

Franciska Bochmann, owner-director of Edition Canzonetta, one of Berlin's leading music publishing houses, told VARIETY that she still finds it tough to get her two religioso songs, "He" and "In the Beginning" (both U.S. items which have received German translation), into the programs of domestic networks which she calls the most important medium for a song's publicity. German radio stations are hesitating because of fear that songs like that wouldn't appeal to German taste and mentality. It's Miss Bochmann's opinion, however, that this decision should be left to German listeners. She thinks that latter might very well take a fancy to this type of music. "This, unfortunately, can't be the case if they are not given the opportunity to hear this music."

Paul Anka, whose ABC-Paramount "Don't Gamble With Love" was a VARIETY Best Bet recently, is a 15-year-old Ottawa schoolboy. He wrote that and flip tune "Diana" himself. They're on Sparton label in Canada. Anka, son of a restaurateur, sang at the age of 13 in a sideshow at Central Canada Exhibition in Ottawa, heading a group called "The Bobbysoxers." Kid took two months out of school recently to peddle his stuff in New York's Brill Bldg., and now is on a plugging tour of Chi and other cities. He had one moderate seller last year on a small indie label, but this is his first on a major. "Diana" is dedicated to an Ottawa girl, Diana Ayoub. Both tunes are published by Panco.

NBC-Radio has gone to the music biz for added promotion on its 'Imagery Transfer" campaign. Through publishers Bregman, Vocco & Conn, the network has acquired a tune, "Pretty, Pretty Image," by Carl Abrams and Bob Corman, which it's plugging on such shows as "Monitor," "Bandstand" and "Nighttime." A demo disk, cut by Corman, has been sent to diskery artists & repertoire men to get the tune out on commercial release. There have been no takers yet.

Guy Lombardo and his brothers, Carmen and Lebert, sold their interests in KLB Oil Associates of Wichita Falls, Tex., last week in a deal reportedly totalling $1,508,000, and involving stock transfers and deferred money payments. The Lombardos owned only a 30% interest in the KLB Company which was bought by the Cataract Mining Corp. of Phoenix. The Lombardo interest purchased 1,500,000 warrants from Cataract entitling them to buy an equal number of shares of that company at $1 per share. The warrants cost $36,500. Guy Lombardo, meantime, has been elected a director of the Cataract company.

Attaway's 'Calypso Song Book' for McGraw-Hill

William Attaway, an authority on calypso, arranger for Harry Belafonte and composer of the Caribbean-styled tempos, has authored a "Calypso Song Book" for McGraw-Hill publication this fall, edited by Lyle Kenyon Engel.

Joseph Wagner's "Orchestration: A Practical Handbook" is also a McGraw item this November.

Doris Day 'Teacher's Pet' Fattening BMI Average

BMI is getting an important wedge in the pic tune field via Daywin Music, firm owned by Doris Day and her husband Marty Melcher.

First big splash from Daywin are the tunes from "Teacher's Pet," which costars Doris Day and Clark Gable. Pic is being produced by William Perlberg and George Seaton for Paramount release. Tunes, by Joe Lubin, include the title song, "I'm The Girl Who Invented Rock 'n' Roll" and "Teacher's Pet Mambo." Also on Daywin's pic tune agenda is the title song for the United Artists release, "Careless Years." It also was cleffed by Lubin.

Last week Al Kavelin, general manager for the Day-Melcher publishing operation, hopped to New York from his Coast base for huddles with his eastern rep, Jerry Simon. Miss Day and Melcher also have an ASCAP firm, Artists Music.

Jukeboxes Take Big Hold in Paris; Can't Tell a Cafe Without One of 'Em

Paris, July 2.

As the myriad of Paris cafes are increasingly being redone in neon and chrome, from their old leaded zinc days, the jukebox has grown along with them. From a scant 1,000 in 1954, the music boxes have now gone to 8,000 and they seem to be skyrocketing. Experts predict five-figure listings within three years.

The jukebox has slowly become an important disk adjunct here in addition to being a lucrative biz. It is also an important part of the cafe scene, which is the French community centre in a sense, besides the numerous U. S. pinball machines.

These garish boxes were introed in Paris in 1947 and did fairly well but played second fiddle to table soccer games. Big players then were Charles Trenet's "La Mer," "Stardust" and some Edith Piaf disks. Youngsters began to dance around it and it was becoming an important outlet for the burgeoning young disk industry.

Then political troubles led to fighting the jukebox, alongside Coca-Cola, by the Communists as a form of "American colonization" of France. This silly premise was soon shown up, but it had held up imports and gave the French a chance to begin to make their own boxes, though most are still U. S. brands (Wurlitzer leading).

6c a Roll

Jukes now give out a 45 speed disk for 20 francs (about 6c) a roll. Only about 20% of the disks turn out to be faves, and usually the many intime Gallic chanters do not measure up to juke demands. Here is where the stronger, more rhythmic U.S. music pays off. Two box toppers of late are Silvana Mangano's "Anna" and Sidney Bechet's "Les Oignons." Anny Gould and Luis Mariano are also faves, while such musichall names as Mouloudji, Georges Brassens, Philipe Clay, Edith Piaf (except for "The Man on the Motorcycle"), have not made it.

Present hits, according to Paul Giannoli's survey in Paris-Presse, are the Italo "Bambino," "Que Sera Sera" and the Platters' rendition of "The Great Pretender." One of the top jukebox reps here is Marcel Wolff who claims he lets his secretaries pick the disks. He is also working on an electronic gadget to flash on the picture of the singer, plus a record that gives three minutes of silence for those few who want to sip their "aperitifs" in the midst of gab, not music.

At any rate, the jukebox is now beginning to take its place here as an offbeat musical entry of importance. The Paris cafes may never be the same, but they are here to stay, and are rapidly multiplying. The jukes are rented or sold and make about $500 a month.

2-Way 'Triangle'

The Sonics' waxing of "Triangle Love" will travel under two flags. Side, originally recorded by the Nocturne label, has been purchased by RKO-Unique for national distribution. In New York, however, it'll remain on the Nocturne label.

Meantime, RKO-Unique has added the Sonics to its roster. Also signed last week were Scotty Carroll & His Metropolitans.

PIANO-PLAYING PEER FORMS OWN ORCH CO.

London, July 2.

Lord Adrian Foley, the piano-playing peer who's recently returned from America, has formed a company to supply orchestras for all affairs. Naturally, he'll concentrate on high society for most bookings.

Lord Foley will front his combos which will vary in size according to the stint. He will also sit in at the piano occasionally. Partners in the company are band agent Derek Boulton and Lord Foley's mother. Outfit will be called Lord Foley's Orchestras.

Dudley Manners Hops To Europe on Disk Biz

Paris, July 2.

Dudley Manners, an ASCAP member and prexy of Dudley Manners Music, publishing company, and Sodeska Records, a diskery, is here on a swing through the Continent during which he will record songs for an LP disk and place his tunes and platters. Marc Lanjean, repping Ray Ventura's Gallic pub and disk interests, has taken Manners' stuff for most of Europe except Austria. It will be via Versailles disks here.

Manners is a retired Army radiologist who had to quit when he got cataracts. In Japan he reverted to some show biz dabbling and came up with Sodeska Records. Watson heads the U.S. Army Band there and did the arrangements for most of the numbers.

L. A. Jazz Spot Folds

Hollywood, July 9.

The Los Angeles Jazz Concert Hall folded after four weeks of operation. It cost promoters Benny Carter, vet sax man, and Jack Hampton around $6,000.

Renovated nabe film house operated on a two-show nightly policy presenting name coast jazz sidemen. The weekly nut was around $4,200.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	New York—(Colony Music Shop)	Albany—(Ten Eyck Record Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drug Records)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Portland—(Madrona Record Shop)	Hollywood—(Music City)	San Francisco—(Sherman Clay Co.)	Seattle—(Frederick Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) **Sound Track** (DL 9046)	2	5	10	4	1	2	1	1	1	5	1	2	1	7	2	6	1	2	2	153
2	3	**NAT KING COLE** (Capitol) **Love Is the Thing** (W 824)	1	2	2	2	..	5	2	..	7	1	2	3	..	1	6	1	5	4	10	123
3	2	**FRANK SINATRA** (Capitol) **Swinging Affair** (W 803)	4	1	4	3	2	6	5	..	3	2	3	5	..	5	..	2	2	3	..	115
4	4	**MY FAIR LADY** (Columbia) **Original Cast** (OL 5090)	3	6	..	6	..	..	4	5	2	..	6	7	..	3	..	..	3	..	4	72
5	6	**MANTOVANI** (London) **Film Encores** (LL 1700)	10	..	1	..	6	..	3	..	4	..	4	..	8	..	3	..	..	5	7	59
6	5	**POLLY BERGEN** (Columbia) **Bergen Sings Morgan** (CL 994)	9	..	..	5	..	..	8	..	6	3	5	..	..	10	9	9	..	1	..	45
7	9	**TOMMY SANDS** (Capitol) **Steady Date** (T 848)	5	..	3	..	..	..	9	9	8	..	8	..	..	4	4	7	..	..	..	42
8	7	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	4	7	6	5	..	7	1	10	..	..	..	..	7	..	41
9	10	**TENNESSEE ERNIE** (Capitol) **Hymns** (T-756)	7	..	..	8	..	..	..	..	10	10	9	..	5	2	7	4	..	..	..	37
10	8	**KING AND I** (Capitol) **Sound Track** (T 740)	..	..	..	7	5	..	6	3	..	8	..	..	..	..	..	10	..	..	3	35
11A	13	**HARRY BELAFONTE** (Victor) **Ev'ling With Belafonte** (LPM 1407)	..	8	6	..	..	7	..	..	9	..	..	..	..	..	5	3	..	9	9	32
11B	11	**LESTER LANIN ORCH** (Epic) **Dance to Music of** (LN 3340)	..	..	7	1	..	1	..	..	..	..	..	..	3	..	..	..	..	..	..	32
13A	15	**HARRY BELAFONTE** (Victor) **Calypso** (LPM 1248)	6	9	..	9	..	..	..	..	..	..	10	..	..	6	8	..	9	..	..	20
13B	14	**OKLAHOMA** (Capitol) **Sound Track** (SAO 595)	..	..	..	..	8	..	..	4	..	9	..	..	..	9	..	..	..	..	5	29
15	17	**EDDY DUCHIN STORY** (Decca) **Sound Track** (DL 8289)	8	..	..	10	4	9	..	..	..	..	..	..	..	..	..	..	..	..	..	14
16	20	**ROSEMARY CLOONEY & HI-LO's** (Col.) **Ring Around Rosie** (CL 1006)	..	..	..	..	..	10	..	..	..	..	..	..	2	..	..	..	..	10	..	11
17	19	**ELLA FITZGERALD** (Verve) **Rodgers & Hart** (MEV 4002-2)	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	8	..	..	10
18A	16	**NEW GIRL IN TOWN** (Victor) **Original Cast** (LOC 1027)	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
18B	..	**HENRY JEROME** (Roulette) **Hal Kemp Memorial** (25,007)	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	8
20A	..	**PAUL WESTON ORCH** (Columbia) **Crescent City** (CL 977)	..	..	..	..	..	..	..	..	1	4	..	..	..	..	..	..	..	..	..	7
20B	..	**FRANK SINATRA** (Capitol) **Swinging Lovers** (W 653)	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
22A	..	**STANLEY BLACK** (London) **Tropical Moonlight** (LL 1716)	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
22B	..	**JULIE LONDON** (Liberty) **Sings the Blue** (LRP 3043)	..	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	..	..	6
24	24	**ROGER WAGNER CHORALE** (Capitol) **House of the Lord** (T-8365)	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5
25	23	**DUKE ELLINGTON** (Columbia) **At Newport** (CL 934)	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4

'Songs in English' on A Comeback in Britain As Rock 'n' Calypso Slide

London, July 2.

The kaleidoscopic music business is forming another pattern here. The shakeup that publishers have been keeping their fingers crossed for quite a while now, is taking place. The reshuffle means the end of rock 'n' roll in its basic form and the absorption of calypso. It also means that the ballad is regaining its lost popularity by leaps and bounds.

Over a few short weeks the barometer of popular taste, record selling charts, has undergone a transformation. Numbers with a rock beat have been falling out of the Top 10 to make way for songs with a normal tempo and lyrics that mean something. It happened quite suddenly around the middle of May when a number titled "When I Fall In Love," recorded by Nat King Cole and released here on the Capitol label, came into the disk hit lists as No. 10. In one week it jumped to third place, and hovered around that mark for a couple of more weeks surrounded by r&r and hillbilly type songs.

The next sentimental number to make the grade was the Peggy Lee rendering of "Mr. Wonderful" on the Brunswick label which also started out in 10th place. Then overnight the r&r disks took the biggest beating they'd had since the rage latched on here; three versions of "Around the World" came from nowhere and comandeered seventh, eighth and ninth places, with "Mr. Wonderful" filling the fifth position and the Cole rendering one above it.

Skiffle music has, to a great extent, replaced r&r as the favorite beat music with the youngsters, and the rock sound is being used in pop big band arrangements as just another noise. Calypso is going the same way, although it never really got started. Even skiffle has to be tuneful to latch on now. The best example of this is the Charles McDevitt recording of "Freight Train," which has been circulating around the best seller lists for several weeks, while others have come and gone just as quickly.

At long last British music publishers can settle back and look to sheet music sales as a major source of revenue without having to depend on their cut from disk sales to keep them in business.

Hollis Plucks 'Guitar'

Hollis Music, a Howie Richmond publishing outlet, has acquired global rights to "Danny's Guitar." Tune originally was published by CFG Music, like Hollis, a BMI affiliate.

Tune was recorded by its author, Danny Perri, for the Golden Crest label.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	PAT BOONE (Dot)	Love Letters in The Sand*
2	2	EVERLY BROS. (Cadence)	Bye, Bye, Love†
3	3	JIMMY DORSEY (Fraternity)	So Rare*
4	5	COASTERS (Atco)	Searching† / Young Blood†
5	4	ELVIS PRESLEY (Victor)	Teddy Bear* / All Shook Up†
6	9	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* / Wonderful, Wonderful†
7	10	MARTY ROBBINS (Columbia)	A White Sport Coat†
8	8	RICKY NELSON (Verve)	A Teenager's Romance* / I'm Walkin'†
9	6	ANDY WILLIAMS (Cadence)	I Like Your Kind of Love†
10	7	GALE STORM (Dot)	Dark Moon†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LOVE LETTERS IN THE SAND	Bourne
2	2	*SO RARE	Robbins
3	4	†BYE, BYE, LOVE	Acuff-Rose
4	5	†A WHITE SPORT COAT	Acuff-Rose
5	3	†DARK MOON	Dandelion
6	10	*IT'S NOT FOR ME TO SAY	Korwin
7	..	*OLD CAPE COD	Pincus
8	8	*A TEENAGER'S ROMANCE	Aztec
9	6	†SEARCHING	Tiger
10	9	†ALL SHOOK UP	Presley-Shalimar

(*ASCAP. †BMI)

Success? Count the B.O., Says Harvard Man Who Runs Mass. Dancehall

Nantasket Beach, Mass., July 9.

Bringing Harvard Business School methods to the dancery biz is paying off for Bill Spence, young scion of a prominent Rockland banking and leather manufacturing family, who has gone all-out to revitalize the danceband biz and set the stage for return of the big band era, once a powerhouse on the New England scene.

Spence's just-opened Surf, first N. E. newly constructed ballroom in more than a decade, is being looked over by dancery op vets with respect to the new standards of operation introed by the tyro.

"The only yardstick used by professionals to measure success is boxoffice returns," says Spence as he reported that Surf profits have been made on two of its first three dance nights. Guy Lombardo drew 2,500 paying customers on June 15, where as his many dates at other greater ballrooms this year have been between 1,200 and 2,000 dancers. The Surf's second Saturday night dance, featuring solo introduction of the 21-piece Surf orch got almost 2,000

Sandwiched in between was a close to breakeven night with Kitty Kallen June 21. "We feel that dancers attracted will return, building up a big following by midsummer," Spence said. He pointed out that profit from two of three opening dance nights is considered sock, taking into consideration that another greater Boston Ballroom had weekly public dance nights for eight months before nabbing its first profit night. And he says, such cases are not unusual in ballroom inaugurals.

Spence made a survey of the dance biz, along Harvard Business School lines, before jumping in. He says he spent more advertising money before opening than all the other greater Boston ops shell out together in an entire season—over $10,000.

Witherspoon to Victor

Jimmy Witherspoon, rhythm & blues singer, has been pacted by RCA Victor. Witherspoon worked as vocalist with the Jay McShann band and came up with a hit several years ago in "Ain't Nobody's Business."

He's cutting his first sides under Brad McCuen, of the Victor specialty artists & repertoire department.

TELL MY LOVE
from PARAMOUNT Picture
"OMAR KHAYYAM"
Records by
MGM—Lenny Holmes and Orch
Decca—
Victor Young Singing Strings
Dot—Billy Vaughn and Orch
Famous Music Corporation

IT'S NEW
IT'S CALYPSO
IT'S ROSEMARY CLOONEY
WHO DOT MON, MOM?
Columbia #40917
REMICK MUSIC CORP.

Rock Fading?

Continued from page 105

fact that the disk companies are now recording more oldies than they have done in the last couple of years. While the standards have always been heavily used for the packaged goods, now the oldies are turning up ever more frequently as singles. Even the rock 'n' roller combos have been turning to the catalog material, Frankie Lymon, for instance, having recorded "Goody Goody" and giving it his usual type of treatment. Other groups, such as Somethin' Smith & The Redheads and the Ray Charles Singers, also have been using standard songs with good impact.

Feeling is that once the wheel begins to turn it will go all the way in the direction of "good music." That is so, fundamentally, because the artists & repertoire chiefs of most of the companies play along with the trends. When rock 'n' roll was hot, they jumped on the bandwagon. When calypso started to move, they moved along with it. Calypso didn't make it on wax, but that didn't prevent the rash of singles. Now it's the good ballads and once again, there's expected to be a rush in that direction. Unlike calypso, the ballad cycle has more working in its favor in the way of musical variety.

Criterion's Writer Pacts

Hollywood, July 9.

Criterion Music, Mickey Goldsen pubbery, has signed a trio of writers to exclusive contracts in an expansion of its activities. Firm has inked Gerry Mulligan for jazz, Laurindo Almeida for latune material and Leon Pober for modern instrumentals.

Criterion already has published six Pober tunes, the latest of which, "Tangi Tahiti," has been recorded on Capitol by Nelson Riddle for release next week. Pober, once known only as a special material writer, has written such tunes as "Moonstruck in Madrid" and "Walk to the Bull Ring" since turning composer.

Lizabeth Scott to Spin In Roulette's Name Gleam

Hollywood, July 9.

Roulette Records steps up its recording activity this summer and plunges into the name field. Label's Coast topper, Jules Losch, has set a deal with Lizabeth Scott to begin recording in a few weeks for the first album in the expansion program.

Losch also has signed harmonic player Leo Diamond, recently with RCA Victor, and has made a deal with Ismald Diaz, Acapulco musician. Latter starts with an album of Latin music, largely original, cut by a 27-piece orch.

Anni of 'America'

Boston, July 9.

A double anniversary was celebrated by Arthur Fiedler and his Esplanade orch at their July 4 holiday concert alfresco style. It was the 20th anni of the concerts and the aud joined the 80-piece orch in the "Star Spangled Banner" to open the second half of the program.

Then they sang "America," on the 125th anni of its first performance at Boston's Park Street Church. Pianist Leo Litwin was soloist in Gershwin's "Rhapsody in Blue," feature of an all-American second half that ended with Sousa's "Stars and Stripes Forever."

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On The Upbeat

New York

Rover Boys set for two frames at the Holiday House, Pittsburgh, starting July 29 . . . **The Four Voices**, Columbia pactees, completed new Ballantine Beer commercials for the William Esty agency . . . Village Vanguard featuring Sunday afternoon jazz concerts with **Jean Shepherd** hosting . . . **Fletcher Henderson** orch will be reunited for the Great South Bay Jazz Festival July 19-21 at the Timber Grove, Great River, L.I.

Bobby Short in at the Interlude, Hollywood, starting July 3 . . . Chappell has picked up **Ziggy Lane's** "A Man Has Gotta Sing" which latter recorded on his own Carousel label . . . Thrush **Ann Hathaway** already set for two weeks in late November at the Roosevelt Hotel, New Orleans.

Jazz pianist **Billy Rubinstein** at **Julius Monk's** Upstairs Room . . . **Jerry Lynn** launched his own publishing firm . . . **Alan Dale** played the West End Casino, Deal, N. J., July 4-6 . . . **Marylin Sanders**, daughter of the late **George H. Sanders**, taking over the operation of George H. Sanders Music.

Composer **Otis Blackwell** set as musical director of Vanguard Productions pic, tentatively titled "The Big Record" . . . Columbia releasing a single of **Sammy Kaye's** poetry readings. Coupling is of "I Still Love You" by **Sunny Skyler** and **Dick Rogers**, and "How, Why and When" by **Norma Louise Martin** . . . Westminster prepping a big drive on **Sena Jurinac**, Yugoslav soprano who'll make her Metop debut next season.

Phyllis McGuire (McGuire Sisters) won the auto and **Tony Richard** (Famous Music) won the tv set in the drawing sponsored by the Music Publishers Contact Employees Union . . . **Morris Diamond** back in action July 15 after a Nassau vacation . . . **Russ Hall**, deejay at WITH, Baltimore, in town for an o.o. of the music biz scene . . . A son was born to the **Kelly Camaratas** in Montclair, N.J., June 29.

Buddy Robbins' expanding family (birth of twins recently made it four children) forced him to buy a house in Stamford, Conn. . . . **Bobby Breen** now recording for Chic Records . . . **Stan Getz** returned to the Village Vanguard last night (Tues.) . . . Australian accordionist **Al Stone** joined the show at Cafe Grinzing Monday (8).

Hollywood

Henry Mancini has been signed to compose U's "Pay the Devil" starring **Charlton Heston**, **Janet Leigh** and **Orson Welles**, which latter also directed . . . **Cal Tjader** will record the "Porgy and Bess" suite for Fantasy . . . **Bob Thompson** will arrange and conduct an album of **Livingston & Evans** material which **Audrey Cooper** will cut independently . . . **Gerald Fried** set by **Scott Dunlap** to clef a title tune for "New Day At Sundown." **Jack Brooks** will do the lyrics . . . Nisei thesp **Robert Kino** cut a Japanese version of the title—tune from "Sayonara" for the **William Goetz** production for WB.

Darrell Calker has been signed to compose and conduct score of the Milner Bros. production, "From Hell It Came" . . . **Bernard Girard** has inked **Joe Greene** of Liberty Records to clef six songs for "Tragedy Off Hollywood Blvd.," which he'll produce-direct as an indie.

Pianist **Brandie Brandon** termpacted by Crystalette Records . . . **Robert Wiley Miller** signed to write score for "Double Deception," a Hellman-White production . . . Columbia music staffer **George Greeley** taking a 12-week leave of absence to act as general music director for the Theatre Opera of Buenos Aires . . . **Johnny Green** and **Paul Francis Webster** have wound work on a new song based on a theme from score of Metro's "Raintree County." Tune, "Never Till Now," will be published by Robbins Music . . . **Ben Oakland** currently on a seven - week cross-country concert trek with **George Jessel**. Sam Coslow supplants Oakland as Coast chairman for the Songwriter's Protective Assn. during his absence.

London

Pianist **Ian Armit** and bassist **Brian Brocklehurst** have joined the **Humphrey Lyttelton** band . . . Songstress **Alma Cogan** lined up to appear at a New York nitery for a month in either December or January . . . **Frank Loesser** in London from Paris . . . **Edmundo Ros** and his orch open a six weeks' season at the Sporting Club, Monte Carlo, July 18 . . . About 1,400 members of the British music biz attented a special showing of **Mike Todd's** "Around The World In 80 Days" at the Astoria picture theatre Sunday (7) . . . The Performing Rights Society celebrated its 43d anniversary.

Chicago

Carl Sands orch into Shamrock Hilton, Houston, Nov. 7-Dec. 31 . . . **Johnny Dale Trio** set for McCurdy Hotel, Evansville, Ind. for three frames, July 30 . . . **Hal Munro** orch plays for Wholesale Grocers Convention, Edgewater Hotel, Aug. 4-7 . . . **Three Twins** into Dude Ranch, Baraboo, Wis., for three weeks, July 23 . . . **Page-Cavanaugh Trio** pacted for Embers, Ft. Wayne, for two weeks, July 15 . . . **Jimmy Palmer** orch go into Melody Mill Ballroom July 24 for two weeks.

San Francisco

Fairmont Hotel's Venetian Room is booked through November, with **Mills Bros.** due July 18; **Georgia Gibbs**, Aug. 15; **Four Lads**, Sept. 12; **Josephine Premice**, Oct. 10. In addition, **Dick Swig** is negotiating to bring in **Ella Fitzgerald** near year's end . . . **Art Blakey & His Jazz Messengers** are at the Blackhawk. . . . **Dick Laine's** trio has taken over at the Fairmont's Cirque Room . . . Bandleader **Charley Stern** has started a two-hour pops & jazz session over KGO, with live jazz talent . . . **Sir Charles Thompson** is now the pianist at the Blue Mirror.

Pittsburgh

Jazz combo of **Tommy Turk**, **Harry Bush**, **Johnny Vance**, **Ray Crummie** and **Dick Brosky** has had its option picked up again for an indefinite stretch by **Nick Andolina** at Point View Hotel . . . **Everett Neill**, in addition to leading the band at Vogue Terrace, has two piano programs daily on WMCK in McKeesport . . . **Glenn Miller** orch, with **Ray McKinley**, played Sunset Ballroom in Carrolltown Saturday (6).

Russ Merritt and **Jimmy Borelli** are keyboarding the rehearsals this summer for the Civic Light Opera shows . . . **Del Monacos**, providing the intermission music at the Holiday House, are going to wax several numbers of their own composition on their own label which they have dubbed Holiday . . . **Brad Hunt** band picked for fifth straight year to play for the Monongahela Nurses dance at the Monongahela Country Club . . . **Jay Sullivan** orch playing every Friday and Saturday night at Anchorage . . . **Frankie Carroll** orch booked for the summer at Starlite Terrace of old William Penn Tavern.

Gabe D'Amico Trio, with D'Amico on sax-clarinet, **Clair McClintock** on drums and **Beverly Durso** at piano, into the Flame for an indefinite run. **Cozy Harris**, pianist in his 19th month at downtown room, remains . . . **Redheads** came back to the Ankara for three weeks on July 5 . . . Students of **Bobby Cardillo**, pianist with **Al Marsico's** house orch at New Nixon cafe, presented recital recently . . . **Carl Gerold**, drummer with band **Dick Powell** had at old Enright Theatre when he was the emcee there in the early '30s, now doing a comedy single at Ronnie's . . . **Johnny Murphy**, with whom **Jill Corey** got her start as a band singer, playing weekends throughout summer at Starlite Terrace of old William Penn Tavern.

Omaha

Al Abney's Combo opened at the Colony Club . . . **Frank Jonas** orch played the July 4 dance at Alhambra Ballroom in Twin Lakes, Ia. . . . **Budd Olson's** combo in at the Legion Club . . . **Skippy Anderson's** orch played Starline Ballroom at Carroll, Ia. (9) . . . **Eddie Fitzpatrick's** group on tap at the Belle Bowl, Bellevue, Neb., on Friday and Saturday nights.

Toronto

Greg Curtis bowing out of three-week engagement at Muskoka Inn and sailing for year's piano study in Europe . . . **Fred Grandt** and his quartet into the Silver Rail, with their "Third Man" film theme a customer request . . . **Carol Lang**, singing pianist, into the Stage Door for indefinite run . . . **Wally Wicken Trio**, with Wicken on piano, Doug Bennett on drums, Don McFadyen on bass, started seventh season at the Club Embassy . . . **Ray Carroll & His Jamaicans** starting their ninth week at the Club One-Two on calypso tunes and dances. Combo, headed by Carroll, who sings and dances, has **Kenny Skinner** on piano; **Eddie Taylor**, drums; **Milton Robinson**, guitar, and **Catherine Nelson**, dancer.

After seven years at Lichee Gardens, **Freddy Grant Trio** into Silver Rail for extended stay . . . **Barry Townley's** orch into the Cork Room for the summer to take over from **Chico Valle**, whose band goes into the posh Bigwin Inn . . . **Jack Long Trio** into Concord Room . . . **Trump Davidson's** band, with **Roy Roberts** as singer, into the Colonial Club for summer run . . . **Horace Silver Quintet** into Town Tavern for indefinite stay . . . **Johnny Lindon** into Imperial Room, Royal York Hotel, with his band, replacing **Moxie Whitney's** orch, with latter to Jasper Park Lodge for summer . . . **Barbara Alcorn** in as piano single at the new Westbury Hotel for three weeks.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland (Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Love Letters Sand (Bourne)	1	3	1	1	2	9	2	2	1	1	1	3	105
2	5	*Around the World (Young)	2	1	2	5	1	1	1	1	6	2	..	1	98
3	3	*So Rare (Robbins)	5	..	3	4	9	2	9	4	5	3	2	5	70
4	2	†Dark Moon (Dandelion)	3	5	..	2	4	6	8	3	7	4	3	..	65
5	4	†White Sport Coat (Acuff-R.)	6	..	..	3	6	..	3	5	4	6	4	4	58
6	7	*Old Cape Cod (Pincus)	4	2	6	6	..	5	..	..	2	7	..	2	54
7	6	†Four Walls (Sheldon)	7	..	..	7	3	..	4	9	..	5	5	8	40
8	9	†Bye, Bye, Love (Acuff-R.)	8	..	7	..	..	4	5	..	3	..	..	6	33
9	10	*Golden Braids (Roncom)	..	..	..	10	8	8	6	..	..	..	6	..	17
10	..	*Not For Me to Say (Korwin)	..	4	4	..	..	..	..	..	..	..	..	..	16
11A	11	†All Shook Up (Presley-S.)	..	..	..	9	..	..	7	7	..	8	..	..	13
11B	13	*Teen'rs Romance (Aztec)	..	..	5	..	..	..	..	..	9	..	8	9	13
13	..	*Shangri-La (Robbins)	..	6	..	..	5	..	..	..	..	..	..	..	11
14	8	†Round and Round (Rush)	..	..	..	8	..	..	10	6	..	..	..	..	9
15	12	†Gonna Find Bluebird (A.-R.)	..	..	..	..	..	..	..	..	..	..	7	7	8

Newport

Continued from page 105

record" in observing the personal rights of persons arrested as suspected dope addicts.

"Musicians are arrested, stripped, searched and subjected to shocking abuses in Philadelphia," Cohen said.

The attorney blasted the N.Y. regulation which makes it necessary for a musician or entertainer to get an identification card to work in a restaurant or cabaret.

Although minimizing the size of the problem of drug addiction among musicians, the panelists stressed that there is such a problem.

Father O'Connor said the addict often takes to dope because he wants the feeling of "belonging." He takes up the habit because he things it's "the thing to do."

The jazz musicians, Taylor and Wright, agreed with Father O'Connor on this point. Taylor said the younger musician—who wants to show he is a "man"—is led into the dope habit by the older musician. The older musician, feeling time has passed him by, often becomes an addict because of his frustration at no longer being accepted, Taylor said.

Dr. Winick linked the form of "booster" a musician takes with the type of music he plays. He expounded this theory:

The New Orleans musicians did not take opium, even though it was legal in the pre-1914 days. He was accepted and drank liquor. The effect of liquor is to make you loud and aggressive—and that's the kind of music they played.

During the 1930's, marijuana, also a stimulant, was in vogue among some musicians. Marijuana pep's you up—and that was the "swing" of the period.

Where the New Orleans and swing eras featured an outgoing type of music, the introspective and "way-out" music of the 1940's and 1950's—the cool and bop era—came in with the use of heroin, a depressant.

Dr. Winick stressed that it is difficult to judge the occupations of the 60,000 dope addicts in the U.S. But he said one survey showed the entertainment field is second only to the medical field in the number of addicts.

Guy Mitchell Surgery

London, July 9.

Guy Mitchell is due to enter the London Clinic today (Tues.) for a knee operation. He's just wound a tour of Britain, and decided to have an old injury put right while he was here.

After he's recovered he'll return to the U.S., where his ABC-TV show is scheduled to start in September. He plans to return to Britain again around the summer of next year.

Chi as '78' Town Vs. RCA Price Hike

Chicago, July 9.

RCA Victor's price increase on 78-speed disks brought raised eyebrows on Chi's record row. The old fast-spins are still a major item here because a unique situation exists in Chi where many retail outlets can peddle more 78 hits than 45s.

According to Ralph Bass, King Records' local a&r man, "Any rhythm and blues record will sell better here on 78 than 45 rpm." While excluding the heavy jukebox purchases which are all 45, Bass stated that in areas like Chi's south side, with a large colored population buying heavily on rhythm & blues labels, retailers consistently order more 78 than 45rpm's and sometimes will order 78s exclusively.

His explanation is twofold. "First, there is the large proportion of 78 players still owned by low-income groups. Secondly, owners of three-speed players don't like fiddling with special attachments for 45s."

Incidents have occurred where record distribs have not been able to meet the demand of retail outlets here for 78s when they had a hit going and have had to send to homeoffices for more platters.

Steinberg's 'Request' Post

Irve Steinberg has been put on by Request Records, N. Y. indie, to handle radio promotion in the east.

Request is operated by H. J. Lengsfelder.



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HAVING A BALL WITH PARTIES

Rapp's Mountain Greenery Hypo: Comic Circuit Spanning 'Dull' Days

A plan whereby a top level of nitery comics would be able to work the New York and New England mountain resort hotels for 10-week periods has been evolved by Charlie Rapp, who books more than 60 inns in those areas. Rapp has already pacted three comics and is in the process of negotiating for others. Set are Phil Foster, Harvey Stone and Lenny Kent who have been signed for 10 weeks each.

Under the plan Rapp is putting into effect, the hotels that use talent on weekends would be approached to use shows on one mid-week night with a name comic as the lure. The funsters will play one show nightly, each at a different hotel.

Rapp feels that since comics are the backbone of the mountain industry, by pacting them for work throughout the season, his booking problems will diminish for him. At the same time (it'll be possible to entice new hotels into his orbit on the basis of controlling a supply of name comics. He's enticing innkeepers to install a midweek show at a reduced rate to keep his comedy stable moving and keeping himself solvent in this regard. Thus, he may be getting $200 for a hotel on a Monday or Tuesday for the same show that he would normally charge several times that figure on a weekend night. However, he feels that he'll make up the comedians' salaries even at the reduced rate.

The major problem now comes with attempts to get the major offices to relinquish some of their funnymen for an entire summer. They feel that they may handicap themselves in servicing their regular nitery clients in this respect. Rapp feels that the guarantee of 10 weeks' work is enough to entice the bulk of the comedians into his stable during normally dull summer period.

Boston Park Commission Bans Cuffo Arts Festival As 'Too Much to Clean Up'

Boston, July 9.

The Hub's cuffo cultural Arts Festival, which concluded a 17-day stand June 30 in the Public Garden, will play there no more, the Parks and Recreation Commission declared last week. Commission informed festival directors it would stick to a previously announced decision to ban the exhibition from further use of the Public Garden. Commissioner Frank R. Kelley said the commission, in rejecting the request of Nelson W. Aldrich for permission to use the P. G. next year, explained that large sections remain unusable to the public after each festival and it takes his workmen the rest of the summer to repair the damage.

Aldrich, chairman of the Boston Art Commission and a festival director, said at the start of this year's event that his group would hire workmen and have the sod restored within two weeks. Boston Common or the Hatch Memorial Shell area were suggested as alternate sites. Aldrich said the festival trustees have given long and searching consideration to alternate sites, and it is their conelusion that the Public Garden is ideally suited for both the exhibitions and the performances.

Other locations would raise physical and financial hazards of such magnitude as to make continuance of the fest impossible in its present form, Aldrich said. The trustees asked Kelley to reconsider.

San Antonio Cafe Theft

San Antonio, July 9.

Local police were on the lookout for safecrackers who took $400 but missed $700 more at the Kit Kat Club. Dick Jones, club owner, said the money was taken from a cabinet safe.

The thieves failed in their efforts to crack the inner vault of a wall safe containing the $700, he said.

Judy 112G in L. A. 11

Los Angeles, July 9.

Judy Garland racked up $112,000 for her 11-night appearance at the Greek Theatre. The tally represents near capacity business.

Jose Greco and his troupe opened a one-week stand last night (Mon.) as second offering of the season in outdoor theatre.

U. S. Gets a New Slant on Jukes Via Biz Census

Washington, July 9.

How much do the average jukebox and such amusement machines as pinball games, penny arcade machines, etc., take in during the course of a year?

Uncle Sam has finally presented a picture of their earnings. This is for the year 1954 when the last Census of Business was made.

The census figures show that the take of the jukebox, nationwide, comes to $629 per machine for the year. It is higher for the other types of amusement machines —$722 per machine.

The range of jukebox earnings is very wide. Apparently the machines are played most in Nevada where the take per each was tops for the nation—$1,361 annually. Washington, D.C., was second with $1,096 per machine.

Although the figures for "other amusement machines" includes slot machines where legal, Nevada doesn't lead in this category, perhaps because that state has so many other machines to share suckers' dimes and quarters. In this category—including all types of amusement machines aside from jukeboxes—the State of Washington led the nation with a yearly gross of $1,304 per machine. Maryland was second with $1,245 for each machine.

In the study for metropolitan areas, Washington, D.C., ranked first and Boston, second, in receipts per machine for both music machines and other amusement machines.

NITERY MOVE-IN IRKS SPECIALISTS

By JOE COHEN

Bookers are seriously concerned about their club date business starting this fall. Contention is that the large-seat niteries and hotels are chewing off the private parties and much convention business, so the remainder will be only a fraction of the former volume.

The casual daters have, in the past, seen only a few of the party dates going to the niteries. However, the large-seaters are now advertising headliners far in advance in keeping with longterm bookings, so that solicitations can be made on the basis of the headliners booked. Some even have started newspaper ads playing up the long string of headliners booked in order to pave the way for solicitations.

While the timing of certain events, such as anniversaries, will not be changed because of headliners, a boniface is in a stronger position to get the date if he knows what the attraction will be at the time. Large parties can be sewn up on the basis of having a strong bill. The urge to get a greater share of party business has been one of the reasons why many nitery owners are booking far in advance. The cafemen have been able to take advantage of the fact that catering costs have gone up to the point where many organiza-

(Continued on page 116)

NELSON EDDY VAUDER OK 22G IN L'VILLE WK.

Louisville, July 9.

Iroquois Amphitheatre's 19th season teed off last week (1) with "Varieties of 1957," vaude type bill topped by Nelson Eddy & Gale Sherwood. Outdoor spot pulled a moderately good $22,000 for the week.

First part of the bill had Four Whirlwinds, roller skating turn; Harmonica Rogues, standard harmonica tooting and comedy; Slavenska & Brascia, ballet and jazz; Romo Vincent, m.c., in his nitery turn; Jimmy Nelson with Danny O'Day.

Second part consisted of Evers & Delorez, dance turn on wire; comic Leo De Lyon, closing with Eddy & Sherwood.

Larry Parks heads cast of "Teahouse of the August Moon" with Gene Blakely, John Alexander and others in support, opening yesterday (Mon.) as second week's attraction.

Walters Sells His Share of N.Y.'s LQ To E. M. Loew, Partner for 15 Years; See New Deal in Booker & Producer

Strapped for Strips

Montreal, July 9.

Montreal is running low on strippers, says Gerald Fitz-Gerald in the Montreal Gazette.

Reason: U. S. cities, especially Chicago, are grabbing off "exotics" at up to $350 a week.

Sands, Showboat, El Rancho Vegas Fill Exec Posts

Las Vegas, July 9.

Archie E. Loveland, vet hotelman, has been named managing director of the Sands Hotel. Announcement was made jointly by Jake Freedman, president; Jack Entratter, general manager, and Carl Cohen, casino manager.

The new Sands exec has 25 years of inn experience, starting in his hometown of Portland, Ore. He was a top official at the Ambassador, Los Angeles, before coming to Vegas. Before his Sands hookup, he was at El Rancho Vegas for six years.

Garr Nelson, singing emcee at the Showboat Hotel, has been named entertainment director. Nelson will continue his song chores, and will in the future book all shows for the hotel. He will also handle publicity and advertising under the new setup.

Appointment was made by Joe Kelley, one of the hotel's owners, who had been handling the booking.

Charles R. Kahn has been appointed by Beldon Katleman as director of sales promotion and conventions at El Rancho Vegas. Kahn, a longtime executive in the retail and fashion promotion field, will coordinate a new sales incentive program for the hotel and assist owner Katleman in projected plans for convention development.

Next month, Kahn will make a nationwide goodwill tour on which he'll promote Las Vegas in general and El Rancho in particular.

E. M. Loew, the New England circuit theatre operator who started his partnership with Lou Walters about 15 years ago in the Latin Quarter, N.Y., will become a nitery chain owner on his own. He's taking over the N.Y. LQ solo as of July 22. Presently no change of operation are planned. However, it's reported that Coast nitery operator (Moulin Rouge) and booker Frank Sennes will take over the bookings of that spot. Sennes was recently in town to set a deal for Donn Arden to handle the production at the LQ. Mme. Natalie Kamerova had been doing the staging. Leon Leonidoff, senior Radio City Music Hall producer, has also been mentioned for the producer's post.

Loew in addition to operating the N.Y. spot will head the Miami Beach Latin Quarter.

The end of this historic partnership, an unusually long one in nitery annals, was not unexpected in the trade. The pair had been feuding of late, and bitterness increased when Walters stepped out of the Florida arrangement to lease the now defunct Copa City there. Since then there had been reports that the pair would be splitting.

The final split came over the weekend when agreement was reached for Loew to take over Walters' interest said to be 40%. Walters stated that his share would come to $420,000. Edward Risman is expected to remain as LQ general manager.

Walters said he would continue to operate in New York as a cafeman. He'll look around for probable sites. but hasn't made up his mind whether it would be on the east or west side. Meantime, Walters will participate in the cafe's earnings until January.

The Latin Quarter and the Copacabana have been the most successful nitery operations in New York. LQ has been considered particularly fortunate inasmuch at it's geared to a non-name production policy, but frequently brings in topliners to get an added boxoffice lift.

Walters and Loew took over the LQ in 1942 following a brief run as George White's Great White Way. Walters at that time had been operating the Latin Quarter, Boston which he sold out some years after establishing himself in New York. Loew financed the N.Y. project with initial capital of $40,000.

The site had been housing so many nitery flops that the realtor tried to persuade them not to take on the venture. Walters produced the shows, while Loew remained in the background, but both were constantly in conference. The combination was one of the longer-lived boniface pairings on Broadway, being exceeded in the nitery field only by Leon (Enken) & Eddie's (Davis).

New Jersey's Vegas-By-the-Sea

Wildwood, N. J., July 9.

Paced by Frankie Laine at the Beach Club, virtually all clubs are running at capacity with long lines awaiting entry. So any remaining rubber bands on bankrolls are being hastily removed to pact more stars. The summer talent budget here will now exceed $2,000,000.

Oscar Garrigues' 1,800-seat Manor Hotel Supper Club is currently offering Georgia Gibbs and the Mariners. Comic Artie Dann, the Lorraines and the Mike Francis band round out the show. Tony Martin opens this week. Garrigues has re-signed Joni James for her fifth return engagement on the strength of her showing during the July 4 week. She plays the Manor for a frame starting July 20.

Ted Lewis and the "Calypso Carnival" open July 14 for a ten-day stand at the Beach Club of Diamond Beach Lodge. This show was moved up 10 days when Spike Jones was forced to cancel his engagement due to his tv show renewal.

Phil Bonelli and Eddie Rossi of the Hotel Biltmore Surf Club have engaged rock 'n roll and jazz headliners. Opening yesterday (Tues.) for a frame were the Four Tunes. Screamin' Jay Hawkins will appear for seven days beginning July 15. The Billy Williams Quartet do a seven-day stint starting August 5. Lionel Hampton's band is expected to fill a late July and early August engagement. The house combos are the Hi Lads and the Nitecaps.

With the extension of the nightly music curfew until 2:30, nearly all spots are hiring at least three combos to keep the music flowing continuously. In addition, many of the groups are called upon to play matinee jam sessions.

The Matys brothers at the Hotel Grenoble club have added a new girl singer, Judy Manners. Joe Hough and Nan Jones are also in this show.

Club Esquire has the Jace Roundtree trio and the King Charles band. Savoy ballroom has Ronnie Jones and the Classmates, the Skoiaans, the Equadors and the Elaine dancers for a rock 'n roll package.

Johnny Burns trio is at Layre's Dutch Kitchen. Frankie Jones has joined the Playboys at the Elmira club. Marcia Manning and the Tune Sellers have joined the Four Aces and Fisher and Marks show at Club Bolero

Val Frances is at Herrmann's. Lee Nylon and Al Tumulo are at Fairview Keyhole bar. The Town and Country boys are at Chateau Milan, the only stronghold of country music in the area.

Norman Main is at Grandes while the Shelter Haven Marine Room has comic Pat Henry, singer Mona Carroll, dancer Gerry Costello and Len Lewy's orch. Bob Eberle and Mickey Shaughnessy have been added to the Sea Isle Casino lineup.

Club Hof Brau, in a sharp reversal from the rock 'n roll trend, is featuring a battery of professional singing waiters. They include Gene O'Neill, Andy Russell, Puggy O'Neill, Frankie Springman, Louise Duncan, Penn Faye and the Casuals.

Muriel Draper is at the Black Eagle and Viola Klaiss has joined the musical comedy cast at the Lou Booth Chateau Monterey.

Stan Sharp is at the Shamrock club while Bill Carter occupies the Shore Bar.

Organist Otto Beck, who started his career with Arthur Godfrey on a Washington, D. C., station, has returned to the Rio Grande cafe.

Nonpro Reader on The Reasons for Frisco's Downbeat Night Life

San Francisco.

Editor, VARIETY:

The article in VARIETY (June 19) on San Francisco night life and George Andros' letter set me in motion to the point of putting down on paper a few of my own reactions to these problems.

It seems to me the problems of San Francisco night life are compounded of many parts, of which the 20% tax is almost the smallest, if a part at all. First of all, and I don't say this critically but, I think, factually, San Francisco is "behind times" in many things. Our bridges were built comparatively recently . . . our freeways in and around the city are not yet complete . . . our stores and restaurants have only in the past few years remodeled or opened up with fresh new decor. So-called night

(Continued on page 116)

Hammock-Swinging Trade Dives In 'Padlock' on Salisbury Show Biz; 'It Oughta Be Declared Disaster Area'

Salisbury Beach, Mass., July 9.

The take at concessions along the beachfront in liquorless Salisbury Beach was off anywhere from 25 to 50% last weekend, and hardest hit outside of the 40-odd niteries, bars and liquor shops were beanery and motel ops. Lack of money-spending customers is attributed to loss of the 1,200-seat Frolics as a seven nights a week big-name nitery.

From Hampton Beach, N. H., the next beach up the coast, whose vacationers customarily go to Salisbury for nitery entertainment, comes word that their biz is being hurt by bonedry Salisbury. Ralph T. Harris, real estate agent, said the closing of the top Salisbury night clubs would seriously affect Hampton's summer trade.

"People come to Hampton for their vacation and go to Salisbury for their entertainment," he said. "Now, where will they go? There's not a place in miles that they can go for dinner, dancing and good entertainment." How much Hampton will suffer this season is hard to tell right now, he said, "but it will begin to show up this weekend and we'll know pretty quickly."

"Of course the real test will come next year," Harris explained. "Many summer guests come from quite a distance and will make their reservations for this summer unaware of the change in Salisbury's status. But, next year they'll find some place else to go."

He pointed out: "I don't mean that people just come here so they can booze it up in Salisbury, but after spending all day at the beach —and the people come here for our beach—a man and his wife want to dress up, go out to a nice place for dinner, have a cocktail and see a good show. I'll be willing to bet half of the people who went to the Frolics the past years were vacationing at Hampton Beach.

At Salisbury parched cash registers were giving ops the blues. A motel owner and prexy of the town's newly formed chamber of commerce, said: "This place ought to be declared a disaster area—it looks like a ghost town." Ops were unanimous that they could see no benefits in the loss of liquor. "The drys may say that now we'll get family groups instead of sports. But the families bring their own food to the beach, they usually stay only for the day—and don't forget the family is headed by a man and he likes to go where he can get a glass of beer with his sunshine," the chamber of commerce prexy said.

Eugene Dean, amusement park op who opened a toy store to replace his shuttered Normandy Hotel, said: "It isn't the end of the world—the hurricane a couple of years ago was worse." Dean, who said the toy store was offsetting somewhat the loss in liquor trade, forecast a 25% drop in income. He predicted that at the next opportunity Salisbury will give liquor an overwhelming vote.

Dennis Mulcahy, whose Frolics played the top nitery names for more than a decade, is open weekends only with a 14-piece orch, soft drinks and food cabaret style. Without liquor to pick up the tab for the name acts, the nitery had to go to the weekends only. Mulhacy said he hoped to do okay even without liquor, but that it would still take time to tell how he would do this year.

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DIRECTION

GENERAL ARTISTS CORP.

4 Board Members Quit S.C. Auditorium in Huff; Temporary Mgr. Named

Columbia, S. C., July 9.

Township auditorium here, operated by the county, has a new manager—temporarily—and a new managing board.

The board was named by the legislative delegation after four of its five members resigned. The resignations were triggered, the old members said, by a recent report and audit of a delegation subcommittee studying the auditorium and its affairs.

New board members immediately chose C. O. Gobbel, an accountant, for a 90-day tour of duty as manager, instructed him to set up a new accounting system at the auditorium and determine what emergency repairs were necessary to the building. They said they would name a permanent manager at a later date.

Old board members told the legislative delegation, in resigning, that they did not approve of "insinuations" in the report, and were thus stepping out of the posts. Board members are not paid for their work, and serve for an indefinite period. Previous manager, A. H. Ron, already had announced his retirement, but moved up the date to coincide with the resignations.

R-B's Supermarket Sale For Its Ballpark Date

Albany, July 9.

Ringling Bros., Barnum & Bailey Circus will give six performances at Hawkins Stadium ball park in Menands, Aug. 2-4, under sponsorship of Ted Bayley and Bob Snyder. It's the first time that a major circus has showed, without a tent setup, in the Albany area. Seating capacity will exceed 10,000 for each show, scaled to $3.30.

Advance sale is to be conducted through supermarkets—Albany Supermarket, in this city.

Suit Vs. Gisele Szony

Los Angeles, July 9.

Breach of contract suit seeking $7,500 was filed in Superior Court here against Gisele Szony by personal manager William J. Harty.

Harty said he made an agreement with the dancer in October, 1955, to be her personal manager for one year at a fee of 15%. Suit alleged she declined to accept his services after February, 1956, and asked the $7,500 as commissions due on her estimated earnings of $50,000 for the year.

Saranac Lake

By Happy Benway

Saranac Lake, July 9.

Our "We The Patients" party and celebration on July 4 was one of the best ever handed to the ailing gang. The shindig was made possible by Joe Sinclair and the IATSE boys of the Broadhurst Theatre, N.Y. Chairman was Arthur Slattery.

Harold Wilkins, former carnival concessionaire, is now connected with the Will Rogers hospital maintenance department.

One of the biggest thrills for the bedded patients at the Will Rogers hospital was having Abe Montague, Ned Shugrue, Murray Weiss and Richard (IATSE) Walsh personally calling in each and every room to mitt and greet those who are staging a comeback.

Tommy (IATSE) Minor in for a weekend visit with his mother Sally Frick whose progress is of special mention.

Write to those who are ill.

Brit.'s Blackpool Starts Summer Run As Cross Between Coney & Vegas

By GORDON IRVING

Blackpool, Eng., July 9.

Comedy, with a dwindling touch of rock 'n' roll, is the summer keynote at this top British vacation resort, mecca of millions of lower and middle-class holidaymakers each year from June to October.

The singers no longer hold the top place. Comedians, male and femme, have taken over. It may be a sign that the U.K. rage for warblers is dropping off, and that funny folk will again come into their own.

Gag merchants top the layout at most of the resort's dozen live vauderies, now playing to near-capacity biz at matinee and at twice-nightly performances.

Jimmy Jewel & Ben Warriss, longtime English comedy duo, headline a $90,000 George & Alfred Black production at the 3,000-seat Opera House's "Big Show of 1957," annual highspot of the town. A Burning Oil Wells spectacle is the eye-catcher. Yana, tv thrush, is featured.

Bob Monkhouse, tv panelist and comedian, gags slickly in the George & Alfred Black "Startime" next door in the Winter Gardens Pavilion, with another strong comedy support in Ken Morris & Joan Savage. Monkhouse is a new but big marquee name for the millions of tv-conscious vacationers.

'Summer Showboat'

Third George & Alfred Black (pool!) production, geared on more earthy lines, is "Summer Showboat" at the Palace, starring a homely little north-of-England comedienne, Hylda Baker, a popular name hereabouts with her local-flavored comedy. Femme funstar has recently risen from comparative normality to topline status via a few tv spots and comedy positioning at head of previous Blackpool revues at the Queen's and South Pier shows. She is limited to local market, but this is a wide one, with huge hinterland population from England's industrial belt and a guaranteed shop-window most of the year round.

Tom Arnold, London impresario, in conjunction with local showman Jack Taylor, is staging another fun-angled show in "Rocking with Laughter" at the cinema-turned-live-theatre, the Hippodrome. He is featuring two youngsters, both of the zany variety, in Ken Dodd, a rabbit-toothed comic with great potential, and Stan Stennett, slick gagman already established via London shows and tv and radio. Glamor segment is filled by blonde tv chirper Jill Day, who bowed out of last summer's Opera House "Big Show" here because of a breakdown.

Just Like The Yanks

The Hippodrome show is aping U.S. giveaway shows in featuring a weekly "Take It Away" game, with prizes totalling $1,500.

Only legit offering, apart from summer stock season of weekly comedies at the local rep house, the Royal Pavilion, is an H. M. Tennent Ltd. presentation in association with Sydney Box of "Ride A Cock Horse," new comedy by William Barrow. Stars are the tv husband-wife partnership of Wilfred Pickles and Mabel, strong north-of-Eng. favorites, teamed together in a play for the first time.

Innovations are two limited July afternoon seasons, both geared to catch the moppet and teenage trade in post-midday period before the younger element go off to evening dancing. One, presented by Harold Fielding, features rock 'n' roller Tommy Steele at the Palace Theatre, and the other stars Sooty, tv tv puppet manipulated by Harry Corbett, in eight weeks of matinees at the Queen's.

Steele, disk, vaude and tv draw in U.K., and recently starred in his own biofilm at 20, is set to be a top draw. Teenage vacationers have booked seats from all parts of Britain. One girl sent $40 to reserve a place for every performance.

Aqua At The Derby

Main other innovation of the 1957 summer is an Aqua Show at the Derby Baths, titled "Big Splash of 1957," and starring comedy gang Albert Burdon & Co., with Robert Earl, disk singer, and featuring jungle boy Tarzan Jr. with Cheetah. Special prices are being given for moppets.

James Brennan, local Lancashire impresario, stages his annual revue in the more intimate little Queen's Theatre, with comedian Vic Oliver and chirper Anne Shelton. Support acts include diminutive comic Jimmy Clitheroe, Lenny the Lion (ventriloquial act presented by Terry Hall), Musical Elliotts, and Bob Hammond's Cockatoos.

Joan Regan, English tv chirper, was originally billed for this Queen's production, but was allowed to bow out following court case after dispute over whether she was pacted for this show or for a London Palladium stint.

Three Pier productions, unique aspect of English summer show biz, go on merrily, with bright array of name acts at each of South, Central and North Piers. These are seaside pavilions astride actual piers jutting out into the ocean, furthest distant from town centre being the South Pier Pavilion. Here a comedian new to Blackpool, Denny Willis, son of vet Scot comedian Dave Willis, is being featured in "Rockin' The Pier." Production is presented by James Brennan in association with Johnnie McGregor and Pete Davis Ltd.

South Pier has to fight against its obvious distance from centre of town's festivities. Willis, already established at holiday spots in southern England, is enhancing his reputation here, but has to guard against gabbing too rapidly in Scot style.

Central Pier show, "Let's Have Fun," has comedians Morecambe & Wise, plus trumpeter Kenny Baker, singer Joan Turner, the slick Canadian group Three Deuces, and vent Dennis Spicer.

Delfont's North Pier

For the first time Bernard Delfont, London impresario and tenpercenter, has taken over at the North Pier Pavilion. The result, on grander scale than in previous years, is "Showtime," produced by tv megger Ernest Maxin, and starring Ruby Murray, Tommy Cooper, and Lancashire comedian Ken Platt, with the Four Jones Boys, Morton Fraser's Harmonica Gang, Delrinas, etc.

Arrival of Delfont on the Blackpool scene marks the end of the

(Continued on page 116)



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LOUIS SOBOL
N.Y. Journal-American



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"A star was born . . . a female star.

"Out of Hollywood and Las Vegas came comedienne Sue Carson, cute, slender and dark-haired, to prove at the Copacabana she's the funniest young woman in America . . . a new Martha Raye or Bea Lillie.

"Looking occasionally like a teen-ager, she delightfully spoofed wolves, wolfesses, celebrities and recording stars.

"Singer, dancer, ventriloquist, impersonator and gag artist, Sue'll be big on TV. (Ed Sullivan's already spoken for her.)

EARL WILSON
N.Y. Post

June 29, 1957

"On February 2, 1953, after hearing for the first time a singing comedienne at La Vie En Rose, gal by the name of Sue Carson, we wrote: 'We will go out on a limb here and now, predicting she will rate among the greats of the show world in the years to come.' Thursday night, she came back to New York to open at the Copa—and tossed the crowd into a frenzy of enthusiasm. Sue Carson has fulfilled the prediction—she's a star—a big, big star . . . Her material is refreshingly original. A great comedienne."

LOUIS SOBOL
N.Y. Journal-American

"The show stopper and stealer is Sue Carson, a comedienne, but funny and cute.

"It is generally known that save for Martha Raye and the Kean Sisters (and Cindy Adams) I usually do not dig funny females because most of them aren't. But Sue is funny. Also she is talented. Also she is cute. Also she can do everything. And does!"

LEE MORTIMER
Daily Mirror

July 2, 1957

"Jules Podell has all the luck. Booking in what seemed a mildly attractive Summer show for the Copa, he finds himself now with a big star attraction in Sue Carson, the super-talented singing comedienne—there is no doubt when she returns to the Copa for her next booking, she will head the bill."

LOUIS SOBOL
N.Y. Journal-American

Appearing on
ED SULLIVAN'S SHOW
CBS-TV
July 14, 1957

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Hollywood, California

Casino Las Vegas Show at $5 Top An SRO Eye-Opener in Arg. Theatre

By NID EMBER

Buenos Aires, July 2.

The Casino Las Vegas Show opened in B. Aires' Opera Theatre Friday night (28) and has been sold out since, despite a $5 top doing two shows nightly and playing the audiences of 5,000 a day.

What's more, Sol Lerner, the show's manager, and Clemente Lococo, the Opera's owner-impresario, are completely sold on each other.

Lerner feels remorseful when he recalls the brushoff treatment given the Lococos in New York when their bid was first mulled for a Casino Las Vegas tour. Unhappy experiences with some "South American" impresarios, he says, have left U. S. promoters wary of booking in this part of the world. The cold fact is that no big American show has ever before hit B. Aires. Attractions like the Joos Ballet or Dunham Dancers and Theatre Ballet have come, but mainly under concert management auspices, which does not connote the same ballyhoo.

Lococos Beat the Rap

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Since arrival here, Lerner has realized that if a reputable firm is involved, producers need have no qualms about booking for Argentina. The Lococo circuit has gone out of its way, to do more than was asked of it. Across the wide front of the Opera Theatre, a lavish marquee is keeping day-long crowds gaping from the opposite pavement. Centre of the sign is a huge roulette wheel, cutouts of June Taylor dancers representing the numbers. The girls rotate in a setting of fountains playing amidst tropical plants, while supporting columns list the show's features.

The theatre has been fitted with 32 dressing rooms, plus a company lunchroom, so food can be had during rehearsal. As the show has been advertised on the entire Lococo chain of film theatres, crowds storm the boxoffice every day, and though the $5 top is a severe test for most local pockets, this expenditure is a must for pleasure-loving Argentines.

Senoritas & Rock 'n' Roll

Lerner's first view of the masses of humanity in search of entertainment along the Avenida Corrientes any night a week,, practically bowled him over. "Corrientes any night" he told the press boys, "is like Times Square on New Year's Eve." This is a part of Argentine life which Americans haven't been led to expect. They have some dim ideas about narrow streets with iron-grilled windows, behind which sit senoritas in lace mantillas, listening to a guy in broad black hat twang a guitar and whisper passionate sibilants through the bars. They find senoritas riding pillion (saddle) on scooters behind leather-coated swains, chasing to rock 'n' roll sessions with LP albums of The Platters under their arms.

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Having a Ball

Continued from page 113

tions as well as individuals throwing functions have found it more economical to take the party to a cafe rather than bring in caterers and entertainers.

Because of the upsurge in party business the club owners have been forced to depend on that class of business for a substantial part of their revenue. Virtually every cafe now has a banquet manager with some of the larger spots having several salesmen as well.

All this activity by niteries is bringing gloom to the orthodox club date agent. Of course, many organizations still prefer to stage their own soirees, but mounting costs in all departments are figured to cut down that number. In addition, there's a growing tendency by nitery owners to deny their acts the right to double from cafes to club dates, so that it becomes more difficult to book. Another factor contributing to the woes of the club date agent is the inability to line up headliners long in advance. Neither agencies nor acts will take a chance on ruining a longterm engagement or a profitable week for the sake of one-nighter, all of which works to their disadvantage when soliciting dates.

The industrial shows and the large conventions are becoming the major hopes of the club-daters. Occasions calling for book shows, or in situations where gigantic budgets are available, can still be worked out in favor of the casual bookers. In other fields, the going is becoming rougher.

Mixed Acts & Cuisine

Honolulu, July 9.

International-slanted floor show is drawing extra biz to the nabe Oasis Cafe & Night Club, which features American, Japanese and Mexican cuisine.

Topping the new show is the Sakakibara Dance Troupe with a routine of classical dances of India. Featured is Gussie Sta Ana, billed as "the Manila Bombshell." Also on the bill are vocalist Masahiro Kondo, entertainer Tommy Fujiwara, and the Rueben Yap Trio, which includes one Hawaiian.

S. F. Night Life

Continued from page 113

clubs have yet to catch up with this.

Compare Fack's II, the Blackhawk, Macumba, Storeyville with similar spots in New York or Los Angeles. Admittedly there are places in both cities that are not overly inviting. Be that as it may, these and other San Francisco night clubs, bars, etc., are styled with a leftover '30s atmosphere that is depressing. Then too, San Francisco seems to have a strange custom of collecting a door charge, which immediately reminds the customer that he is going to spend more than he wants to before he even sets foot in the place.

'Thug' at the Door

What a way to start an evening of pleasure! You're greeted at the door by someone who generally looks and dresses like a thug. After being relieved of several dollars you find yourself at a table or a bar stool or a standing place and you gaze around, if you can see through the bad ventilation, at the badly decorated atmosphere. You are then, and all through the evening, accosted by a waitress who makes no secret of the fact that she is there to "hustle drinks," and hasn't the slightest interest in making your evening pleasant. Not only that, but the drinks seem microscopic in size, and when they are brought to the table you must pay for each round as they arrive. All of the above seem to be native customs peculiar to northern California. In most cities a cover charge or a minimum is accepted and you pay your bill as you leave.

Then there is this aspect of the situation. The large Bimbo or Village type of spot seems to be on the way out. The smaller places in either a bohemian or at least a fairly decent atmosphere seem to be on the increase. The problem of the hotel room is undoubtedly related to this trend. Smaller, interesting and more attractive places seem to have more of a chance, be they a jazz room, a supper club or just plain bar.

Spenders Not Attending

Another local puzzle is that, generally speaking, the people with money to spend are not educated to attending night clubs. In San Francisco such activities have not attained any social stature. San Franciscans will go out to a restaurant, be it fashionable and new such as the Ondine or Piro's . . . or colorfully old San Francisco as Jack's Amelio's etc. But to date there has been little reason to go beyond this stage of "going out." There is no cafe society here (which is just as well). There is no inducement of "being seen" or keeping up with things. There seems to be a certain stigma attached to S. F. bistros . . . left over perhaps from the City's wilder days.

The only operation that has broken through this apparent barrier is The Matador, probably because Barnaby Conrad was smart enough to have society money back him originally, and because he himself had the good taste to create an atmosphere people enjoy being in.

Although I am not in the business and have no connection with it, it seems to me there is more to running a room than providing topnotch entertainment in the form of name acts. Dick jockeys' plugs may help stimulate a certain amount of business, but over the long haul topnotch surroundings and good service will do a better job. *Chester A. Rhodes.*

Inside Stuff—Vaude

It's now necessary to book nearly a full year in advance if a nitery owner is to get the top layer of European acts, according to Lou Walters, operator of the Latin Quarter, N.Y., who recently returned from a trip abroad. Walters pointed out that many of the cafes in Europe hire their acts for long periods and when that's through, they generally have several choice locations on the Continent waiting. Thus an American operator has to be able to come up with a long guarantee at a higher figure and make arrangements a year ahead of the date if desired talent is to be imported.

Fay Cullen widow of Mike Cullen, longitme Loew Theatres district man in Pittsburgh and before that pilot of the circuit's Penn there, has joined "Ice Capades" company as secretary to Nate Walley, the blade show's company manager. For last couple of years, Mrs. Cullen has been working for Stanley Warner in New York. Before her marriage to Cullen, she was Girl Friday to M. A. Silver, Warner Bros. and SW zone topper, having come to Pitt with him from Albany, where Silver worked before he was transferred to Pitt to replace Harry Kalmine when latter was upped to g.m. for WB Theatres.

John Giordmaine, under-five-foot Toronto magician who recently appeared on the CBS-TV Ed Sullivan show, is a Maltese-born, ex-Swift Packing Co. electrician. He got $500 for 90 seconds on the show. He has appeared in London, Paris, Rome, Miami and L.A., but avoids regular night club dates because he dislikes "the unpleasant nomadic life of the variety artist." Giordmaine makes his daytime living performing his tricks in the magic shop of Eaton's, Toronto department store, where he's been for 27 years. He's 58 and has a son at Columbia U.

Blackpool Starts Run

Continued from page 114

Lawrence Wright regime. For the past 32 years this London songwriter and showman, known in Tin Pan Alley as Horatio Nicholls, has presented seaside shows on the North Pier. He has bowed out so he can devote more time to other projects, including upcoming film biog.

Annal Tower Circus, starring Charlie Cairoli, Anglo-French clown, is stronger this summer than previously, with comedy, acrobatic, animal and aerial acts. The Flying Marilees, aerial Texans, well-timed threesome, score with outfronters in this one-ring circus, running thrice daily at height of vacation season.

Sunday concerts are another aspect to the summer bonanza at this cross twixt Coney Island and Las Vegas. The Four Lads, from U.S., starred on June 30 under Harold Fielding banner at the Opera House, and also took part in the peak-hour indie tv series "Meet the Stars at Blackpool," now being beamed weekly from the resort in place of the winter-spring show "Sunday Night at London Palladium."

This tv program will catch many incoming U.S. acts, touring Britain's vauderies and stopping-off Sunday nights at Blackpool.

Amusement traders of every variety do a roaring business day and night along Blackpool's "Golden Mile," neon-lit promenade by the sea front. Mock-auction operators, driven from other towns, have set up shop.

Catering to both resident vacationers and day trippers, incoming traders and local shopkeepers frequently keep open until midnight, defying local regulations. Closing hours are normally 8 p.m. Some traders can take $300-$400 on busy summer Sundays.

A local body of opinion is against "degrading sex shows" on the town's Golden Mile. One Blackpool minister, Rev. George Artingstall, has gone as far as to say that Blackpool "holds a viper to her bosom by giving entertainment space to such demonstrations."

Town has no gambling casinos, as in Nevada, and only lukewarm spending is indulged in via amusement machines and games. Niteries are unknown apart from one new bid, the Pink Elephant Club, presenting a twice-nightly floorshow, with tv chirper Lorrae Desmond and emcee Ray Burns. Dancing is until 2 a.m., with members-only safeguard.

Anticipate 10,000,000

This summer 60,000 persons daily will shell out to see the town's 16 live shows. Season's total is likely to work out at approximately 10,000,000. Coach parties to figure of 3,500 per weekend will arrive, this number increasing in fall for the anual illuminations, said by many American tourists to be bigger and brighter than the lights of Coney Island.

Estimated the illuminations, billed as "The Greatest Free Show on Earth," encourage over 3,000,000 extra visitors.

Standard of British vaude is being well maintained, with production qualities of revues high considering limited stage facilities in many houses. Accent on comedy rather than pop songs is intriguing, although Yana, tv warbler, holds down a bright spot in the Opera House, and thrushes like Ruby Murray, Anne Shelton, Jill Day and Joan Turner keep up the femme interest.

It is still one of "the greatest free shows on earth." You can bed-and-breakfast still for as little as $1.80, and live quite merrily and cheaply on the English worker's staple of fish-and-chips and beer.

World show biz would be the poorer and less interesting if Blackpool were to disappear.

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Uneasy Lies the Crown Of 'Miss Oregon' as TV Ed Labels Contest 'Rigged'

Portland, Ore., July 9.

Sonja Landsem was selected by a panel of five judges as "Miss Oregon" for the "Miss Universe" contest set for Long Beach, Cal., next week. She outbeautied 16 others and was declared winner by one vote. Everyone went home peacefully.

Last week, a kingsized hassle developed regarding the winner. Jack Hurd, editor of TV-Radio Preview, hollered "rigged" to both the Oregonian and Journal newspapers. The story grabbed plenty of space and air-time.

Irving Rotenberg, rep for the sponsoring American Health Studios, asked the judges to select six femmes for the finals. When the votes were tallied, Miss Landsem, also an employee at AHS, was announced winner. Hurd, one of the judges, charged that there was too much "mystery" about the balloting and too many "coincidences" surrounding the entire shindig.

The ballots were counted in the presence of several persons. Miss Landsem was the choice of the audience at the Paramount Theatre where the crowning took place.

Hurd's tirade raised a great deal of commotion and many eyebrows. It also left a bad impression of this type of contest. Oscar Meinhardt, official in Long Beach, stated that Miss Landsem will be the official rep for Oregon. Paramount Theatre manager Dick Newton and his staff were not involved in the rhubarb.

Hub Storyville Reopens

Boston, July 9.

After a two-week closing for preparation of the Newport Jazz Festival, George Wein's Storyville, now airconditioned, reopened last night (Mon.) for the remainder of the summer with a no minimum, no tax policy.

Summer attractions include Ruby Braff with a seven-piece group and Leon Sash, accordionist.

Flu Cancels Troupe

Honolulu, July 9.

Asiatic flu epidemic which has been sweeping the islands "wiped out" the floor show at the Top o' the Isle nitery in the Waikiki Biltmore Hotel last week.

Headliner Haunani Kahalewai and 12 members of her Hawaiian-Polynesian troupe were bedded by flu, as were some members of the orchestra, forcing room to rush in a substitute band.

Vaude, Cafe Dates

New York

Deal is being worked out so that **Eartha Kitt** will play El Rancho, Las Vegas, 12 weeks annually for three years . . . **Davis & Reese** hit the Holiday House, Pittsburgh, Aug. 14 . . . **Jackie Kannon** to travel with **Tony Martin** on his dates at the 500 Club, Atlantic City, and the Manor House, Wildwood . . . **Dorothy Collins** opens at the Thunderbird, Las Vegas, tomorrow (Thurs.) before heading for outdoor dates in St. Louis and Kansas City . . . **Lucille & Eddie Roberts** set for this 11th date at the Radisson Hotel, Minneapolis, Aug. 15.

Chicago

Stu Allen pacted for Stardust Club, Wichita, Kan., Monday (15), for two frames with **Lori Stevens** on same bill . . . **Wee Bonnie Baker** set for the Dunes, Vegas, tomorrow (Thurs.) . . . **Joni Wilson & Scots (4)** into Rainbow Grill, York, Pa., July 29 for one week . . . **Ann Edwards & Headliners (2)** into Candlelight, Joliet, July 16 for two frames. . . . **Ink Spots** into James' Hideaway yesterday (Tues.) . . . **Four Shades of Rhythm** set for Bar of Music today (Wed.) for two weeks.

DJ's Arctic Tour

Deejay Gordie Baker, of WSPR, Springfield, Mass., will head a troupe which will tour Air Force bases in Labrador, Newfoundland and Greenland.

Trek will start late August or September.

FREED R&R'S 120G AT B'WAY PAR BEATS FEB.

Alan Freed and rock 'n' roll are still going strong in the N.Y. metropolitan area. His one-week stand at the N. Y. Paramount, which ended last night (Tues.), was a shade better than his previous appearance last February. Freed and his retinue pulled $120,000 as against $119,000 on his previous date.

He's slated for a 10-day stand at the Brooklyn Paramount, starting Aug. 30.

Paramount circuit is also putting in a spot vauder at the Radio City, Minneapolis, starting tomorrow (Thurs.), topped by Herb Shriner and the Jimmy Dorsey band batoned by Lee Castle.

Belafonte SRO In N.W. at Top Scale

Seattle, July 9.

SRO is the rule for the northwest stands of Harry Belafonte.

Orpheum Theatre, 2,600-seater scaled $5-$6, sold out 10 days ahead, for $13,000. Paramount, Portland, seating 3,000, scaled $3.50 to $5.50, was likewise an early sellout, handling $16,000. Exhibition Forum, Vancouver, B.C., with 7,000 capacity scaled $2.75 to $4.75 also SRO at $27,000.

Spokane, the fourth city on the route, with Northwest Releasing of Seattle handling the N.W. dates, is a "late" town, but at that a sellout is not likely as the Coliseum seats 7,300, scaled from $2. to $5. Seattle date is tomorrow (Wed.).

Wham $86,500, S. F.

San Francisco, July 9.

Harry Belafonte drew a smash $86,500 in seven performances at the Opera House at $5 top. SRO for 3,300-seater is $95,000.

Fat b.o. was credited in large part to promotion from William Zwissig's Curran-Geary staff.

Long '4th' Weekend Jampacks A. C.; Satchmo-Hamp-Ella at Warner's

Atlantic City, July 9.

With the weatherman a firm ally—Sunday excepted—the resort and suburban areas played to one of the greatest four-day Fourth of July weekend crowds in its history. They packed the beaches, stood in long lines for food and drinks, with hotel, motel and rooming house accommodations next to impossible to find.

All resort business worked to its full capacity. It was aided somewhat by the coldness of the surf, which registered a chilly 65 degrees on all four days. This discouraged bathing, forcing many who would have passed most of their time on the beach to don clothes and look for other amusement, which they found on the piers, in the motion picture houses, or in the 300-odd spots which dispense alcoholic beverages.

Another shot in the arm for resort business is the National Housewares Show which opened yesterday (Mon.) in the city's big Convention Hall, with 20,000-plus buyers.

Tops on the talent parade this week is the appearance of Louis Armstrong and his aggregation, Lionel Hampton and his band and Ella Fitzgerald in George A. Hamid's huge Warner Theatre with shows scheduled from tonight (Tues.) until Monday (15). This is the first live show to appear this season at the Warner this season, usually a first-run film house.

Singer Lillian Briggs and comedienne Jean Carroll headline Steel Pier vaudeville (7-13), while Maynard Ferguson and Gene Krupa Quartet play in the Marine Ballroom through Thursday (11) with Woody Herman in through July 18.

Quarterdeck Theatre, which housed legit shows for the past decade, opened last week as a motion picture house featuring foreign product and playing "Wee Geordie." Marty Portnow came into the Hotel Brighton Punch Bowl last week (4).

Rock 'n' Egg Roll

Wildwood N.J. July 9.

Bud and Dave Moore have opened the new Moore's Inlet Club with a decided change of pace from previous seasons when rock 'n' roll was the exclusive menu.

This season, the Moores are offering Indie Chino, "the China Doll of the Blues," and Two Gents.

'4th' Sans Fireworks? It Happens in Hub As Thousands Jeer

Boston, July 9.

Hub's July 4 fete was spoiled for 20,000 on historic Boston Common when the skedded mammoth fireworks show was abruptly cancelled Thursday night (4) because the contracting technicians failed to show.

Police cruisers equipped with loudspeakers brought the news to the packed throng, while city officials tried to determine what had gone wrong. Jack Brown, director of public celebrations for the city, expressed "profound regret at this unprecedented occurrence" and announced that the pyro show would go on at some evening in the near future.

The crowds were angry at the announcement of cancellation of the fireworks display for which one of the largest throngs in the history of the Common was gathered. Major John B. Hynes 'office said that Rockland Fireworks was given three contracts totalling $5,000 for displays at Boston Common, Smith Feld, Bright and Columbus Park, South Boston. By far the largest part of the money, $2,500, was to have been spent for the Boston Common display.



HERB KELLY—Miami Daily News

"There's a comical guy at the Eden Roc's Cafe Pompeii this week making his 3rd appearance in this area within a year—he's Jackie Kannon . . . works effortlessly, fights with nobody and in his quiet way goes like a house afire . . ."

GEORGE BOURKE—Miami Herald

". . . A hot firecracker named Jackie Kannon is in the headline spot at the Eden Roc currently with explosive bits of comedy, caustic comment and capers to combine for a happy holiday spirit that comes off with a bang . . . Kannon shows fine finesse in adapting his usual funmaking to the requirements of the summer season and the audience reaction indicates the adaptation is well-tailored."

JACKIE KANNON

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July 13-20, MANOR HOUSE, Wildwood, N. J.

(Thanks to TONY MARTIN)

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By NID EMBER

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The original 10-week contract may spread to 20 weeks, although June Taylor and Sol Lerner must hop back to New York next week for tv commitments. Present plans are for the show to take in Montevideo, Sao Paolo and Rio de Janeiro on the way back to N. Y.

Having a Ball

Continued from page 113

tions as well as individuals throwing functions have found it more economical to take the party to a cafe rather than bring in caterers and entertainers.

Because of the upsurge in party business the club owners have been forced to depend on that class of business for a substantial part of their revenue. Virtually every cafe now has a banquet manager with some of the larger spots having several salesmen as well.

All this activity by niteries is bringing gloom to the orthodox club date agent. Of course, many organizations still prefer to stage their own soirees, but mounting costs in all departments are figured to cut down that number. In addition, there's a growing tendency by nitery owners to deny their acts the right to double from cafes to club dates, so that it becomes more difficult to book. Another factor contributing to the woes of the club date agent is the inability to line up headliners long in advance. Neither agencies nor acts will take a chance on ruining a longterm engagement or a profitable week for the sake of one-nighter, all of which works to their disadvantage when soliciting dates.

The industrial shows and the large conventions are becoming the major hopes of the club-daters. Occasions calling for book shows, or in situations where gigantic budgets are available, can still be worked out in favor of the casual bookers. In other fields, the going is becoming rougher.

Mixed Acts & Cuisine

Honolulu, July 9.

International-slanted floor show is drawing extra biz to the nabe Oasis Cafe & Night Club, which features American, Japanese and Mexican cuisine.

Topping the new show is the Sakakibara Dance Troupe with a routine of classical dances of India. Featured is Gussie Sta Ana, billed as "the Manila Bombshell." Also on the bill are vocalist Masahiro Kondo, entertainer Tommy Fujiwara, and the Rueben Yap Trio, which includes one Hawaiian.

S. F. Night Life

Continued from page 113

clubs have yet to catch up with this.

Compare Fack's II, the Blackhawk, Macumba, Storeyville with similar spots in New York or Los Angeles. Admittedly there are places in both cities that are not overly inviting. Be that as it may, these and other San Francisco night clubs, bars, etc., are styled with a leftover '30s atmosphere that is depressing. Then too, San Francisco seems to have a strange custom of collecting a door charge, which immediately reminds the customer that he is going to spend more than he wants to before he even sets foot in the place.

'Thug' at the Door

What a way to start an evening of pleasure! You're greeted at the door by someone who generally looks and dresses like a thug. After being relieved of several dollars you find yourself at a table or a bar stool or a standing place and you gaze around, if you can see through the bad ventilation, at the badly decorated atmosphere. You are then, and all through the evening, accosted by a waitress who makes no secret of the fact that she is there to "hustle drinks," and hasn't the slightest interest in making your evening pleasant. Not only that, but the drinks seem microscopic in size, and when they are brought to the table you must pay for each round as they arrive. All of the above seem to be native customs peculiar to northern California. In most cities a cover charge or a minimum is accepted and you pay your bill as you leave.

Then there is this aspect of the situation. The large Bimbo or Village type of spot seems to be on the way out. The smaller places in either a bohemian or at least a fairly decent atmosphere seem to be on the increase. The problem of the hotel room is undoubtedly related to this trend. Smaller, interesting and more attractive places seem to have more of a chance, be they a jazz room, a supper club or just plain bar.

Spenders Not Attending

Another local puzzle is that, generally speaking, the people with money to spend are not educated to attending night clubs. In San Francisco such activities have not attained any social stature. San Franciscans will go out to a restaurant, be it fashionable and new such as the Ondine or Piro's . . . or colorfully old San Francisco as Jack's Amelio's etc. But to date there has been little reason to go beyond this stage of "going out." There is no cafe society here (which is just as well). There is no inducement of "being seen" or keeping up with things. There seems to be a certain stigma attached to S. F. bistros . . . left over perhaps from the City's wilder days.

The only operation that has broken through this apparent barrier is The Matador, probably because Barnaby Conrad was smart enough to have society money back him originally, and because he himself had the good taste to create an atmosphere people enjoy being in.

Although I am not in the business and have no connection with it, it seems to me there is more to running a room than providing topnotch entertainment in the form of name acts. Dick jockeys' plugs

Inside Stuff—Vaude

It's now necessary to book nearly a full year in advance if a niitery owner is to get the top layer of European acts, according to Lou Walters, operator of the Latin Quarter, N.Y., who recently returned from a trip abroad. Walters pointed out that many of the cafes in Europe hire their acts for long periods and when that's through, they generally have several choice locations on the Continent waiting. Thus an American operator has to be able to come up with a long guarantee at a higher figure and make arrangements a year ahead of the date if desired talent is to be imported.

Fay Cullen widow of Mike Cullen, longitme Loew Theatres district man in Pittsburgh and before that pilot of the circuit's Penn there, has joined "Ice Capades" company as secretary to Nate Walley, the blade show's company manager. For last couple of years, Mrs. Cullen has been working for Stanley Warner in New York. Before her marriage to Cullen, she was Girl Friday to M. A. Silver, Warner Bros. and SW zone topper, having come to Pitt with him from Albany, where Silver worked before he was transferred to Pitt to replace Harry Kalmine when latter was upped to g.m. for WB Theatres.

John Giordmaine, under-five-foot Toronto magician who recently appeared on the CBS-TV Ed Sullivan show, is a Maltese-born, ex-Swift Packing Co. electrician. He got $500 for 90 seconds on the show. He has appeared in London, Paris, Rome, Miami and L.A., but avoids regular night club dates because he dislikes "the unpleasant nomadic life of the variety artist." Giordmaine makes his daytime living performing his tricks in the magic shop of Eaton's, Toronto department store, where he's been for 27 years. He's 58 and has a son at Columbia U.

Blackpool Starts Run

Continued from page 114

Lawrence Wright regime. For the past 32 years this London songwriter and showman, known in Tin Pan Alley as Horatio Nicholls, has presented seaside shows on the North Pier. He has bowed out so he can devote more time to other projects, including upcoming film biog.

Annal Tower Circus, starring Charlie Cairoli, Anglo-French clown, is stronger this summer than previously, with comedy, acrobatic, animal and aerial acts. The Flying Marilees, aerial Texans, well-timed threesome, score with outfronters in this one-ring circus, running thrice daily at height of vacation season.

Sunday concerts are another aspect to the summer bonanza at this cross twixt Coney Island and Las Vegas. The Four Lads, from U.S., starred on June 30 under Harold Fielding banner at the Opera House, and also took part in the peak-hour indie tv series "Meet the Stars at Blackpool," now being beamed weekly from the resort in place of the winter-spring show "Sunday Night at London Palladium."

This tv program will catch many incoming U.S. acts, touring Britain's vauderies and stopping-off Sunday nights at Blackpool.

Amusement traders of every variety do a roaring business day and night along Blackpool's "Golden Mile," neon-lit promenade by the sea front. Mock-auction operators, driven from other towns, have set up shop.

Catering to both resident vacationers and day trippers, incoming traders and local shopkeepers frequently keep open until midnight, defying local regulations. Closing hours are normally 8 p.m. Some traders can take $300-$400 on busy summer Sundays.

A local body of opinion is against "degrading sex shows" on the town's Golden Mile. One Blackpool minister, Rev. George Artingstall, has gone as far as to say that Blackpool "holds a viper to her bosom by giving entertainment space to such demonstrations."

Town has no gambling casinos, as in Nevada, and only lukewarm spending is indulged in via amusement machines and games. Niteries are unknown apart from one new bid, the Pink Elephant Club, presenting a twice-nightly floorshow, with tv chirper Lorrae Desmond and emcee Ray Burns. Dancing is until 2 a.m., with members-only safeguard.

Anticipate 10,000,000

This summer 60,000 persons daily will shell out to see the town's 16 live shows. Season's total is likely to work out at approximately 10,000,000. Coach parties to figure of 3,500 per weekend will arrive, this number increasing in fall for the anual illuminations, said by many American tourists to be bigger and brighter than the lights of Coney Island.

Estimated the illuminations, billed as "The Greatest Free Show on Earth," encourage over 3,000,000 extra visitors.

Standard of British vaude is being well maintained, with production qualities of revues high considering limited stage facilities in many houses. Accent on comedy rather than pop songs is intriguing, although Yana, tv warbler, holds down a bright spot in the Opera House, and thrushes like Ruby Murray, Anne Shelton, Jill Day and Joan Turner keep up the femme interest.

It is still one of "the greatest free shows on earth." You can bed-and-breakfast still for as little as $1.80, and live quite merrily and cheaply on the English worker's staple of fish-and-chips and beer.

World show biz would be the poorer and less interesting if Blackpool were to disappear.

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CAB CALLOWAY "COTTON CLUB REVUE"

Currently

Uneasy Lies the Crown Of 'Miss Oregon' as TV Ed Labels Contest 'Rigged'

Portland, Ore., July 9.

Sonja Landsem was selected by a panel of five judges as "Miss Oregon" for the "Miss Universe" contest set for Long Beach, Cal., next week. She outbeautied 16 others and was declared winner by one vote. Everyone went home peacefully.

Last week, a kingsized hassle developed regarding the winner. Jack Hurd, editor of TV-Radio Preview, hollered "rigged" to both the Oregonian and Journal newspapers. The story grabbed plenty of space and air-time.

Irving Rotenberg, rep for the sponsoring American Health Studios, asked the judges to select six femmes for the finals. When the votes were tallied, Miss Landsem, also an employee at AHS, was announced winner. Hurd, one of the judges, charged that there was too much "mystery" about the balloting and too many "coincidences" surrounding the entire shindig.

The ballots were counted in the presence of several persons. Miss Landsem was the choice of the audience at the Paramount Theatre where the crowning took place.

Hurd's tirade raised a great deal of commotion and many eyebrows. It also left a bad impression of this type of contest. Oscar Meinhardt, official in Long Beach, stated that Miss Landsem will be the official rep for Oregon. Paramount Theatre manager Dick Newton and his staff were not involved in the rhubarb.

Hub Storyville Reopens

Boston, July 9.

After a two-week closing for preparation of the Newport Jazz Festival, George Wein's Storyville, now airconditioned, reopened last night (Mon.) for the remainder of the summer with a no minimum, no tax policy.

Summer attractions include Ruby Braff with a seven-piece group and Leon Sash, accordionist.

Flu Cancels Troupe

Honolulu, July 9.

Asiatic flu epidemic which has been sweeping the islands "wiped out" the floor show at the Top o' the Isle nitery in the Waikiki Biltmore Hotel last week.

Headliner Haunani Kahalewai and 12 members of her Hawaiian-Polynesian troupe were bedded by flu, as were some members of the orchestra, forcing room to rush in a substitute band.

Vaude, Cafe Dates

New York

Deal is being worked out so that **Eartha Kitt** will play El Rancho, Las Vegas, 12 weeks annually for three years . . . **Davis & Reese** hit the Holiday House, Pittsburgh, Aug. 14 . . . **Jackie Kannon** to travel with **Tony Martin** on his dates at the 500 Club, Atlantic City, and the Manor House, Wildwood . . . **Dorothy Collins** opens at the Thunderbird, Las Vegas, tomorrow (Thurs.) before heading for outdoor dates in St. Louis and Kansas City . . . **Lucille & Eddie Roberts** set for this 11th date at the Radisson Hotel, Minneapolis, Aug. 15.

Chicago

Stu Allen pacted for Stardust Club, Wichita, Kan., Monday (15), for two frames with **Lori Stevens** on same bill . . . **Wee Bonnie Baker** set for the Dunes, Vegas, tomorrow (Thurs.) . . . **Joni Wilson & Scots (4)** into Rainbow Grill, York, Pa., July 29 for one week . . . **Ann Edwards & Headliners (2)** into Candlelight, Joliet, July 16 for two frames. . . . **Ink Spots** into James' Hideaway yesterday (Tues.) . . . **Four Shades of Rhythm** set for Bar of Music today (Wed.) for two weeks.

DJ's Arctic Tour

Deejay Gordie Baker, of WSPR, Springfield, Mass., will head a troupe which will tour Air Force bases in Labrador, Newfoundland and Greenland.

Trek will start late August or September.

FREED R&R'S 120G AT B'WAY PAR BEATS FEB.

Alan Freed and rock 'n' roll are still going strong in the N.Y. metropolitan area. His one-week stand at the N. Y. Paramount, which ended last night (Tues.), was a shade better than his previous appearance last February. Freed and his retinue pulled $120,000 as against $119,000 on his previous date.

He's slated for a 10-day stand at the Brooklyn Paramount, starting Aug. 30.

Paramount circuit is also putting in a spot vaude at the Radio City, Minneapolis, starting tomorrow (Thurs.), topped by Herb Shriner and the Jimmy Dorsey band batoned by Lee Castle.

Belafonte SRO In N.W. at Top Scale

Seattle, July 9.

SRO is the rule for the northwest stands of Harry Belafonte.

Orpheum Theatre, 2,600-seater scaled $5-$6, sold out 10 days ahead, for $13,000. Paramount, Portland, seating 3,000, scaled $3.50 to $5.50, was likewise an early sellout, handling $16,000. Exhibition Forum, Vancouver, B.C., with 7,000 capacity scaled $2.75 to $4.75 also SRO at $27,000.

Spokane, the fourth city on the route, with Northwest Releasing of Seattle handling the N.W. dates, is a "late" town, but at that a sellout is not likely as the Coliseum seats 7,300, scaled from $2. to $5. Seattle date is tomorrow (Wed.).

Wham $86,500, S. F.

San Francisco, July 9.

Harry Belafonte drew a smash $86,500 in seven performances at the Opera House at $5 top. SRO for 3,300-seater is $95,000.

Fat b.o. was credited in large part to promotion from William Zwissig's Curran-Geary staff.

Long '4th' Weekend Jampacks A. C.; Satchmo-Hamp-Ella at Warner's

Atlantic City, July 9.

With the weatherman a firm ally—Sunday excepted—the resort and suburban areas played to one of the greatest four-day Fourth of July weekend crowds in its history. They packed the beaches, stood in long lines for food and drinks, with hotel, motel and rooming house accommodations next to impossible to find.

All resort business worked to its full capacity. It was aided somewhat by the coldness of the surf, which registered a chilly 65 degrees on all four days. This discouraged bathing, forcing many who would have passed most of their time on the beach to don clothes and look for other amusement, which they found on the piers, in the motion picture houses, or in the 300-odd spots which dispense alcoholic beverages.

Another shot in the arm for resort business is the National Housewares Show which opened yesterday (Mon.) in the city's big Convention Hall, with 20,000-plus buyers.

Tops on the talent parade this week is the appearance of Louis Armstrong and his aggregation, Lionel Hampton and his band and Ella Fitzgerald in George A. Hamid's huge Warner Theatre with shows scheduled from tonight (Tues.) until Monday (15). This is the first live show to appear this season at the Warner this season, usually a first-run film house.

Singer Lillian Briggs and comedienne Jean Carroll headline Steel Pier vaudeville (7-13), while Maynard Ferguson and Gene Krupa Quartet play in the Marine Ballroom through Thursday (11) with Woody Herman in through July 18.

Quarterdeck Theatre, which housed legit shows for the past decade, opened last week as a motion picture house featuring foreign product and playing "Wee Geordie." Marty Portnow came into the Hotel Brighton Punch Bowl last week (4).

Rock 'n' Egg Roll

Wildwood N.J. July 9.

Bud and Dave Moore have opened the new Moore's Inlet Club with a decided change of pace from previous seasons when rock 'n' roll was the exclusive menu.

This season, the Moores are offering Indie Chino, "the China Doll of the Blues," and Two Gents.

'4th' Sans Fireworks? It Happens in Hub As Thousands Jeer

Boston, July 9.

Hub's July 4 fete was spoiled for 20,000 on historic Boston Common when the skedded mammoth fireworks show was abruptly cancelled Thursday night (4) because the contracting technicians failed to show.

Police cruisers equipped with loudspeakers brought the news to the packed throng, while city officials tried to determine what had gone wrong. Jack Brown, director of public celebrations for the city, expressed "profound regret at this unprecedented occurrence" and announced that the pyro show would go on at some evening in the near future.

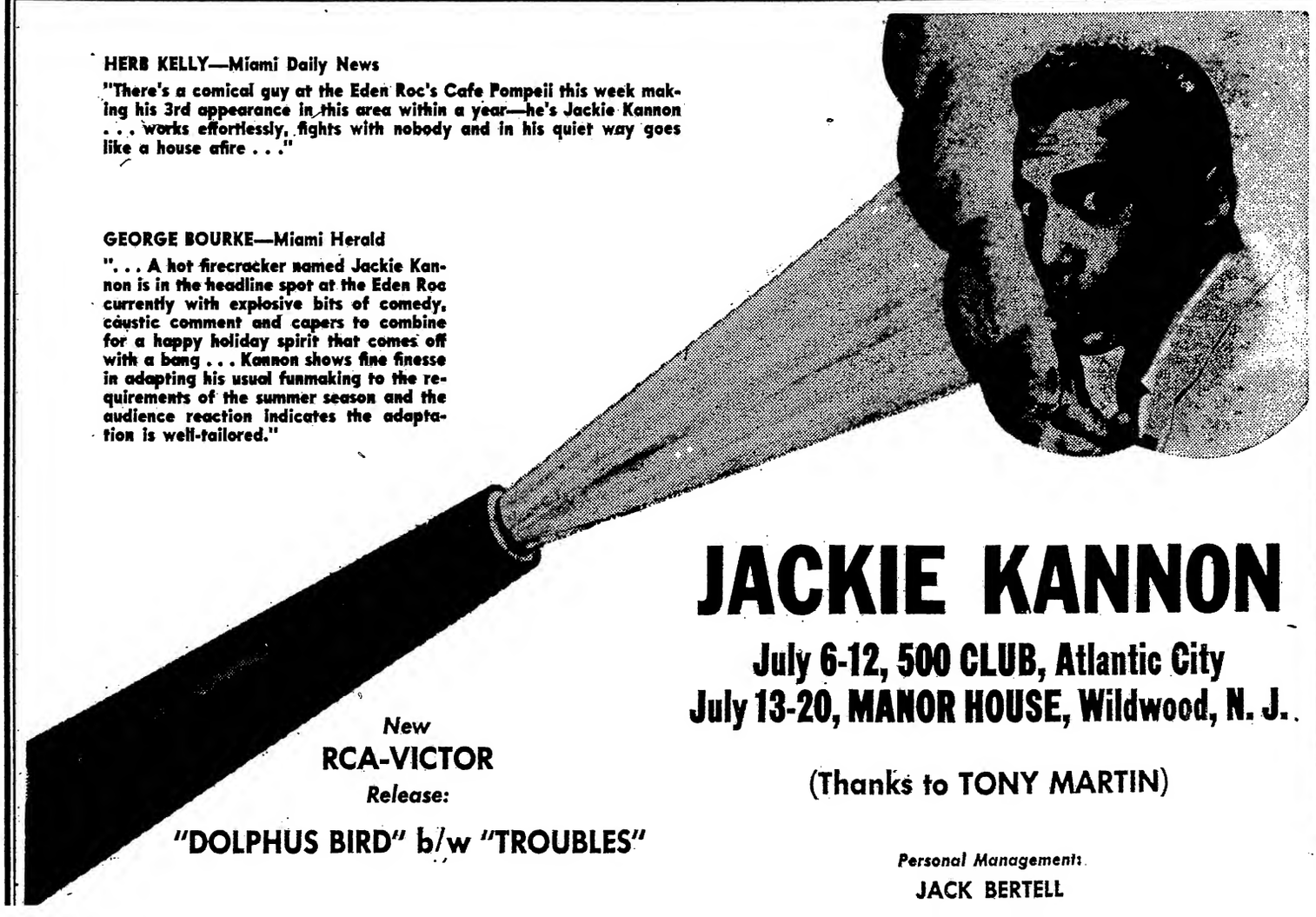
The crowds were angry at the announcement of cancellation of the fireworks display for which one of the largest throngs in the history of the Common was gathered. Major John B. Hynes 'office said that Rockland Fireworks was given three contracts totalling $5,000 for displays at Boston Common, Smith Feld, Bright and Columbus Park, South Boston. By far the largest part of the money, $2,500, was to have been spent for the Boston Common display.

HERB KELLY—Miami Daily News

"There's a comical guy at the Eden Roc's Cafe Pompeii this week making his 3rd appearance in this area within a year—he's Jackie Kannon . . . works effortlessly, fights with nobody and in his quiet way goes like a house afire . . ."

GEORGE BOURKE—Miami Herald

". . . A hot firecracker named Jackie Kannon is in the headline spot at the Eden Roc currently with explosive bits of comedy, caustic comment and capers to combine for a happy holiday spirit that comes off with a bang . . . Kannon shows fine finesse in adapting his usual funmaking to the requirements of the summer season and the audience reaction indicates the adaptation is well-tailored."



JACKIE KANNON

July 6-12, 500 CLUB, Atlantic City
July 13-20, MANOR HOUSE, Wildwood, N. J.

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Chez Paree, Chi

Chicago, July 2.

Milton Berle with Betty George, Stan Fisher, Metropolitan Sextet, Dunhills (3); Ted Boyer, Ted Fio Rito Orch (12). $1.95 *cover*, $4.95 *minimum.*

Come summer holidays and Chez Paree niteowls are bringing along their school-age kids. While in a more lusty vein than his tv characterization of Uncle Miltie, Berle gives the lie to bluenosed assertions about what kind of comedy is adults-only material. If anything, the tots present opening night showed less embarrassment at the ribald humor than their parents. The show shapes as the most solid the Chez has offered in some time. It's strong from the start. Ted Fio Rito's orchestral backing has never been better and the audience, although numbering less than 300 opening night, was unusually responsive.

This production package is in the typical Berle format. The comic's warmup routine involves a special material patter song outlining his career. From then on the succession of performers find their acts infiltrated by emcee Berle, whose heckling and versatile talents add to the acts.

Betty George is the bosomy thrush making a big impression as a heavily fortfied member of uplifted femmes now on the nitery circuit. This attractive dark-haired girl remains well poised through Berle's heckling, and renders "Love, Love, Love" competently.

Showy harmonica capers by Stan Fisher brings him an encore. Fisher, who used to work with Berle on his nitery tours, benefits like the rest of the cast by being the butt of Berle's repartee. A harmonica duet with the headliner also brings plaudits and the wishy conversations between the two are handled with sufficient care to score with the house.

Operatic exerpts from the Metropolitan Sextet serve chiefly to give the headliner his chance for slapstick clowning. The group is capable of sufficiently loud vocals, thus freeing the mike for Berle's use, and the femmes are attractive.

Final act, the three Dunhills, is well-synchronized and relaxed male tap trio who always rate tops at the Chez with their close order drill. Berle shows his own tap talents with them as well as his usual burlesqued antics.

Hypnotist Ted Boyer continues on but not between shows as originally intended. He succeeded in keeping the first-show crowd so long that a jam-up existed when the second crowd came in. The Chez is still experimenting to find the best spot for him. Show winds up July 9 and the Vagabonds follow. *Leva.*

500 Club, A. C.

Atlantic City, July 6.

Tony Martin, Jackie Kannon, Phyllis Ponn, Rene & His Puppets, Lee Henderson Dancers (8), *Joe Francisco Orch* (18); $5 *minimum.*

In his first night club appearance in the resort, Tony Martin opened Paul "Skinny" D'Amato's big Vermillion Room in the 500 Club with three shows played to capacity audiences in the 1,000-seater this July 4 Saturday night weekend. Martin gives with songs old and new, supported by the addition of four violins and a cello to the regular orch. His offerings meet with excellent response. Only damper was singer's insistence that airconditioning be shut off during 35 minutes he is out front, which finds club uncomfortably warm the last part of his act.

But despite the heat, it's Martin all the way as he wins with such tunes as "All of You," "White Tie, Top Hat and Tails," "I Love Paris," "Old Cape Cod," "There's No Tomorrow," "See You in My Dreams," etc.

Outstanding are "Around the World" from the motion picture and "I Could Have Danced All Night" from "My Fair Lady." Singer gives well-balanced stint, offering clarinet bit, very well done, plus audience participation and has to beg off despite heat.

Comic Jackie Kannon in his first appearance here offers a song and patter routine which scores heavily. Kannon's stuff is surefire. He liberally ribs the girls, for great returns, and flails away at rock 'n' roll and the Chinese music fad. Tops it all with India magician act that is a show-stopper. Rates as one of the best comics to hit the club.

Phyllis Ponn is a lanky brunet beauty who does night club ballet for good mitting. Rene and his puppets round out a good bill. He has clever act working French poodles and then longhaired pianist, but much of the effect is lost because he had to perform on stage instead of platform he normally uses.

Two production numbers are offered by glamourously dressed Lee Henderson dancers (8) with Joe Francisco's orch backing solidly. *Walk.*

Desert Inn, Las Vegas

Las Vegas, July 2.

Patrice Munsel, Jackie Miles, Arthur Maxwell, Steve Wiland, Art Johnson, Cleone Duncan; produced by Robert Schuler; staged by Rod Alexander; special material by Irving Graham; Carlton Hayes Orch (18), *Don Arden Dancers* (12); $2 *minimum.*

Patrice Munsel's third venture into Vegas exhibits her at her versatile best—which is a strong pat on the back, since her first two trips here (at the late New Frontier) were delightful enough to pull back repeaters even among the non-opera lovers. Current stint, ingeniously staged by Rod Alexander, is a tour de force for Miss Munsel—an omnibus of long-hair & pop chirps, terps, comedy, and sex. Dramatic lighting adds to the effectiveness of the act, and strong assists are given to star by singers Arthur Maxwell and Steve Wiland, both of whom sock across showmanship savvy.

Miss Munsel's repertoire includes "Hymne Au Soleil," "Softly As In A Morning Sunrise," "Wait Till You See Him" and "Un Bel Di," latter getting tremendous mitting. Top salvos also go to "I Want To Be Loved" and "Just One of Those Things," in which she's clad in a sexy gam-revealing outfit. A clever production of "An Occasional Man" features Maxwell and Wiland with her, and she does a very funny number with Charleston and Black Bottom terps. Conductor-arranger Jerry Alters batoned the Carlton Hayes orch (18) for the act which had first-nighters shouting for encores.

Jackie Miles, extra added on bill, is a welcome returnee to the Painted Desert Room with his hep monolog which covers gambling, tv, wife and kiddie jokes. Lengthy yocks reward his Gene Autry routine reprise, and his turn is perfect balance for Miss Munsel's musical package.

An exciting Donn Arden calypso production number is held over from previous show, which features songology of Art Johnson and Cleone Duncan, and dancers (12). Show set for four frames. *Duke.*

Le Sexy, Paris

Paris, July 1.

Gerard Sety, Fokkers (2), *Menestrals* (3), *Frank & Maisie Mumford Puppets, Roger Stefani, Patricia Dawsen Parakeets, Nadja Lana, Lili La Pudeur, Tilda Ellen, Rita Renoir, Rita Cadillac, Magda, Loulou Guiness, Lucienne Herve; $5 minimum.*

M. Perraul's cellar club off the Champs-Elysees mixes striptease and some good acts, plus a pinch of production value to wrap this into something with enough for the flesh oglers and for those wanting some substantial entertainment. It's a staple in the nitery setup. There is name and dame value, and it looks to remain a regular.

Vague show theme is bits based on fairy tales, but it is the Wolf who is chased by Red Riding Hood, the Beast by Beauty, Bluebeard by his wives, etc. Incidentally, it always ends in a peel.

Among girls, standouts are Magda who, after a perfect cancan, still has to undrape; Nadia Lana who combines a rippling belly dance with nudity; Tilda Ellen with a hand manipulater Mephisto outfit which cleverly seduces and nudes here; Rita Cadillac and Rita Renoir for their frenzied contortions, and Lily La Pudeur and Loulou Guiness for their epidermal additions.

After the flesh comes some red meat with the witty, deft Gerard Sety who looks like he is ready for smart U.S. boite bookings. With dry, sly patter he goes through a series of transformations from Samurai warrior to Indian, pirate, Roman gladiator, etc., using only clothing props. Ingenious, glib, offbeat and yockful, this is most unusual act rating international attention.

Fokkers (2) do a neat knockabout act with comedy added by a hefty dame undering a little man. Frank & Maisie Mumford Puppets are fine stringers and beguile onstage and on customers' tables. Patricia Dawsen Parakeets are for the people as well as the birds. Roger Stefani adds a fine terp note in his graceful contorting in the cancan, and Menestrals (3) fill in with a good choral act of offbeat and folk-songs underlined by colorful production spects. Luciene Herve does a good femcee wrapup of all this. *Mosk.*

Latin Quarter, N. Y.

(FOLLOWUP)

Lou Walters has put in another of his periodic changes of headliners that makes a second visit to this Broadway spot worthwhile for his regulars. Both Jack Durant and Bobby Breen haven't exhibited on Broadway in quite some time, with other new addition to the talent collection being the Tokayer Troupe.

Durant has apparently abandoned his pratfalls, but is doing comparatively well as a standup comic. He gets the crowd rolling in short order. The summer run of tourists are vastly amused at his lines. Not all of them are new, but they have the virtue of a hard-hitting delivery and with the authority of a comic who knows how to hit home. He's on long enough to make a good impression on everyone in the house.

Breen, the onetime moppet filmster who boy-sopranoed a couple of decades ago, similarly hasn't been around Manhattan for a long time. A tenor is a virtually a new sound on the boards. His pipes aren't too far removed from the tones he knocked out in his boyhood. But he's still a good singer with a repertoire that includes a brace of his film tunes and others of the era when his contracts had to be approved by the courts. As a concession to the necessity of doing an act, he does a good takeoff on various kinds of singers, including the tone-deaf speciments. He gets along handsomely here.

The Tokayer Troupe, comprising four boys and a girl, do some good teeterboard tricks that embrace skillful landings into a high perch. Get a good mitting.

Other assets on this Walters layout include the Trio Cottas, the longrunning team of acro-adagio workers who have a pair of hounds providing novelty to this turn; George Matson, who specializes in record pantomimes of femme singers; Isabela & Miguel, who knock out some good flamenco, and singer Pamela Dennis. The line is still a decorative item and two parading near-nudies privide a running gag in this show.

Per usual, Jo Lombardi bats out the musical chores with precision and effectively provides dansapation. *Jose.*

B'ch Club, Wildw'd, N.J.

Wildwood, July 3.

Frankie Laine, Corbett Monica, Danii & Genii Prior, Keddy Lester, Barbara Bowman, Penny Parker, Bob Lappin Skyliners (3), *Charlie Spivak Orch* (17); $4 *minimum.*

Back on home soil after many misunderstandings and a sound drubbing from British critics, Frankie Laine appeared in fine fettle as he opened to a packed house and an ovation that could only be described as tumultuous. The mere mention of his name and his appearance without singing a note touched off an exciting reception. He then walked to center stage and sang simply "That's My Desire," just the three words for heavy mitting.

He starts things off with "Shine," "Moonlight Gambler," "Annabelle Lee," "Sixteen Tons" and "Jealously." At this point, he dons his now famous trademark—the dark-rimmed glasses—to peer at the audience and comment, "Oh, there you are." With his dynamic drive and song showmanship, he's never in trouble building an ovation with each number.

Next, he inserts what he calls "Torch Time," a medley of "These Foolish Things," "Once In A While" and "I'll Be Seeing You." As he works in a dull red spot, this segment seems to have great impact. He offers a treatment of his Columbia waxing, "Love Is a Golden Ring," and then presents "I Believe."

Laine's closing four numbers are "Lonesome Road," "Granada," "Without Him" and a bombastic "Jezebel." He exits leaving them begging for more. Al Lerner, his musical director, handles the Charlie Spivak orch for the Laine songalog.

Fresh and funny Corbett Monica and the zephyr-like dancing Priors set a fast pace in the early segments of the show. Spivak orch does a perfect supporting job. *Math.*

Royal Nevada, L. V.

Las Vegas, July 6.

Ina Ray Hutton and Her All Girl Orch (18), *Rose Marie, DeMarco Sisters* (4), *Marilyn Orlando, Ruth Costello; $3 minimum.*

Ageless Ina Ray Hutton braves the Crown Room with her all girl orch to present a pleasing hour-long review. While the boxoffice will get stiff competition for the four-week duration, comedienne Rose Marie and the DeMarco Sisters aid considerably in making the show more than just another all girl revue.

Miss Hutton's two solo vocal selections—"I Could Have Danced All Night" and "Jamaica Rhumba"—are handled silkily.

Of the two production numbers, "The Jewel Song" is the choreographic standout. The line (16) dances to "Around the World in 80 Days," "True Love," and "So Rare" while lighting effects change and cascading bubbles encase the cast at the climax. Production numbers are staged by George Moro.

Other band selections include "Granada" and "Hoedown," the latter performed by four violinists and an accordionist.

Rose Marie delights with her whiskey-voiced wit and song parodies. The comedienne sings "Hello, Hello, Hello" and "If It Weren't for the Girls." Then she clambers atop a piano for a comic sequence about her tippling "Uncle Charlie"—directed at a ringsider. Her performance is warmly received.

The DeMarco Sisters zip through "I'm Late" and "If I Were a Bell I'd Be Ringing," before launching a clever novelty number, "Four Little Misses (Looking for a Hit)." The last is a lament on the fact that the group has no hit song to present and they spin through the successes of the Andrews Sisters, DeCastro Sisters, McGuire Sisters, and the Chordettes.

A new face, 13-year-old Marilyn Orlando, is refreshing as she sings "I'm Walkin'" and "All Shook Up." Ballerina Ruth Costello performs a graceful dance that draws enthusiastic applause at the outset of the show.

Maurice Duke produces the show that is written by Hal Fimberg. Music is arranged by Jerry Vaughan, with costumes designed by Billy Livingston and staging by George Moro. *Digl.*

Beverly Hills, Newport

Newport, Ky., July 5.

Jane Froman, Georgie Kaye, Donn Arden Dancers (10), *John Juliano, Gardner Benedict Orch* (10), *Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.*

Overflow reception for Jane Froman after a 17-year absence sets Greater Cincy's ace nitery on the way for a hefty fortnight. Supporting her are Georgie Kaye, also a fave here, and the dependable location line and band, in a highly entertaining 75-minute floorshow.

Miss Froman's greeters include those who go back to her radio start at Crosley's WLW, from which she headed such stars as Ramona, Doris Day and the Clooney Sisters, and her growing army of tv fans. Charming in a white satin sequined gown with full length blue and white stole, the soprano holds the boards for 30 minutes. Building all the way, her cycle of pops and special tunes breaks off with "I Believe." The gallant trouper, expert with a handmike, flits about stage with no detection of plane crash injuries.

Georgie Kaye, likewise solid over a half-hour route, brings a lot of new laughs since his visit here last summer. The dapper comic, with Bob Hope eyes and Fred Allen twang, makes good use of graph props and psychiatric folly in rapidfire delivery of exceptional material. Injects a bit of hoofing for added yocks.

Sue Carson and Rusty Draper top the lineup opening July 19. *Koll.*

Dunes, Las Vegas

(FOLLOWUP)

Las Vegas, July 6.

Gravel-voiced Eddie (Rochester) Anderson joins Larry Steele's "Smart Affairs" in the Arabian Room to give the show the cohesion it lacked in its first eight days without him. The comic appears four times during the course of the now healthfully slimmed down "Affairs."

Rochester opens with a playback skit between himself and Jack Benny via telephone (Benny is across the street at the Flamingo). In his second number, in ragtag dress, he combines with veteran Johnny Lee in a series of pratfalls and a song, "I'm Waitin' for Jane."

Comic highlight is a Julius Caesar-Mark Anthony-Cleopatra skit, with Rochester as a toga'd Caesar and Lee as Mark Anthony. The newly added star closes with "Sunny Side of the Street" soft-shoe backed up on the piano by Maurice Rocco.

Steele has done an excellent job of trimming "Affairs." Scissored are Butterbeans and Susie and several bulky production numbers. Even the remaining dance numbers by the Beige Beauts and Beaus (18) and the "Modern Harlem Girls" (7) are successfully clipped at the right spots. *Digl.*

Zardi's, Hollywood

Hollywood, July 6.

Don Rickles, June Perry, Will Osborne Orch (8), *Don Tosti Orch* (5); $3 *minimum.*

Word of mouth will have to help business for this layout, since neither singer June Perry nor comedian Don Rickles are well-known on the Coast. Comment should be favorable, however, particularly in the trade, and give Zardi's a chance to develop a following for something less esoteric than the jazz for which it has been known in the past.

Rickles is a completely zany comedian who bills himself as "The Emperor." It's part of his buildup as a mad ruler type and the humor that spews forth is in keeping with the billing. It defies formal description although at times it seems to be more in the vein of a satire on both evangelists and demagogs and he evokes a steady stream of guffaws. Opening night, to a largely trade audience, he dwelt heavily on show biz items and occasional lapses into Yiddishisms. Latter attribute at times indicated he would be a better bet for Billy Gray's than for Zardi's. Throughout, the method in his madness is apparent and he gets off to salvos.

Miss Perry, a newcomer to show biz as well as to the Coast, has been attracting attention in the east for the last few months. She has a basically good singing voice and projects with ease. Her best items are uptempo tunes, particularly "Just in Time" and "How About You," but she also has an appealing delivery that registers well on ballads. Vocal quality is strong but the visual appeal is marred somewhat by a tendency to waggle her jaws. With more training she could find a niche for herself in the ranks of cabaret regulars.

Zardi's boasts a dance floor now, with Will Osborne's orch handling the brunt of the terp stuff as well as backing the show. Don Tosti's crew supplies relief. Osborne, incidentally, has neither the sidemen nor the book that made him one of the big bands of some years back, but he still peddles a listenable sound with a beat. *Kap.*

Hotel Radisson, Mpls.

Minneapolis, July 6.

Ann Leonardi, Don McGrane Orch (8); $1.50-$2.50 *minimum.*

Setting out on a nitery career and with it making her Minneapolis debut, songstress Ann Leonardi, who undoubtedly is unfamiliar to local cafe society although there's to her credit appearances on the Arthur Godfrey and other tv and radio shows as well as some Capitol recordings, has a number of points in her favor.

She's extremely young and pretty and she also brings to her new field a passable set of pipes fully capable of handling the listenable and none too familiar numbers comprising her routine. She also has charm, freshness and wholesomeness. At her first show in a supper club she was warmly received by the plush Flame Room's guests, held down in numbers by the July 4 holiday and the fact she comes here a virtual unknown.

As far as such tonier supper clubs as this one is concerned, it would seem that her present act may need the polish, weight and glamor that might be supplied by more dressing up, fancier trimmings and original and distinctive arrangements. As presently constituted, what's now offered passes muster as a simple, unpretentious and pleasant singing session. The several times she plays the piano while chirping lend a livingroom atmosphere to the proceedings.

Don McGrane and his orch back up the performer admirably. Miss Leonardi continues through July 17, to be followed by the local Fox Quartet playing its second engagement here. *Rees.*

Crazy Horse, Paris

Paris, July 1.

Dodo De Hambourg, Bijou, Georgina Schweppes, Cara Sirocco, Duzia, Delia Cucullis, Jack Ary & Ann, Monty Landis, Micro Boys (2), *Georges Lafaye Puppets* (2), *Trebla, Mac Ronay, Croque Monsieurs* (2); $4 *minimum.*

Western styled saloon is the main purveyor of the striptease. Patrons are shoehorned in every night and get a big serving of bare epidermis on the minuscule stage, plus a series of solid acts to make this an entertainment buy even if it is a hot box. The patrons are literally cheeked and jowled.

Strippers are young and sassy and more amusing than erotico. But they have elaborate production rituals which gives this word-of-mouth and makes this the

(Continued on page 119)

Paramount, N. Y.

Alan Freed, Cadillacs (4), *Paul Anka, Teen Chords* (5), *Teen Agers* (5), *Moonglows* (5), *Teddy Randazza, Johnny & Joe, Clyde McPhatter, Everly Bros.* (2), *Chuck Berry, LaVern Baker, Big Joe Turner, Screamin' Jay Hawkins, Jodie Sands, Al Sears Orch with Sam (The Man) Taylor, Panama Francis; "Beginning of the End" (AB-PT-Rep) reviewed in* VARIETY *July 3, '57.*

By this late date, it should be conceded that rock 'n' roll has a noisy, powerful and youthful set of adherents who support this form of music whether it be in the form of record-buying or theatre attendance. This group has seen to it that a major share of the disk sales are in that metier, with other age groups not even coming a close second. Thus it's readily seen that the Alan Freed appearance at the N.Y. Paramount on this trip should incite a juvenile invasion of this theatre and probably more business than it's had since Freed last played this house in February.

The numbers may have dwindled somewhat on this showing since many juves are either in camp or vacationing. Still, there are enough attending for Freed to realize a sharp profit even after paying off his unusually large cast.

To coin a cliche, what is lacking in numbers is amply compensated by the enthusiasm of his disciples. The screaming juveniles congregated around the front rows virtually besiege the stage and might as well be part of the cast. The youngsters, mainly girls, are constantly doing something to excite attention, hoping for either a smouldering glance from Freed or any of the entertainers onstage. The demonstration is noisy and much of it is exhibitionistic. Behavior of that kind from the first few rows isn't normal from any seat in the house.

However, it's evident that Freed has the right formula for them, despite the fact that it's not one that would bring joy to an orthodox vaude booker. Layout is a maze of obvious conflicts with its overloading of song acts. Needless to say, the show goes over first-rate with those sold on the idea.

For example, there are two Lymon groups. Frankie and his Teen Agers, the original and better known of the juve performers, hold the top spot while Lewis Lymon performs similarly but without the authority of the first group. The Cadillacs and the Moonglows bear an artistic resemblance inasmuch as the techniques and tunes are similar. There are some touching touches of naivete with the booking of Johnnie & Joe whose single rendition bespeaks of homegrown harmonics. Jodie Sands is a special case where she's fairly well known as a performer, despite an obvious lack of stage presence. Everly Bros. work guitars and songs, also with a lot of naivete. This is a hillbilly duo, rather than rock 'n' rollers, but they do help maintain a grassroots touch by Freed.

Also showing up on this ollapodrida are a pair of road company Presleys. Teddy Randazzo pitches right in which the torso movements and Paul Anka, not much older than the screeching femmes in the front rows, writhes out a tune. The clown of the r&r movement is Screamin' Jay Hawkins with a desperate kind of humor.

The professionals in the show are LaVern Baker, Clyde McPhatter, Big Joe Turner and Chuck Berry. They carry an air of authority. Miss Baker takes over the moment she's onstage, and finales with a partner who does a bit of eccentric dancing, the only kind of hoofing in the show, not counting the movements that go with the singing groups. McPhatter tenors strongly, and Berry has a hearty tone that holds onto his audience, despite the fact that the show is overlong at this point. Turner is a blues singer with feeling and authority. His reception is firstrate.

The music with Sam (The Man) Taylor at the tenor sax—he's probably the foremost r'n'r tootler—backs with pronounced strength.

The entire roller movement has long since reached the point where it needs a wider audience base. Whether Freed on a regular television will attain that aim remains to be seen. Aside from a more sympathetic viewpoint from other age groups, rock 'n' roll also needs the services of some literate and understanding composers who would know how to retain the grassroots vitality, cast out the Freudian accent, and do what the combination of George Gershwin, Ferde Grofe and Paul Whiteman did for jazz back in the '20. It was this group's Aeolian Hall concert which is generally credited with starting the stageband vogue and with it a golden era of the band biz. Freed thus far hasn't been able to entice the more substantial audiences to rock 'n' roll. His taste is limited and seemingly without the imagination to give it a wider base. *Jose.*

Winter Garden Pavilion, Blackpool

Blackpool, Eng., July 9.

Geo. & Alfred Black presentation, with Bob Monkhouse, Ken Morris & Joan Savage, Karen Greer, 3 Romanos, 3 Merkys, Eliane & Rodolphe, Tower Children's Ballet (32), *Derek Taverner Orch.*

This summer layout, mainly geared for yocks, represents bold move by London operators George & Alfred Black. They present, in star slotting, tv comedian and panelist Bob Monkhouse in his first major stageshow. Fortunately, with friendly personality and lotsa still-to-develop talent, the young Englishman, a marquee name via tv, fulfills all hopes and, working in modern quick-patter style, satisfies outfronters in song, dance and mainly comedy bits.

Main criticism, in fact, is that Monkhouse is onstage too much, and carries too large a quota of show. Using yock-fodder penned by himself and scripter-teamster Denis Goodwin, the smiling video comic clicks in sketches and in travesties of commercial tv, still a novelty in England. He tilts at jingles via operatic bit, and impersonates a tv personality hating the goods he has to sample.

Monkhouse's best bit is a finale takeoff on Liberace, whom he partly resembles in facial teeth-smile. This is done at the ivories, complete with candelabra and illuminated garbing, and he gets the customers to wish happy birthday to audience member by holding up lighted matches in darkened theatre, effect being novel and mittworthy.

Ken Morris & Joan Savage aid Monkhouse in comedy items. Pair offer their own act, with Morris impersonating various types of music conductors, including the artistic, concert hall, teashop maestro, and dancery leader.

Femme song slotting is held by Karen Greer, tall, lavishly-gowned blonde thrush making major comeback after recent mixed progress. Gal gives out in high-octave voice, and gradually divests her garbing until finally appearing in shapely tights, giving show much-needed s.a.

Layout has two strong specialties. Three Merkys, from Germany, are elastic-limbed male trio with well-paced comedy twists and falls. Three Romanos also score strongly in comedy-tumbling, accent being more on yock-garnering, in which they succeed with lightning routines. *Gord.*

Opera House, Blackpool

Blackpool; Eng., July 9.

George & Alfred Black presentation, with Jewel & Warriss, Yana (with Don Phillips), Holger & Dolores, Latona, Graham & Chadel, Nirska, George Mitchell Singers (8), Audrey Mann, Dancing Debonaires (6), *John Tiller Girls* (20) *Harry Hudson Orch. Directed by Alec Shanks and Joan Davis. Dances, Joan Davis.*

Addition of two U.S. dance acts gives special American interest to this 1957 summer layout, staged in 3,000-seater vaudery by London showmen George & Alfred Black.

Holger & Dolores, in from U.S. for their first booking at the English vacation resort, score solidly in stylish dancing, and cixt to some of the layout's heaviest mitting. Act has maximum quota of polish and skill. Other U.S. act, Nirska, on her U.K. bow, lifts show's spectacle slant with 24-foot wing-span butterfly dancing, and is aided in color effects by lighting of her shimmering silk wings.

Yana (Pamela Guard), blonde English thrush given local marquee value via tv, holds down the femme song slotting with decorative results. Distaffer, still to gain experience in show layouts, gives out pleasantly in tunes such as "Shoe-Shine Shop" (with aud participation) and "Mr. Wonderful." Her s.a. is evident, but she might profitably exude more come-hither seductiveness to blend with naturally aloof style. Don Phillips, English composer-pianist, handles the ivories for the lush thrush.

Jimmy Jewel & Ben Warriss, comedy twosome making 21st anni date as a team, offer familiar but strong brand of comedy arguments. Best item is "Line Engaged," sketch by Hills & Green, in which they play two husbands calling each other by telephone at dead of night as ruse to escape from their wives. Pair also offer bright first-half finale travesty or rock 'n' roll, Jewel garbed as London rock 'n' roller Tommy Steele and Warriss as Elvis Presley.

Latona, Graham & Chadel, Australian males, win solid palming for energetic knockabout, done with pace. The George Mitchell Singers add vocal backing for several eye-catching scenes, and the Tiller Girls, expertly drilled line of 20 lookers, are high steppers with polish and zest, scoring in a "Diamond Bracelet" item and in "Rainbow Melody" finale. Audrey Mann works hard as soubret, but is hampered by ugly hair-styling, plus fact that she doesn't match up to show's high quality. Dorothy Dampier and Herbert Hare do satisfying stooging in sketches.

With flames flickering and crackling, billowing of smoke and falling of derricks, a spectacular but too brief novelty is "The Burning Oil Wells" scene, result of skil'u mechanics onstage. Lighting and garbing in "Rainbow Melody" finale is eye-appeal climax. Show-backing by Harry Hudson orch. *Gord.*

Palace, N. Y.

Ortiz & Sheppard, Michael Chimes (5), *Jack Powell, Julia Cummings, Gautier's Steeplechase, Jan Welles, Frank Marlowe, Vernettes* (2), *Nick Francis House Orch; "The Midnight Story," reviewed in* VARIETY *June 12, '57.*

The holiday fare at this venerable vauder brings some solid fare for visiting firemen. Layout is especially strong in the comedy division with Frank Marlowe and Jack Powell, and most of other turns on the bill make the grade.

Powell, the vet blackface drummer, gets a maximum response from the crowd with his trick drumming. His chef's getup, a logical lead-in to the pounding on kitchen utensils, plus the trick skin arias put him easily in the lead. Marlowe's serio-comic antics also bring him a rewarding session.

The bill is loaded with novelties including the venerable Gautier's Steeplechase with its assortment of ponies, dogs and a monkey, run through their tricks in a manner that meets audience approval. Michael Chimes and his family, comprising three sons and a daughter, provide a series of tunes and get off well. Julia Cummings has an assortment of impressions that do nicely for her. Some of her material is out of date, but the delivery is smart and applause winning.

A new novelty in these precincts is Jan Welles, a singer with a background of bullfighting in the Mexican rings. Her background isn't sufficiently publicized for her to take advantage of the torero trappings. She opens with a bit of authentic capework, which isn't as picturesque as the stage versions, and thence into song. Her tunes seem to have a pre-occupation with life as opposed to a bullfighter's thoughts of doom. Her voice is hearty and fulblown with an overdramatic touch at times. Miss Welles' elaborate bullfighter costuming adds a touch of splendor to her work which is well received.

The taps in a Latin motif by Gene Ortiz & Artie Sheppard provide some picturesque patterns for a good opening. The Vernettes are in New Acts. Nick Francis showbacks expertly. *Jose.*

Unit Review

We're Having a Ball

London, June 24.

Val Parnell & Bernard Delfont production of revue in two acts. Music and lyrics, Phil Parks, Cyril Ornadel, Leslie Bricusse, David Croft, Edwards & Raleigh, Robert Allen, Arthur Harris. Staged by Robert Nesbitt; choreography, George Carden; decor, Edward Delany and Tod Kingman. At Palladium, London, June 21, '57; $2.20 top.

Cast: Max Bygraves, Joan Regan, Kaye Sisters (3), The Goofers (5), Clark Bros. (2), Carsony & His Twin Bros., Page & Bray, Maralyn Smith, William Martin, Angela Bracewell, Bernard Eastoe, Mary Allen, Deirdre Ottewell, Rosalind Vicarey, Brenda Harper, Valerie Dawling, Liz Field, Loretta Stevens, Claire Courtney, Janet Malcolm, Mathew Winston, Peter Scott, Ron Desmond, Pat Hopper, Maureen Blaine, Joyce Chapman, Jureh Czapla, Jaz Rene, Ken Lawton, George Carden Dancers, George Mitchell Singers.

The new Palladium summer revue is clearly a b.o. smash, which should hold up easily for the season. The combination of Robert Nesbitt as stager and Max Bygraves as star pays off handsomely. The sumptuous quality of the staging provides a visual treat, while the star insures the marquee appeal.

"We're Having a Ball" marks a switch from normal revue practice, inasmuch as not a single sketch is featured in the production. Instead, the emphasis is on music, provided not only by the star, but by Joan Regan, the Kaye Sisters and by the Goofers, a zany quintet from Manhattan. All told, it adds up to a lively rhythmic entertainment.

Bygraves, a relaxed entertainer who knows how to sell a pop and to deliver a comedy line, makes a satisfying and enjoyable headliner. He's an easy-going performer and has no difficulty in winning the spectators and getting them to participate.

His earlier appearances in the first half, although solid, are little more than teasers for his main stint as the climax of the show, in which, accompanied by Bob Dixon at the piano, he makes a sock impact. One of his best entries is a "Frankie and Johnnie" parody, which extracts plenty of laughs at the expense of tv commercials.

The production is strong on the specialty side, but top honors easily go to the Goofers, making their British debut. Their act is loaded with original gags, but a dominating feature is the lively beat they constantly maintain, even when playing their instruments while swinging on a trapeze; and their exit on pogo sticks provides a smash finish.

Carsony and his Twin Bros. have an impressive hand-balancing routine, highlighted by a handstand on two neck-to-neck champagne bottles, with arms and legs constantly on the move. The Kaye Sisters, a youthful vocal trio, make a decided and pleasing impact with several spots on the bill. They have a well drilled close harmony style and eager manner. Their delivery is clear and fine and their diction is excellent.

The Clark Brothers, an energetic stepping duo, make a stout impresh with some fancy tap numbers, while Page and Bray offer a terping contrast with their smooth and tuneful ballroomology display.

Second vocal spot on the bill is filled by Joan Regan, another name local singer, with a hefty following. Her straight style is fine for her choice of numbers and her first appearance in a production number is socko all the way. Her gowns, in the best Nesbitt tradition, add an additional touch of color.

In addition to the principals, the big dancing line, the specialty terpers, the George Mitchell singers and quartet play on an important part in achieving the overall effect of vitality and gaiety. *Myro.*

Night Club Reviews

Continued from page 118

Crazy Horse, Paris

savviest strippo spot in town. Georgina Schweppes is a cowgirl who shoots out the lights for changes in poses; Dodo De Hambourg writhes in a hammock on a hot African night; Bijou bathes; Cara Sirocco does it by adding long strings of beads as she peels; Duzia does it via frenetic wrigglings, and Delia Cucculis uses an arrogant gyrating bit before the pop-eyed public.

With the Croque Monsieurs (2) there is a sop for the ladies—and there were many present—in a mock strip of two men. Other acts stress sight values to make them naturals for the international aud that favors this boite.

Georges Lafaye Puppets (2) have a disembodied feather boa and tophat act out a hilarious, expertly notated love affair to Stan Freberg's clever disk parody, "John-Martha." Mitts are mighty for this. Monty Landis essays a knockabout jape to disks for good laughs, and Mac Ronay is a fey wrong-way magico whose tricks end in disasters but engender laughs on his timing and expressions.

Trebla is an automaton who intros show via pointing out the heat potential of the femmes on an outsized thermometer. Jack Ary & Ann Rey have a deft disk mime act with enough invention and uncanniness in timing to make this of interest for U. S. boites or video. In a carioca song, a telephone is unearthed under the girl's poncho. A voice is quelled by pouring water into it, but it retaliates later by a jet into the perpetrator's eye. Act builds with clever bits as a bug gets into the act, or in a take-off on Les Paul & Mary Ford with recalcitrant guitars, etc. It is an original act, and the timing and miming of the duo and are tops.

Micro Boys (2) also utilize mime as one acts out trouble with an automobile as the other does all the necessary sounds vocally. Somewhat overlong; it is still a deft act and, if tightened up, shapes another offbeater for U. S. chances. *Mosk.*

Billy Gray's Band Box, L. A.

Los Angeles, July 2.

Billy Gray, Leo Diamond, Bert Gordon, Carol Shannon, Ric Marlowe, Lettermen (3), *Bob Baily Trio; $3 minimum.*

After four months of darkness, Billy Gray's Band Box is alight again with some old and new hilarity that should keep the ropes up for some time. If it's overlong, chalk part of it up to opening night and part to Gray's oft-expressed philosophy that "we have a long show because we have no dancing."

This layout is a partial reprise of the show that opened a year ago and ran to fine business, the "My Fairfax Lady" satire. A few changes have been made in the running order and material, but it still remains a funny and sometimes hilarious spoof of the Broadway smash, transplanted to the bagel belt. With it this time is a satire on "Baby Doll," which is more in the low humor vein usually associated with Band Box presentations. Like "Lady," it was written by Sid Kuller, but this one lacks some of the inherent humor, partly because the gags frequently stem from a repetition of a single theme.

Apart from the satires, Gray is back with a fine standup monolog, virtually all new and cleverly keyed to times and conditions, including a sly reference to the creation of a "trust fund to pay off the plagiarism suits." He has a fund of new dialect stories that score strongly, all delivered in the inimitable Gray style.

Aiding and abetting in the satires are Ric Marlowe, Carol Shannon and Bert Gordon. Marlowe also vocals Fats Wallers' "Black and Blue" to good effect and Miss Shannon is spotlighted as a vocalist on a couple of numbers that click. Gordon serves only as a foil for the "Lady" sketch.

Leo Diamond is back with some excellent harmonic work, highlighted by a piece of sock showmanship in a presentation of "Around the World," with slides of world scenes projected as he plays. He also uses some of his own gadgets for full instrumental effect, particularly a bongo combination that lets him sound like a full calypso combo on "Day-O."

Opener is the Lettermen, an affable vocal trio that helps set the stage, and the Bob Bailey combo provides fine instrumental backing. *Kap.*

Hotel Monteleone, N.O.

New Orleans, July 2.

Jon & Sondra Steele, Nick Stuart Orch (7); $3 *minimum.*

Jon & Sondra Steele, making their fourth appearance in this hostelry's plush Swan Room, regaled first-nighters with a musical turn that's shrewdly devised and projected with know-how. It's socko 45-minute offering of songs and able keyboarding.

Sondra is a goodlooking, green-eyed strawberry blonde with a statuesque chassis and sensuous vocal equipment that's above par. Her range and phrasing technique reflect plenty of savvy in getting the most out of a lyric. Her partner is an extremely versatile entertainer who plays the 88s deftly and sings with a definite flair.

Tableholders go for Miss Stella's piping of "Everything I Have Is Yours," "Street Where You Live" and "Don't See What They See In Me," the latter a novelty with a rib at southern belles. She can deliver with a tear in her voice or with coquettish overtones.

Steele spells her songs at the piano, giving smooth renditions of "Deep Purple," "Lilacs In The Rain" and a boog-beat version of Bizet's "Habanera." Duo also blend voices nicely in their theme, "My Happiness," which was a hit disk back in 1946 or so, and "Could Have Danced All Night." Femme encores with "St. Louis Blues" for sock finale. Work of Steeles add up to a plus performance for all types of bistro audiences.

Nick Stuart and his combo continue to dispense a danceable brand of rhythm. The personable bandleader-emcee leads his very capable charges through sweetly sentimental, dixieland, pops, latinos and other rhythms to attract dancers to the floor. Cheri Chandler, band warbler, share's evening's applause with top-drawer piping. *Linz.*

VARIETY BILLS

WEEK OF JULY 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

AUSTRALIA

MELBOURNE
Tivoli (T) 15
Johnny Lockwood
Bobby Limb
Dawn Lake
Les Thaika
Medlock & Marlowe
Balladinis
Billy Reyes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Continentals
Rae Morgan
Pamela Godso
Olivia Dale
SYDNEY
Tivoli (T) 15
Peter Brough
Ronald Chesney
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Nina Cooke
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
SINGAPORE
Odeeon (T) 15
Katherine Dunham Co.
SINGAPORE
Cathay Rest. (T) 15
Darvas & Julia

NEW YORK CITY

Music Hall (R) 27
Melissa Hayden
Ronnie Ronalde
Molldor 3
Rockettes
Raymond Paige Orc
Corps De Ballet
Glee Club
Roxy (27)
Nancy Le Parker
Manuel Del Toro
Mickey Powers
Leslie Sang
Skating Squires
Roxyettes
Roxy Orch
Palace (R) 12
Wong Sis.
Martin Bros.
Ben Beri
Marie Talmay
Tommy Hanlon, Jr.
DeCosta, Remy & Kelly
Dean Murphy

BRITAIN

ASTON
Hippodrome (I) 8
Tommy Godfrey
Sirdani
Duncan 3
Glyn Thomas
BLACKPOOL
Palace (I) 8
Hylda Baker
Tanner Sis.
Odette Crystal
Sonny Roy
Mitchell Singers
Impero Bros.
Janet Gray
Martin Granger Co.
Ivanco 4
Joan Davis Co.
BIRMINGHAM
Hippodrome (M) 8
Albert Modley
Flack & Mills
Kirk Stevens
J & P Barbour
Corps De Marina
Fred Lovelle
Lynda Ross
Hans Bela & M
BRIGHTON (I) 8
Hippodrome (M) 8
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
Raf & Jover
Eleanor Gunter
Maltas Dogs
COVENTRY
Hippodrome (I) 8
Charlie Chester
Marian Miller
Ward 3
Leslie Roberts
EDINBURGH
Empire (M) 8
Billie Anthony
Rudy Horn
Dior Dancers
Gimma Boys
GLASGOW
Empire (M) 8
Ronnie Hilton
Miles 2
Mary Naylor
Allen Bros & J Kodell
Roxy & Glenda Gold & Cordell
Gaby Grossetto & G
LIVERPOOL
Empire (M) 8
Hal Monty
Sylva & Andrey
Fayne & Evans
Juggling Brauns
Jones & Arnold
Richards & Yolanda
Marcies
LONDON
Hippodrome (M) 8
Lonnie Donegan Co.
Alma Cogan
Estelle Sloan
Vic Hyde
George Holmes
Des O'Connor
Eddie Vitch
Evers & Toal
Kemble & Christine
LONDON
Metropolitan (I) 8
Lane & Truzzi
Bill Waddington
Shore & Gina
Reed & Delroy
Peggy Bourne
Money Singers
Gordon Girls
NEWCASTLE
Empire (M) 8
Tommy Fields
Betty Jumel
Jimmy Gay
Jack Stanford
Barry Sis.
Eric Roger Gr.
Wendy Todd
Alan Mills
Betty Fox Co.
Elizabeth & Collins
J & M Ellwood
NORTHAMPTON
Hippodrome (M) 8
Thunderclap Jones
Al Kent
Hanley & Austi
Peter White
Cerurd Sis.
Chick Robini
Kirby & Hayes
Carlos Sis.
NORWICH
Hippodrome (I) 8
Langfords Co.
Sheila Raye
Barry Jane
Cyril Dowler
NOTTINGHAM
Empire (M) 8
Terry Scott
McKinnon Sis.
Patrick O'Hagan
J & D Dean
G & A Doonan
Nelson Lloyd
Hillbillies
Flying Comets
SHEFFIELD
Empire (M) 8
Johnny Silver
Beryl Catlin
SOUTHAMPTON
Grand (I) 8
S & M Harrison
Ronnie Harris
T & R LaStair
Hope & Keen
Fred Atkins
Terry James
Judy Moxom
SOUTHSEA
King's (M) 8
Harry Worth
Audrey Jeans
Kim Bros.
Billy Dainty
Skylons
Southsea Belles

Cabaret Bills

NEW YORK CITY

Bon Soir
Jimmy Komack
Cindy & Lindy
Sylvia Syms
Three Flames
Bruce Kirby
Blue Angel
T. C. Jones
Carol Burnett
Mae Barnes
Mitzi Cottle
Jimmy Lyon 3
Bart Howard
Casanova
Helene Darcel
Jacques Zarow
Alex Alstone
Chateau Madrid
Monica Boyar
Romeros & Reina
Panchito Orc
Socarras Orc
Copacabana
Sue Carson
Sportsmen
Landre & Verna
Buddy Hackett
Tom Rockford
Marilyn Cooper
Tony Starman
Michael Dorso Orc
Frank Marti Orc
No 1 Fifth Ave
Cedrone & Mitchell
Lynn Taggert
Rosemary O'Reilly
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi Gypsies
Quintetos Rhumbas
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Hotel Statler
J Dorsey Orc
Lee Castle
Latin Quarter
Bobby Breen
Jack Durant
George Matson
Isabel & Miguel
Trio Matas
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Old Roumanian
Jan Bart
Danny Carroll
Sadie Banks
Joe La Porte Orc
Park Sheraton
Jan August
Spark Thurman
Two Guitars
Kostya Pollansky
Dolores Dauphine
Leonid Lugovsky
Eugene & Sonya
Andrei Ermishay
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Sophie Parker
Zeb Carver
Ed Smith
Ralph Michelle
Billy Kelly
Irving Harris
Village Vanguard
Irwin Corey
Jimmy Gulffre
Waldorf-Astoria
Lionel Hampton
Diahann Carroll
Bela Babai Orc

CHICAGO

Black Orchid
Jack E. Leonard
Pat Morrissey
Blue Angel
"Calypso Craze"
Jamaica Slim
Lady Venita
Rudolph King
Lady Janet
Shyvon Trio
Roger McCall
Al D'Lacy Orc
Blue Note
Billy Strayhorn Trio with L Hunter
Chez Paree
Vagabonds (4)
Ted Boyer
Ted Fio Rito Orc
Cloister Inn
Jean Hoffman Trio
Ruth Olay
Gate of Horn
Martha Schlamme
London House
Oscar Peterson
Eddie Higgins (3)
Mister Kelly's
Martha Davis & Spouse
Dorothy Loudon
Marx & Frigo
Joe Rubenstein Trio
Palmer House
Prof. Backwards
Trio Shmeed
Bob Boyer Dncrs.
Ben Arden Orch

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Barley Trio
Bar of Music
Emaline Henry
Vogues (3)
Felix De Cola
Jerry Linden Orc
Cocoanut Grove
Lena Horne
F. Martin Orc
Crescendo
Mills Bros.
Lenny Bruce
Dave Pell Octet
Interlude
Mort Sahl
Shorty Rogers Orc
Mocambo
Billy Daniels
Benny Payne
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Liberace
Jean Fenn
Statler Hotel
Carl Ravazza
Chop chop & Charlene
Eddy Bergman Orc
Zardi's Jazzland
Slim Gallard
Jen Jackson
Johnny Seat' Davis 6
Mike Riley Orc 6

LAS VEGAS

Desert Inn
Patrice Munsel
Jackie Miles
Art Johnson
Donna Arden Dncrs
Carlton Hayes Orc
Dunes
"Smart Affairs of '58"
Larry Steele
Rochester
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
The Colts
Bernie Hallett Orc
El Rancho Vegas
Sophie Tucker
John Carroll
Kay Brown
Molina Panamera
Dick Rice Orch
Flamingo
Anna Maria Alberghetti
Alan King
Flamingoettes
Lou Basil Orch
Fremont Hotel
Ish Kabibble & Shy Guys
The Satellites
Gayle Walton
Golden Nugget
Harry Ranch
Jig Adams
Lee Maynard
Faye Ellen
Riviera
"Pajama Game"
Larry Douglas
Betty O'Neil
Buster West
Baroara Bostock
Novelites
Ray Sinatra Orch
Royal Nevada
Ina Ray Hutton Orch
DeMarco Sisters
Rose Marie
Sahara
Ray Bolger
Peggy King
Muriel Landers
Shaw-Hitchcock Dcrs.
Cee Davidson Orc
Mary Kaye Trio
Peter Lind Hayes
Mary Healy
Four Voices
Copa Girls
Antonio Morelli Orc
Showboat
Antone & Curtis
Chenyu
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Norman Erskine
Caprice
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Pat Yankee
Slipperettes
Geo. Redman Orch
Thunderbird
Dorothy Collins
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Carol Channing
Elaine Dunn
Tybee Afra
Judy Logan
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Jackie Heller
Denise Darcel
Darnan Bros. (2)
Hal Loman & His Playmates
Lee Martin Orc
Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Lenn
Bill Jordan's Bar of Music
Bill Jordan &
Gina Valente
Guy Rennie
Clark Piers
Harvey Bell
Vivian Lloyd
Club Calypso
Tropical Holiday
Carlos Vargas's Cubanaires
Di Lido
Mandy Campo Orc
Connie Anderson
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Lenny Kent
Betty Madigan
Bobby Winters
Kasse Quintet
Henry Tobias
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Dick Shawn
Barbara McNair
Augie & Margo
Jack Stuart Orc
Murray Schlamme
Sarasas Orc
London Towne
Arthur Blake
Weela Gallez
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Lula Varona Orc
Malayan
The Riveros
Mighty Panther
Bahama Mama
Conrad Hodges' Calypsonians
Murray Franklin's
Jimmy Ames
Pepe Miller
Nat Poolgate
Dick Haviland
Murray Franklin
Jerry Lewis
Eddie Bernard
Nautilus
Leon Fields
Phyllis Arnold
Mario & Tonia
Syd Stanley Orc
Place Pigalle
B. S. Pully
Jennie Lee
French Follies
Seville
Paul Kohler
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Manabo Orc
Saxony
Al Stuart Archette
Ruth Wallis
Tommy Angel
Vagabonds
Calypso Revue
Lord Flea & Co.
Frank Linale Orc

HAVANA

Tropicana
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Sans Souci
Dick Lee
Gloria & Rolando
Ortega Orc
Montmartre
Raquel Bardisa
Fajardo Orc
C Playa Orc
Nacional
Leny Eversong
Eddie Garson
Ed Darby
Sherman's Models
Dancing Waters
W. Reyes Orc

RENO

Harolds
Jodimara
Betty Reilly
Mapes Skyroom
Lil St. Cyr
Rowan & Martin
Little Buck
Skylets
Ed Fitzpatrick Orc
New Golden
Art Engler
Bob Braman
Peptex Pots
Morgan Bros.
Riverside
Joe E. Lewis
Frediani
Starlets
Bill Clifford Orc

LAKE TAHOE

Bal-Tabarin
Happy Jesters
Beverly Marshall & Make Believes
Pat Moran 4
Cal-Neva
Gorge Gobel
Marty Malneck Orc
Harrah's
Johnny Desmond
King Sisters
Reggie Rymal
Del Courtney Orc
Cal Neva
Stateline Country Club
Ray Bauduc
Nappy Lamare
Holly Twins
Jimmy Jett
Tahoe Palace
Daryl Harpa
Shanna
Jackie Burns
Wagon Wheel
Frank Penny with Sue Thompson

New Act

VERNETTES (2)
Juggling
8 Mins.
Palace, N. Y.

The Vernettes, mixed juggling pair, have obviously been around, but haven't been cased for the New Act files. They do most of their work with clubs and balls, and most of the patterns revolve around each taking over for each other. Some of their manipulations are picturesque, but few are original.

Their capper is done by the male in which he balances himself on two tiers of bricks and lowers himself by removing one brick at a time. Okay for most sight situations. *Jose.*

Package Show Tours

Continued from page 1

however, does not effect shows outside the city, where the licensing department has no jurisdiction. There's thus no licensing problem in packaging tours for European and out-of-town shows. There have been two recent developments in the hinterland field, however.

A special show bus service from Los Angeles has been launched by the American Legitimate Theatre Service for Saturday matinees at the La Jolla (Cal.) Playhouse. The tab on the package, which takes in luncheon, dinner and theatre ticket, is $7.25 per person. The other development involves Martin Snyder, who operates Theatre Holiday in N. Y. He recently set up a cross-country legit package tour service to cater to out-of-town patronage for touring shows.

Also, on the N. Y. front, Theatre Trains & Planes is expanding its tour serve to Europe, with the first of five scheduled European Show Planes getting underway next month. It's being sponsored by the Rocky Mountain News, Denver, and is scheduled to leave there Aug. 27. There will be stopoffs in N. Y. before and after the European visit, with patrons getting a looksee at Broadway's "My Fair Lady" and "Auntie Mame."

TT&P, incidentally, is setting up a special office to handle Broadway theatre tickets. This, in accordance with a N. Y. Supreme Court ruling, makes the operation eligible for a broker's license.

Violinists & Pianists

Continued from page 2

is called here) lasted a bit over two weeks. Every day and all day for that length of time, violinists and pianists played. There was a jury of internationally famed musicians, who normally earn thousands of dollars a day, but who showed up here at the Salle Gaveau for 15 days and spent all day listening. And judging.

Audiences were admitted (at a $1.50 top) to all sessions and the four or five times this reporter showed up, the theatre's 1,200 seats seemed to be about 80% occupied. Then, the final day, when the prize awards were made, the show moved to the 2,000 seat Theatre des Champs Elysees and was a total sell-out at $3.50 top, with many turnaways.

How seriously the French took all this is best indicated, perhaps, by the fact that the National radio chain sent the final session out via direct coverage from the theatre, a three and a half hour session cancelling out all news and other broadcasts for the evening hours.

The rules of the 'concours' are extremely simple. Any violinist or pianist under the age of 30 may compete but the entry can be made for him (or her) only by a 'recognized' music teacher, who attests that the contestant is ready for public appearance. This 'concours' just ended showed up 43 pianists and 36 violinists. They came from virtually every country in the world, though it seemed as though the iron country reps predominated. There is a separate contest in each group. The two pianists adjudged as best each win a prize of 350,000 francs (approx. $1,000) and the two violinists ditto. That, of course, is not much, but there are many tags which are much more important, such as recording deals with Pathe-Marconi, concert bookings, etc.

For the record it had perhaps better be mentioned that the first and second prize winners among the violinists were from Soviet Russia. The first prize winner among the pianists was a Hungarian and the second prize-winner another Russian. Runner-ups were British, American, Japanese, etc. Virtually every European concert manager was present or represented, both leading U. S. concert managements, Hurok Attractions and Columbia Artists Bureau, were on hand, and contracts were being negotiated all over the place.

The heroine of the whole business is probably Marguerite Long, one of the most famous pianists ever turned out by France. Whitehaired, 83 years old, she is still highly active in music circles here and plays an occasional concert. Also she actively operates the Marguerite Long Music school. The late Jaques Thibault, whose name shares the billing with her, was a famed French violinist who died a few years ago. Nominally, Marguerite Long pays the freight for the whole business, which is run once every two years, but the French government foots most of the bills, via a subsidy.

Sponsor Snafus

Continued from page 1

a lipstick advertiser, for example, shows the model painting her lips with a closeup of her wristwatch included, with an appropriate plug for the watchmaker. Typical of the conflict cross the webs have had to bear in recent weeks are these examples:

Item: Max Factor placed an alternate-week order on CBS for "Sally" on Saturdays at 9:30 (back before the show ended up on NBC and before the CBS spot was sewed up with "Have Gun, Will Travel"). It was rejected because Helen Curtis was in at 9 on alternate weeks.

Item: Colgate pulled out its cosponsorship deals with R. J. Reynolds. Reason—it wanted to start a new copy line on its toothpaste, to wit, that Colgate Tooth Paste removes nicotine stains better than any other toothpaste. It couldn't use this with Reynolds as its alternate, naturally.

Item: Helene Curtis had a helluva time placing an order on CBS for "Dick & the Duchess," not because of any direct Saturday night conflict but because a switch in product advertising on its half of "What's My Line" would have run into a conflict with Revlon on $64,000 Challenge."

Item: Libby-Owens-Ford was interested in taking over Colgate's half of "Mr. Adams & Eve" on CBS Friday nights. That was killed because part of its copy reflects its position as a major glass supplier for General Motors—and Ford sponsors "Zane Grey Theatre" just prior to "Adams."

Item: Ed Sullivan innocently tied in with a Popular Photography magazine promotion, part of which emphasizes the new Ansco color film. So what happens? Sullivan gets Eastman Kodak for a sponsor next fall.

And, as the song says, "round and round" it does. The situation has one bright note, however. Some sponsors have come to realize the networks' difficulties and have accepted compromises which would have never been thought possible a year ago. Thus, the webs find Procter & Gamble as an alternate sponsor on Tuesday at 8 and Lever Bros. in at Tuesday at 8:30 on CBS—on alternate weeks, of course. And the Curtis deal for "Dick" was made possible by an okay from Revlon for the product switch with an alternate-week adjacency on Sunday at 10 and 10:30. The sponsors, having split nighttime in so many pieces that conflicts are unavoidable, are starting to give a little in what until now had been a rigidly tabu situation.

Sex 'Comeback'

Continued from page 1

sophical tag to these spots besides the taking carryings-on.

Springboard

2. The new talents such as Yves Roberts, Freres Jacques (4), Jacques Fabbri, found the cabaret a natural step on their way legitward. Here was a crisp, close audience relationship and many of the top legit actors, writers and innovators started there. However, when they made it the night spot was out.

3. It was still a mode and it wore itself out in 10 years, giving way to the more touristically appealing, no-think naturals like strippos, etc.

4. Real talent was soon reserved for the big money show biz facets and every savvy newcomers did not waste their top talents in boites. The big names spawned by the boites were now too high-priced for them and the rebirth of the vauder here, on a large scale, could give top prices and star billing to these stars, and helped wean them almost completely away from the clubs.

5. Financial aspects were also important for the heavy taxation did not help the specialized boites which depended not so much on volume as on loyalty.

Survivors

Of the offbeaters still making the grade here, most depend on a climate effected by the boniface or the still unusual types of shows that still manage to get a clientele now disposed to straight spec, and leaving their more demanding entertainment to the other types of show biz so prevalent in this city.

Fontaine Des Quatres Saisons gives a unique show depending on new and solid talents plus a vest-pocket parody, but clientele keeps falling. L'Ecluse offers a cheap price and a scad of new names, but there does not seem to be as much young stardust around as there was right after the war.

Liberty's and Chez Gilles still give good atmospherics and intelligent shows, but they are also losing their top names to legit and pix. L'Amiral is lucky to have two chansonniers giving out with a puckish, clever revue, but it has little touristic value unless the lingo is understood. Galerie, Milord D'Arsouille, Le Cheval D'Or, Echelle De Jacob, Chez Agnes Capri, Port De Salut all depend on relaxed entertainment and warm bonifacing, but the era of the specialized boite seems to be fading here.

Sol Hurok

Continued from page 1

touring. His general managers, George Perper and Walter Prude, are also on vacation until the end of this month, but meantime the Morris execs are mulling ways and means to expand their booking organization so as to handle Hurok's many clients on a split-fee basis.

The Morris agency is sufficiently elastic for television, legit, production, niteries and the like, since longhair personalities are no longer limited to the dignity of the concert-opera stage.

The Hurok-NCAC schism dates from the time that ex-Met baritone Luben Vichey bought out Marks Levine two years ago.

Hurok and NCAC worked together on a booking basis only, the impresario retaining full control of his roster of talents and utilizing the concert-and-artists outfit for routing agency only.

When he returns from abroad in September, the Morris agency tieup will probably be finalized.

'Garment Jungle'

Continued from page 2

coe script; shortly thereafter Kleiner produced "The Garment Jungle," which stars Lee J. Cobb, Kerwin Mathews, Gia Scala and Richard Boone. It's contended that that Col was notified of the alleged piracy, but the company allegedly ignored Sincoe's protest.

Aside from the injunction, Simcoe asks $500,000 damages plus $150,000 exemplary damages. Screen credits for "Jungle" list Kleiner as author of the screenplay based upon articles by Lester Velie. Story concerns labor unions and employers in New York's garment centre.

Williamsburg-Jamestown, $85,000,000 'Colonial Spec' in Showmanship Spree

By HERMAN A. LOWE

Williamsburg, Va., July 9.

They've stepped up the entertainment pace on the Williamsburg-Jamestown Axis, one of the nation's great centers of history and tourism.

Showmanship and show biz have been tapped to glamorize and tell the story of the 350th anniversary of the founding of the first British colony in North America — at Jamestown, in 1607.

Some miles away, at the great naval base city of Norfolk, the International Naval Review and its attendant entertainment program have come and gone, first big feature of this celebration. But at Colonial Williamsburg, into whose restoration nearly $60,000,000 of Rockefeller money has already been poured, and at Jamestown, six miles away, where $25,000,000 has been spent—the show goes on. It will run through the summer and into the fall.

And, because you don't fold a hit, it will be running next year at the old stand.

Jamestown In 3 Parts

The Jamestown Festival divides nicely into three parts: the Paul Green drama, "The Founders"; the restoration begun at the original Jamestown site; and the exhibition building and ships.

Perhaps the most striking is Paul Green's newest opus, "The Founders," a story of the first 15 years of Jamestown Colony. It must rate as one of the best and liveliest of the whole series of Green historical dramas—"The Common Glory," "Faith of Our Fathers," "The Lost Colony," etc.

Green has let himstlf go. He has not only told this priceless fragment of American history—but he has told it excitingly. Unlike the

(Continued on page 124)

Frisco Critic Bewails New ('Lady') Popularity; (This Ain't News in N.Y.)

San Francisco, July 9.

The imminent arrival of the hottest boxoffice draw in Frisco history, "My Fair Lady," provoked an ironic lament last week from Hortense Morton, drama editor of Northern California's biggest daily, The San Francisco Examiner. The aisle-sitter's column read in part:

"This is the time of year when I am one of the four most popular people in town. The other three are my critic confreres.

"For two months my charm, seemingly dormant and invisible before that, has been so excessive and rampant as to constitute a public menace.

"All because 'My Fair Lady' is due and tickets are as scarce as—tickets for 'My Fair Lady.' I'm supposed to have an 'in' with the boxoffice.

"My phone rings every half-minute,

"Strangers spot me around corners two blocks away.

"I'm sought for under-glass cuisine soirees. People hang on to my every syllable.

"If I had sideburns and played the guitar, I couldn't be more popular.

"This bloodbath of adoration has happened twice before — when 'Oklahoma' and 'South Pacific' each came around the first time. Before that, and before my time, 'Ben Hur,' back around 1902, had them waiting in carriages all night to buy seats.

"I wish my charm weren't so elusive between hit shows.

"The cold, harsh truth is that a critic has nothing to do with the boxoffice. That's one of the facts of life every parent should tell his child when he starts to ask questions."

An indication of just how hot a ticket the G. B. Shaw-Alan Lerner-Frederick Loewe musical is here, lies in the fact that opening-day window sale at the Frisco Opera House amounted to $107,345. The musical opened its local run last night (Mon.).

If Miss Morton thinks *she* has troubles, she ought to step into the brogans of Tony Buttitta, who's been pressagent for the Frisco Civic Light Opera for more than a decade. Says he, "No use heading for the hills, the dam's already burst and I'm 50 feet under water."

London Tele Producer Plans 'Chalk' in Aussie

London, July 9.

A production of "The Chalk Garden," to tour Australia with Sybil Thorndike and Lewis Casson as stars, is planned by Lionel Harris, of Associated Television Ltd. He planed to Switzerland last week en route to Australia to prepare the Enid Bagnold comedy-drama.

Harris plans to look over the Swiss tv setup and then to stop off in the U.S. on the way home to gander video on the Coast and in New York. He also figures on huddling with Maxwell Anderson on a possible London production of the latter's "Winterset."

Philly Looking For Big Season

Philadelphia, July 9.

On the basis of advance bookings and Theatre Guild-American Theatre Society subscriptions, Philly's coming legit season looks lively. If only the supply of touring shows is of comparable strength, it may seem like old times hereabouts next fall and winter.

There are already 11 shows tentatively booked for local engagements next fall. In addition, more than 9,000 subscribers have enrolled, without a single subscription play being announced. According to Lewis D. Cook, local TG-TS subscription rep, the subscription list last season totalled less than 11,000. That meant about $300,000 for the 10 subscription shows playing here.

Although no subscription shows are definite, the likely items include "No Time for Sergeants" and Katharine Hepburn in "Merchant of Venice," in which she's starring this summer at the American Shakespeare Festival at Stratford, Conn.

The indie (William Goldman) Erlanger Theatre's bookings include "Gang Way," Sept. 9, and "Copper and Brass," Sept. 23.

The Shubert-operated Forrest has "Four Winds," Sept. 9, and "Romanoff and Juliet," Sept. 23.

The Shubert gets "Jamaica," Sept. 16.

The Shubert-operated Walnut gets "The Egghead," Sept. 16, and "Square Root of Wonderful," early October.

Also pencilled in for early fall, with no theatres designated as yet, are tryouts of "The Music Man" and "Miss Isobel."

Melvin Fox, a film exhibitor in Pennsylvania and southern New Jersey, has been dickering with the Shuberts for the Locust Street Theatre, which they must dispose of under the terms of a Government consent decree, but an agreement hasn't been reached on price. Fox plans to continue the house as a legiter if he acquires it.

'Remembered' for Boston

Boston, July 9.

The Colonial Theatre has one of the earliest bookings in several seasons with the Playwrights Co. production of "Time Remembered" set to open Labor Day, Sept. 2. The Jean Anouilh romantic comedy will be the first production of the Playwrights' 20th season.

The tryout will be on subscription here.

Lorella Val-Mery Now Plans 'Shoes' for B'way

Pittsburgh, July 9.

Road pressagent Lorella Val-Mery, currently ballyhooing the Civic Light Opera Association season at Pitt Stadium, plans debuting as a Broadway producer next fall with the presentation of Frank Merlin's one-character play, "I Got Shoes."

The script has previously been under option to several managements, including Eddie Dowling and Louis M. Simon.

Charlton Heston Seeks 'Capt. Wirz' Legit Rights

Hollywood, July 9.

Charlton Heston is negotiating for the legit rights to "The Trial of Capt. Wirz, the Andersonville Jailer," the Climax teleplay in which he starred last week. Script was written by Saul Levitt.

Heston wants to convert the play into a platform presentation, along the lines of "Don Juan in Hell" and "John Brown's Body," and tour it next fall.

802 at It Anew With Attempt At Show Angel Ban

Despite two previous turndowns by its parent organization, Local 802 of the American Federation of Musicians is again trying to prevent its members from investing in Broadway productions. The latest move is a demand that legit producers be prohibited from accepting investments from Local 802 members. The union is currently negotiating a new contract with the producer organization, the League of N.Y. Theatres.

A measure passed by the Local last year and subsequently set aside by the AFM Executive Board, would have forbidden members from working or being musical contractors for shows in which they invested. About five years ago 802 passed a similarly-intentioned rule barring its members from investing in legit productions. In both cases the edicts were held up by the parent union after protests by Meyer Davis, a bandleader, musical contractor and prolific legit backer.

The latest union maneuver, which is seeking to have the producers apply a tabu on investments by musicians, is also being appealed by Davis to AFM president James C. Petrillo. The protest asks that the Local be reprimanded for the new move and ordered to withdraw the demand. Petrillo has not yet given an answer.

The 802 opposition to its members investing in Broadway shows is in line with agitation of certain musicians who claim that by backing such productions Davis obtains a competitive advantage in dickering for the contractor spots involved. Davis has pointed out that most of his investments are in non-musical shows, for which no contractor is used, and that records demonstrate that he has not obtained a preponderant number of musicals in which he has invested.

Basically, however, the bandleader-contractor-investor argues that the various 802 proposals are illegal, and he has indicated that if necessary he will take court action to test the matter.

Musical 'Irma' Will Run Through Paris Summer; Also Set for West End

Paris, July 2.

"Irma La Douce," current musical hit by Alexandre Breffort and Marguerite Monnot, will set local precedent by continuing through summer at the Theatre Gramont. Standard procedure is for Paris legit to suspend for the summer.

Show will be done in London next season by H. M. Tennent and has been reported sewn up for the U. S. by Gilbert Miller. However, Loulou Gaste, a Paris musician, says he has the Western Hemisphere musical rights.

"Irma La Douce" is a romanticized look at the Paris underworld, with a prostitute and her bourgeois panderer as the leading characters. Although there is some resemblance to the Kurt Weill-Bertolt Brecht "Threepenny Opera," the French tuner lacks the pungent social satire, depth and bitterness of the latter.

It has made stars of Colette Renard and Michel Roux and put the legit company of Rene Dupuy on the theatrical map. The show may well run through next season.

David Broekman is musical director for the third annual Stony Brook (L. I.) Music Festival, which opened recently in the Dogwood Hollow Amphitheatre.

Terrell-Moses Case to Retrial; Suggest New Producers for Park

The controversy between tent operator St. John Terrell and N.Y. City Park Commissioner Robert Moses over legit in Central Park is going back to the N.Y. Supreme Court.

A ruling against Terrell in his action for revocation of Moses' grant to Michael P. Grace and Chris F. Anderson for the presentation of a summer series of musicals at the Wollman Memorial Skating Rink in Central Park had previously been issued by Supreme Court Justice George Tiller. The ruling was subsequently argued in Appellate Court, where a decision was handed down to have the charge amended.

The Appellate Court's feeling on the matter reportedly was that Moses had no authority to enter a lease for the park and that the agreement with Grace and Anderson appeared to be a lease. On that basis, the court recommended that Terrell file his action as a taxpayer, which he's done. The case now goes back to the Supreme Court for a new ruling. It's understood that the city claims that the grant is a permit, which Moses has the right to lease.

In his original action, Terrell objected to the "secretiveness" of the deal between Moses and the park producers and the manner in which the transaction, involving a concession on public property, was handled.

Meanwhile, sentiment in the trade has reportedly been growing for some way of arranging for another management to take over the Central Park operation from Grace & Anderson. The latter's initial presentation of dance programs, followed by the obviously inadequate revival of "Rosalie" and the current nitery floor show, has aroused concern in professional circles lest the whole Park project be ruined.

It was suggested late last week that the Park operation might be turned over to Lee Gruber, Frank Ford & Shelly Gross, who now have showtents running at Westbury, L.I.; Camden, N.J., and Valley Forge, Pa. The possibility was seen that shows already produced or in preparation for those three tents might be booked into the Central Park spot.

It's figured that the N.Y. City Center musical comedy production setup under Jean Dalrymple might ordinarily be well equiped to handle the Park operation, but its staff is now presumably only in skeleton form and there's insufficient time for it to get shows in actual production for the remaining weeks of the summer.

Rome Archbishop Bans 'Immoral' Aristophanes

Rome, July 9.

Considerable comment has been aroused in Italy over the presentation of Aristophanes' "Woman in Parliament" in Benevento. Catholics were warned by public proclamation not to attend the "immoral" classic. This came day before the play's premiere in the restored local Roman forum, in disuse for 16 centuries.

Archbishop Mancinelli, in asking the faithful to abstain from the "immoral" performance also condemned the authorities for permitting the show and for making the selection.

Performance went on as scheduled with Olga Villi, Tino Buazzelli, Mario Carotenuto, and others, and directed by Luigi Squarzina. Version used, it's pointed out, had already been extensively trimmed and had been regularly passed by the appropriate censorship groups.

ATPAM Strikes Terrell's Tents

St. John Terrell's music tents at Lambertville, N.J., and Asbury Park, N.J., have been declared "unfair" by the Assn. of Theatrical Press Agents & Managers. As a result, the union has pulled Max Eisen from his dual job as pressagent at the two spots and Harry Mulhern as treasurer at Lambertville.

The ATPAM board blacklisted Terrell for refusing to hire two pressagents, one for each of the tent operations. The producer has objected to the union demand, on the ground that not all of the tents currently in operation employ union publicists. One theory is that the union action was taken to strengthen its position in canvas-tops where its members are employed.

Regarding the two Terrell tents, Eisen, with the union's approval, had handled both spots in past years. According to an ATPAM rep, that was permitted because there were no publicists available to take on one of the tents, while Eisen handled the other. Therefore, the union spokesman claims, Eisen was allowed to ballyhoo both teepees in preference to having a non-union p. a. brought in.

The current request for two pressagents, one in addition to Eisen, is due to the present availability of union drumbeaters for the second job, the ATPAM rep says. It was pointed out that producers Lee Gruber, Frank Ford and Shelly Gross employ three union pressagents, one each for their tents at Westbury, L. I., Camden County, N.J., and Valley Forge, Pa.

Mulhern, who's been treasurer at Lambertville for eight years, is also a member of ATPAM and therefore was called off the job also.

REPORT ST. JAMES, N.Y., SOLD TO ST. P. GROUP

A Saint Paul syndicate, represented in New York by legit company-general manager Sam Schwartz, is reportedly purchasing the St. James Theatre, N.Y., from the Shuberts for $1,700,000 cash. It's understood the house will change ownership next Aug. 1.

The St. James, a 1,028-seat musical house, is one of the Broadway theatres the Shuberts are required to sell under the terms of a Government consent decree.

Boating, Anyone?

Recreational boating is the theme of a proposed new musical comedy being fashioned by Arthur McCaffery, radio writer, and Leo Mishkin, film critic of N.Y. Morning Telegraph. Both men go down to the seas in small boats themselves.

McCaffery has authored a volume of sketches about the Sheepshead Bay area, under the title "Cape Cod on the Subway."

Center's Panned 'Widow' Set for '57 Opera Season; Retain Floyd's 'Susannah'

"Merry Widow" which got pretty badly dusted off when revived this spring as part of the N. Y. City Center Light Opera series, will nonetheless be included in this fall's opera season at the house. Well-wishers are reportedly warning the management to do something about the book.

At least one surviving item of the 1956 fall season under Eric Leinsdorf, who quietly folded his tent and departed, will be included in the repertory. That is Carlisle Floyd's folk opera, "Susanah," which won a Music Critics Award.

Julius Rudel is now general director of the Centre's opera season. He's expected to line up midway between the old box set scenery (originally bought from St. Louis) and the "moderne" skeltonized cutouts introduced by Leo Kerz along with a revolving slanted stage which prompted VARIETY's headline, "Lilt With A Tilt."

Season will open Oct. 9 with "Turandot," Puccini work not heard locally in seven years. Another novelty will be Manuel de Falla's "Amor Brujo." Both of these revivals will be under baton of Jose Iturbi, in the unaccustomed role of opera conductor.

Regular bread and butter work at the house will include "Traviata," "Boheme," "Carmen," "Butterfly" and "Fledermaus."

Sally Perle, head of Central Casting Corp., left Sunday (7) on a 10-day trip to the Coast.

Barns Fear Big Hurricane Season; 'Audrey' Early Starter; Other Silos

Hurricanes, which took last summer off after being the scourge of the strawhat circuit several years previously, are off to an early start this season. Thus far, a single storm, Hurricane Audrey and its far-flung edges, wrecked two showtents, damaged another, and flooded a third theatre area. A flooded a third theatre area. Local electric storms have also blown down two more convastops.

On the theory that these tropical-bred disturbances may tend to come in cycles, barn managements are beginning to be apprehensive. In previous years the hurricane season has generally started about mid-August and extended through mid-September. In some cases the big blows have occurred at intervals of about a week, but thus far there has never been more than one bad one a season.

Although the center of Audrey remained in the sub-tropics, causing maximum destruction and loss of life in Louisiana, the fringe of the storm flattened the Northland Playhouse teepee at Detroit, leveled the Finger Lakes Lyric Circus tent at Skaneateles, N.Y., damaged another canvastop at Warwick, R.I., and brought flood conditions serious enough in Indianapolis to force the cancellation of a performance at Avondale Playhouse. Several weeks ago a local squall blew down the showtent at Valley Forge, Pa., and a similar storm capsized a teepee at Concordville, Pa.

Whether a hurricane season is predicatable or only a possibility, may be a matter of opinion. Actors Equity has taken the attitude that the big winds are predictable at certain times of year, and a couple of season ago revised its "act of God" rule to cover the situation. In most shore resorts in New England and the middle-Atlantic states, the season has tended to taper off about mid-August the last couple of years as vacationers have headed for home rather than risk the possibility of getting blown and/or washed away.

Atlantic City Reopens

Atlantic City, July 9.

Chelsea Playhouse in the Hotel Chelsea on the downtown boardwalk, is again operating, with Sonia Barrett presenting June Walker in "Champagne Complex" starting last Friday (5). Shows are presented in the hotels' convention room. James Day and Al Baker Jr. are working with Miss Barrett.

A 10-week season is planned, with Yolande Betbeze in "Bus Stop" as the next offering. Shows are being given seven days a week, with matinees Saturdays, and Sundays. Prices scale from $2.50 top to 93c.

The resorts' other former legitimate spot, the Quarter Deck theatre in the Hotel Morton, is playing foreign films this summer.

The Mill Playhouse, located at Pleasant Mills, N.J., a 20-mile drive from the resort, was dark last season, but has been reopened by Ada Fenno and Gianni Pitale. "Curious Savage," was the first offering playing last Tuesday-Saturday (25-29). Clark Jones and Bob Herget are directors, and Gianni Pitale is manager.

Barn at New Egypt, N.J.

New Egypt, N. J., located 18 miles from Trenton between Camp Dix and McGuire Air Base, will have a summer theatre this year. The barn, tagged the New Egypt Theatre, will be an Equity operation. The season began last night (Tues.) under the production auspicies of Michael Gould.

The Theatre, a renovated film house, is a 360-seater and is air-conditioned. Maurice Alevy is managing director.

Open Lake Hopatcong

Lake Hopatcong, N. J., July 9.

The Lakeside Theatre, which opened here June 29 under the new management of Buff Cobb and Syeus Mottel, will offer a novel production of Schnitzler's "La Ronde" the week of July 30. Miss Cobb will play all the femme roles in the show, which will be staged by Mottel.

Malcolm Raphael is business manager of the spot, with Philip King stage manager and Betsy Rapport scenic designer.

Set Terp Troupes For Annual American Fest

New London, Conn., July 9.

A 23-piece orchestra composed of members of the N. Y. Philharmonic-Symphony will be an innovation at the 10th annual American Dance Festival to be held here Aug. 15-18 by Connecticut College.

Appearing will be Dore Hoyer, of Hamburg, Germany, making her U. S. debut, plus the Henry Street Playhouse Dance company, Mary Anthony Dance Theatre group, Jose Limon's troupe, Doris Humphrey's company, and Daniel Nagrin, Pauline Koner, Ruth Currier and Glen Tetley.

'Yankees' Profit $804,748 So Far

"Damn Yankees" has passed the $800,000 gross profit mark. That includes income from the current Broadway production, the recently-closed touring edition and subsidiary rights.

Giving the Frederick Brisson-Robert E. Griffith-Harold S. Prince operation its biggest profit boost in recent months was the national company's next-to-closing stand at the Riviera Theatre, Detroit. The three-week run there netted $49,591 on a total $184,167 gross. That represented a record take for the tour, which ended May 18 at the Royal Alexandra Theatre, Toronto.

The Broadway production, currently in its 114th week, moved last May 7 from its longtime berth at the 46th Street Theatre to the Adelphi Theatre. Since then the tuner has been on twofers and is figured to have been making a profit on most weeks. The financial status as of the May 25 accounting was as follows:

Original investment (repaid), $250,000.

Total gross profit to date, $804,748, including income from film sale.

Distributed profit, $700,000, split evenly between management and backers.

JUDY TYLER, HUSBAND KILLED IN AUTO CRASH

Judy Tyler who with her actor-husband Gregory Lafayette, was killed July 3 when the automobile in which her husband was driving collided with another near Billy the Kid, Wyo., was making the show biz grade the hard way, rising from a winner of beauty contests, into the line at the Copacabana, N.Y., modeling, video, and finally, legit, niteries and films.

She had just completed lead roles in "Jailhouse Rock," opposite Elvis Presley for Metro, and "Bop Girl Goes Calypso." Prior to that Miss Tyler worked briefly in niteries having played the now defunct Le Ruban Bleu, N.Y. Her major legit showcasing had been in Rodgers & Hammerstein's "Pipe Dream." For some time she was in the videoshow, "Howdy Doody."

In the instances of the legiter and her nitery career, she was advancing far ahead of herself. In "Pipe Dream" her performance was described as cryptic, while in the cafe, Miss Tyler was described as needing direction before she could enter top ranks in this field.

Miss Tyler, born Judith Mae Hess, was the daughter of industrialist Julian S. Hess, of Nutmeg Ridge, Ct., an oldtime trumpet player, while her mother, Lorelel Kendler, ex-"Ziegfeld Follies," at one time understudied Marilyn Miller. Miss Tyler was married previously to her onetime vocal coach, Colin Romoff, whom she divorced last year. She married Lafayette a little more than three months ago in Miami Beach, with Patti Page as her matron of honor.

Miss Tyler was due back in New York to appear on "Pantomime Quiz" over CBS-TV in which she was to have been a regular panelist. Funeral services were held yesterday (Tues.) in New York.

2 Coast Spots Waver

Hollywood, July 9.

Players Ring, which has operated two local small-capacity legiters for some time, may have to close one shortly because of declining business. Players Ring, offering "Mrs. Gibbons' Boys," and the Gallery, playing "Me, Candido," have a joint weekly nut of around $2,500. Each seats around 200.

Ted Thorpe and Paul Levitt, coproducers of the houses, both double as actors and they have been seeking film work in an effort to help meet the weekly deficit.

Hub's Wilbur Reverts To Legit Under Kavanagh

Boston, July 9.

The Wilbur Theatre here will resume legit bookings this season. Michael J. Kavanagh has taken over the house, which was relinquished by the Shuberts last season in compliance with the terms of a Government consent decree. Kavanagh, former general manager for the Shuberts in this city, has the theatre on a year's lease with options. He says he's already booked solidly from September through mid-November.

Kavanagh also had the house on a verbal agreement part of last season and booked in two tryouts, "Long Day's Journey Into Night" and "Happiest Millionaire." The only other entry to play the spot during the semester was "Harbor Lights," also a tryout and the last show booked under the Shubert banner. Kavanagh gave up the house later in the season when Mike Todd was considering using it for his film, "Around the World in 80 Days."

The film project was subsequently dropped and the picture is now playing-the Saxon Theatre, formerly operated by the Shuberts as the Majestic. Another former Shubert House, the Plymouth, has also been taken over for films. That leaves the town with four legit houses, the Shubert, Colonial, Opera House and Wilbur.

Shows Abroad

John Gielgud

Zurich, July 2.

Schauspielhaus presentation of "An Anthology of Shakespeare" recital by Sir John Gielgud. At Schauspielhaus, Zurich, June 24, '57; $3.50 top.

In these days where recitals and platform readings have almost become a permanent part of legit, especially in the English-speaking world, this one-man homage to the genius of Shakespeare by John Gielgud stands out as a distinguished addition to the phenomena.

British actor presents a careful selection of monolog, sonnets and short scenes, chosen from George Rylands' anthology "The Ages of Man." The program is divided into three parts, Youth, Manhood and Old Age, illuminating character in respect to vigor. For example, childhood, magic and fairy, nature, sport, love, jealousy and lust go with Youth; war, civil strife, kingship, government and society, passion and character relate with Manhood; and death, sickness, sleep, man against himself and time point to Old Age.

Represented by a rich variety of passages from "Hamlet," "Macbeth," "Romeo and Juliet," "Julius Caesar," "Merchant of Venice," "Much Ado About Nothing," "Winter's Tale," "Tempest," "King Lear," "Othello," the various "Kings," Gielgud's impeccable diction, his tremendous versatility in changing with no effort from subtle comedy to pathos to high tragedy, make this a stunning theatrical experience. *Mezo.*

Japanese No Troupe

Paris, July 9.

The Japanese No Troup from Tokyo has left most of the Parisian critics and audiences nonplussed, but it filled the Theatre Sarah Bernhardt to SRO during its four night stay during the Theatre of Nations' season.

The liturgical, ritualistic theatre whose symbols and meanings were mainly lost on occidental audiences still exhuded a hypnotic charm and the sheer elegance of costumes, the strident but dramatic music, and the intensity of playing were respected.

For the States this would be very limited to specialized highbrow audiences able to take the formal, rigid, oriental beauty and symbolism. *Mosk.*

'Journey' a Long Night's Paris Hit

Gets Ovation Despite Heatwave, Uncooled Theatre —Critical Praise for Cast

Paris, July 9.

Despite record-breaking heat, lack of air-conditioning and the fact that four-hour dramas are unknown in Paris "Long Day's Journey Into Night" was a spectacular success here last week. The Eugene O'Neill play had a tumultous reception at its opening last Tuesday night (2) as a feature of the Theatre of Nations season at the Sarah Bernhardt Theatre.

The engagement was a solid sell-out at all five performances through Saturday night (6). In fact, the huge house (2,500 seats) went clean several weeks ago, within a few hours after the start of the sale. There was tremendous interest in the show, with a press list of 500 pairs of free seats. Critics from some 35 countries were on hand to cover it.

Although "Journey" is much longer than normal for audiences (it rang up at 8:15 and, with two 10-minute intermissions, continued until 12:50 a.m.), with lengthy, intense stretches of dialog and little physical action, it offered the first opportunity for Parisian critics to review the work of the top American dramatist. In general, the reaction was that the play tends to be an ordeal, but has undeniable greatness.

Following the opening performance, concluding with a five-minute ovation, much of the celebrity-studded audience trooped backstage to congratulate the cast. They included U.S. Ambassador Amory Houghton, Maurice Chevalier, Edwige Feuillere, Gerard Philipe, Marie Bell, Christian Dior, Irwin Shaw, Preston Sturges, Francoise Rosay, Olivia de Havilland, Francois Perier and Pierre Fresnal.

There was immediate interest in a French language production. Lars Schmidt has the rights and plans to do it, possibly with Miss Feuillere in the femme lead or perhaps Fresnay and Yvonne Printemps costarring. Meanwhile, the drama is slated for presentation in Italy next season and the Soviet Satellite countries are also bidding for the rights.

The dean of the Paris critics, Robert Kemp, of Le Monde, called "Journey" a severe test for the audience, but a drama of genuine grandeur. Jean-Jacques Gautier, of Le Figaro, noted the play's oppressive, desolate flavor and mentioned that he disagreed with his American colleagues as to its greatness, but he praised the acting, especially citing Florence Eldridge, Fredric March and Jason Robards Jr.

Paul Gordeaux, of France-Soir, likened the work to a theatrical monument that could be reached only by climbing a 500-step spiral stairway. Most of the reviews approved the staging of Jose Quintero, who attended the opening with his producer-partner, Theodore Mann. The setting for the show, constructed here, was a duplicate of that used on Broadway. The plan is to use it for the London production in the fall of 1958.

Following their final performance last Saturday night, the Marches (Miss Eldridge) left for a vacation in Greece, where they will remain until time for re-rehearsals and the opening of the play Aug. 25 at the Helen Hayes Theatre, N.Y.

Show of Month Club In Boston Starts in Fall

Boston, July 9.

Boston now has a Show of the Month Club, sponsored by Panorama, Boston guide magazine. It starts this fall with an estimated membership of 2,500.

The plan offers members each month a legit show at reduced ticket prices. No membership fee is required and there is no obligation to purchase tickets to any shows during the season.

The 2,500 membership enrollment, with each member purchasing a pair of seats at discount price, means a 5,000 admissions potential each month, according to Jerome M. Rosenfeld, prexy of Jerome Publications, publishers of Panorama.

Stock Review

Lease on Love

New Hope, Pa., July 1.

Michael Ellis production of three-act comedy by Aldo de Benedetti. Staged by Stanley Kauffmann; setting by W. Broderick Hackett; lighting by David Hale Hand. At Bucks County Playhouse, New Hope, Pa., July '57.

Cast: Philip Bourneuf, Frances Reid, Will Kuluva, Adelaide Klein, Leonard Mulhern, Don Walter, Margie Battles, David Lange, William Conn.

A romantic comedy with no kissing, no clinches—and no love until the last five minutes. That's "Lease on Love," a new comedy by Aldo de Benedetti which made its bow at Bucks County Playhouse.

There's a new twist here. Instead of love at first sight, "Lease on Love" features marriage at first sight.

Whether the new angle is enough to support the play as a Broadway vehicle is a question. The theme of mature love is a light one, but de Benedetti's writing is so entertaining and skillful that the play just might make it.

Philip Bourneuf and his wife, Florence Reid, who own the production rights to the Italian comedy, tried it out last February under the title of "The Last Five Minutes" at Columbia U., playing the leading roles themselves. They talked Michael Ellis into letting them try it out again at New Hope. Now they must convince some Broadway producer. Or perhaps they might risk it themselves.

The setting is an apartment in present-day Rome. A wealthy and graying bachelor meets a pretty spinster dressmaker who's not too happy at still being a virgin. Both want to rent the same apartment. Over good food and wine in the barren apartment they work out a marriage-for-convenience arrangement, and after three plausible, amusing acts there's the obvious-from-the-start happy ending.

Bourneuf gives the harassed husband the necessary debonair, yet confused quality. Miss Reid is equally excellent as a brainy woman who generally knows what she is doing but has her flighty moments, too.

Adelaide Klein is properly excitable as Miss Reid's dress-making partner and stooge. Will Kuluva, although overdoing the basso profundo approach, still scores as Bourneuf's accomplice.

Surprise situations are what hold "Lease on Love" together and director Stanley Kauffmann has done a good job of keeping things moving. W. Broderick Hackett transforms the apartment from barren to stylish for the second act. *Bitt.*

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Compulsion (9-4-57).
T. C. Jones Evening, Golden (9-10-57).
Time Remembered, Morosco (9-18-57).
Cave Dwellers, Bijou (9-23-57).
West Side Story, Wint. Gard. (9-26-57).
Strongest (10-2-57).
Egghead, (10-9-57).
Four Winds (10-10-57).
Miss Lonelyhearts (10-11-57).
Romanoff and Juliet (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Young Strangers (wk. 10-20-57).
Jamaica (wk. 10-20-57).
Monique (10-22-57).
Rumple (10-31-57).
Sz. Root of Wonderful, Nat'l (10-31-57)
Mariner Method (11-5-57).
Country Wife, Adelphi (11-7-57).
Dr. In Spite Himself, ANTA (11-7-57).
Rope Dancers (11-15-57).
Miss Isobel (12-26-57).
Music Man (wk. 12-23-57).
Rivalry, Plymouth (1-27-58).
Captain's Paradise (2-4-58).

OFF-BROADWAY

Ever Since Paradise, Carnegie (7-11-57).

Stock Tryouts

(July 8-21)

Chrysallis, by Norman Ashton—Tufts Area Theatre, Medford, Mass. (9-13).

Circus of Dr. Lao, by Gwyn Conger Steinbeck and Nathaniel Benchley from book by Charles Finney (Burgess Meredith)—Edgewater Beach (Chi.) Playhouse (8-13).

Half in Earnest, musical version of Oscar Wilde's "Importance of Being Earnest," by Vivian Ellis (Anna Russell)—Southern Tier Playhouse, Binghamton, N. Y. (8-13) (Reviewed in VARIETY, June 26, '57).

Man in the Dog Suit, by William Wright and Albert Beich from Edwin Corle's novel, "Three Ways to Mecca" (Jessica Tandy, Hume Cronyn)—Cape Playhouse, Dennis, Mass. (8-13); Theatre-by-the-Sea, Matunuck, R. I. (13-20) (Reviewed in VARIETY, June 26, '57).

Mistress of the Inn, musical by Don Walker and Ira Wallach, from Carlo Goldoni's "La Locandiera" — Buck County Playhouse, New Hope, Pa. (8-20).

Roger the Sixth, by Joseph Carole (Dorothy Lamour, Robert Alda)—Ivoryton (Conn.) Playhouse (8-13).

Second Oldest Profession, by Ralph Wesley Cain—Shelley Players, New Scotland, N. Y. (16-20).

Trouble With Girls, by Charles E. Miller —Litchfield (Conn.) Summer Theatre (15-20).

Corrected 'Potting' Grosses

The weekly grosses on the Carmen Capalbo-Stanley Chase production of "The Potting Shed" were overquoted by a management representative during 10 of the 12 weeks that the play was at the Bijou Theatre, N.Y. The production subsequently moved to the Golden Theatre, where it ran for another six weeks and closed last June 1. Following are the published and corrected figures on the Bijou stand. The actual grosses were obtained from the accountant's statements.

Week Ending	Published Gross	Actual Gross
Feb. 2	$15,600	$15,314
Feb. 9	17,000	15,567
Feb 16	18,600	18,658
Feb. 23	19,500	19,520
March 2	18,600	17,616
March 9	18,000	17,032
March 16	17,100	15,726
March 23	17,600	16,002
March 30	17,800	16,469
April 6	17,600	16,363
April 13	16,800	16,002
April 20	17,500	16,891

Multiple Fest in Stratford, Ont.

Besides Shakespeare in New Theatre, It Offers Opera, Jazz Concerts and a Film Fest

By ROBERT A. McSTAY

Stratford, Ont., July 9.

Although the emphasis is on the drama phase of the operation and especially the new theatre building, the Stratford Shakespeare Festival which opened here last week for its fifth season is now a full-scale entertainment-arts project.

The Festival opened Monday night (1) of last week with a production of "Hamlet," staged by Michael Langham, with two Canadian-born players among the leads, Christopher Plummer in the title role and Frances Hyland as Ophelia. The other revival, "Twelfth Night," staged by Tyrone Guthrie and starring Irish-born Siobhan McKenna with Plummer as Toby Belch, opened Tuesday night (2).

The twin openings were sellouts, and on the basis of the hefty advance sale, attendance will apparently be heavy through the season, ending Sept. 7. The two plays will alternate in repertory, with matinees Wednesdays and Saturdays.

Hamlet

Staged by Michael Langham; decor, Desmond Heeley; music, Louis Applebaum; costumes, Tanya Moiseiwitsch; lighting, Tom Brown; stars Christopher Plummer, Frances Hyland, Douglas Campbell, Joy LaFleur, Lloyd Bochner, Max Helpmann. At Shakespeare Festival Theatre, Stratford, Ont., opening July 1, '57; $5 top.

Francisco ..... Eric Christmas
Bernardo ..... Bruno Gerussi
Marcellus ..... Mervyn Blake
Horatio ..... Lloyd Bochner
Ghost of Hamlet's Father ..... Max Helpmann
Hamlet ..... Christopher Plummer
King of Denmark ..... Douglas Campbell
Queen ..... Joy Lafleur
Ambassadors ..... Alan Nunn, George McCowan
Polonius ..... William Hutt
Laertes ..... John Horton
Ophelia ..... Frances Hyland
Reynaldo ..... Tony van Bridge
Rosencrantz ..... Neil Vipond
Guildenstern ..... Ted Follows
1st Player ..... Douglas Rain
Player King ..... Powys Thomas
Player Queen ..... Araby Lockhart
Clown ..... Eric Christmas
Fortinbras ..... John Gardiner
Captain ..... Jeremy Wilkin
Pirates ..... George McCowan, Bruno Gerussi
Grave Digger ..... Tony van Bridge
Carpenter ..... Powys Thomas
Priest ..... Alan Nunn
Osric ..... Roland Hewgill
Lords, Ladies, Attendants, Soldiers, Musicians, Etc.: Marcia Morris, Ann Morrish, Gladys Richards, Bill Cole, Gordon Dandeno, Jean Doyon, J. A. Euringer, Julian Flett, John Gardiner, Peter Hale, Michael Kane, George McCowan, Alan Nunn, Ralph Nuttal, Edward Oscapella, John Ruta, Kenneth Shorey, David Sniderman, Claude Thibault, Jeremy Wilkin, Matt Zimmerman.

Twelfth Night

Staged by Tyronne Guthrie; decor, Tanya Moiseiwitsch; music, John Cook; stars Siobhan McKenna. At Shakespeare Festival Theatre, Stratford, Ont., opening July 2, '57; $5 top.

Orsino ..... Lloyd Bochner
His Attendants ..... John Gardiner, Jeremy Wilkin, John Horton
Viola ..... Siobhan McKenna
Sea Captain ..... Max Helpmann
Sailors ..... John Ruta, Claude Thibault
Sir Toby Belch ..... Douglas Campbell
Feste ..... Bruno Gerussi
Maria ..... Amelia Hall
Sir Andrew Aguecheek ..... Christopher Plummer
Olivia ..... Frances Hyland
Her Attendants ..... Araby Lockhart, Marcia Morris, Ann Morrish
Malvolio ..... Douglas Rain
Antonio ..... Tony van Bridge
Sebastian ..... Ted Fellows
Fabian ..... Bill Cole
Officer of the Watch ..... Mervyn Blake
Watchmen ..... Peter Hale, J. A. Euringer
Priest ..... George McCowan
Musicians ..... Audrey Conroy, Edward Oscapella, Gordon Scott, Campbell Trowsdale

The new theatre is built on the site of the former tent and encloses the original auditorium and three-sided apron-stage. It is air-conditioned and sound-proof, the latter feature eliminating noises which heretofore, distracted audiences and actors. Most important, the acoustics are excellent and the most remote seat is only 65 feet away from the centre of the stage. There are no obstructing pillars.

The financial support of Canadians from coast-to-coast has made the building of the new theatre possible. The city of Stratford alone gave $140,000, or an average of $7 from every man, woman and child. Larger individual donations came from governments, foundations and industries, with Canadian theatregoers also pouring in contributions.

The Festival theatre is one of the few completely round structures in the world and possibly the only theatrical buiding of its kind. It was designed by Robert Fairfield, Toronto architect, who has retained the original auditorium bowl and apron stage, enclosing these in a concrete structure, with outside wood and glass for a modernistic appearance, plus fluted roof topped by a coronet and flying pennants. With its undulating, conical pattern, the copper roof of the theatre retains its tent origin.

Key to the planning of the whole building has been the stage, designed for the first Festival by Tyrone Guthrie, director, and Tanya Moiseiwitsch, designer; with Tom Patterson, the originator of the Festival, supervising. With its three sides and seven levels, plus acting balcony, the Elizabethan stage brings the actors right into the audience. The architect and Miss Moiseiwitsch are also responsible for the subdued blues and greys of the interior decor.

The new theatre is a circular building 200 feet in diameter and 70 feet high. The increased seating capacity includes a balcony of 858 seats.

But the two legit presentations are only part, although by common consent the major part, of the overall Stratford Festival operation. Other elements, present and future, include the scheduled tour next winter of the Festival Players in several major Canadian cities and probably Detroit and New York; the appearance of the company in two 90-minute tv spectaculars over Canadian Broadcasting Co. facilities.

Also, film productions of the "Hamlet" and "Twelfth Night" revivals; the first North American appearance of the English Opera Group from London in Benjamin Britten's "Turn of the Screw," with the composer conducting; a series of jazz concerts by Duke Ellington, Count Basie, Billie Holliday and others, and the International Film Festival.

The focal point of interest, of course, is the new permanent Festival theatre. This seats 2,180 in the orchestra and balcony, as compared with 1,980 in the old tent. It cost $1,500,000, plus a token payment to the architects and contractors, covering cost of building. Of the required $1,500,000, the Festival raised $1,300,000. The $200,000 deficit may be earned this summer.

'FANNY' FEEBLE 30G FOR 2D WEEK, DALLAS

Dallas, July 9.

Second stanza of "Fanny" tallied $30,000 for seven performances through the closing matinee Sunday (7) at State Fair Musicals. Revival, second of the six shows in the Musicals' 16th season here, was produced by Charles R. Meeker Jr., and starred Bill Hayes, Nicola Moscona, Hiram Sherman and Margot Moser.

Tuner braved this summer's first heat wave, with temperatures from 100 to 105 degrees the last five days. Shows have been staged in air-conditioned State Fair Auditorium since 1951.

"Texas, Li'l Darlin'," top grosser of the six shows here in 1951, opened last night (Mon.) for a fortnight's run. Comedy repeat has the same trio of stars back—Jack Carson, Jet MacDonald and Danny Scholl. Featured are Howard Smith, William LeMassena, Karen Wolfe, William Mullican and Helen Blount.

'Lady' 80G Again, 'Match' 21½G, L.A.

Los Angeles, July 9.

An all-time Los Angeles legit record was set by "My Fair Lady" as the first offering of the Civic Light Opera Season. Tally for the 10-week stand hit $778,000. It departed Saturday (6) and was replaced last night (Mon.) by "South Pacific," first of two shows this season which will star Mary Martin. Second will be "Annie Get Your Gun."

Estimates for Last Week

Matchmaker, Huntington Hartford (C) (1st wk) ($4.95; 1,024; $30,000) (Ruth Gordon, Loring Smith, Virginia Cutts). Okay $21,500 for the first of two frames.

My Fair Lady, Philharmonic Aud (MC) (10th wk) ($5.95; 2,670; $80,000) (Brian Aherne, Anne Rogers). Another capacity $80,000 on the windup.

'Cat' Feeble $8,100, Chi; Ending Tour This Week; Not Returning to B'way

Chicago, July 9.

"Cat on a Hot Tin Roof," sapped by multiple cast replacements and slugged by a combination of hot weather and the July 4 weekend doldrums, is tossing in the sponge next Saturday (13) and ending its tour here after an 11-week stand. The Playwrights Co. had been considering taking the Tennessee Williams drama to Broadway for a return engagement, but last week's $8,100 gross, representing a drop of about $5,300 from the previous stanza, put the freeze on that idea. The show has a $5 top at the 1,335-seat Erlanger Theatre.

With Thomas Gomez, Marjorie Steele and Alex Nicol in the starring roles originated respectively by Burl Ives, Barbara Bel Geddes and Ben Gazzara, the show play drew mixed reviews here, but got by profitably its first three weeks on subscription. It tapered off thereafter, however, and when a parade of cast replacements set in (an even dozen actors arrived from New York to take over most of the roles, excepting Miss Steele's femme lead), the show was doomed.

With the demise of "Cat," all local theatres will go dark for an expected period of at least six weeks.

Minn. U. Group to Tour German Bases & Brazil

Minneapolis, July 9.

U. of Minnesota Theatre will make two international tours this summer under sponsorship of the American Educational Theatre Assn. First tour will include military bases in Germany for the Defense Dept. After that, the group will go to Brazil as part of the International Exchange program of the State Dept.

The 14-member company leaves July 21 for Germany to present "Midsummer's Night Dream," and is due back Aug. 17 in New York. Three days later it will depart for Brazil, returning Sept. 30. In Brazil the troupe will appear at universities and the Sao Paulo Festival, offering "Our Town" along with "Dream."

July 4th Holiday Cripples B'way; 'Girl' $52,200, 'Fella' 27½G, 'Hole' 12G, 'Abner' 48½G, 'Happy' 40G, 'Love' 10½G

Broadway was slugged last week. Business, which fizzled over the long July 4th holiday weekend, is expected to pick up somewhat this frame. On the basis of sinking receipts, one show is closing next Saturday (13) and it's likely others may do the same in the next few weeks.

The only capacity entries were "Bells Are Ringing" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (32d wk; 252; $8.05; 1,453; $58,101) (Judy Holliday). As always $53,700.

Damn Yankees, Adelphi (MC) (114th wk; 907; $7.50; 1,434; $50,000). On twofers. Previous week, $25,900; last week, almost $22,100.

Happiest Millionaire, Lyceum (C) (33d wk; 263; $5.75; 995; $26,000) (Walter Pidgeon). Previous week, $15,300; last week, over $12,000. Closes next Saturday (13) and lays off until Oct. 3 when it begins touring.

Happy Hunting, Majestic (MC) (31st wk; 244; $8.05; 1,625; $69,989) (Ethel Merman). Previous week, $50,300; last week, almost $40,000.

Hole in the Head, Plymouth (CD) (19th wk; 148; $6.26-$5.75; 1,070; $36,625) (Paul Douglas). Previous week, $14,300; last week, over $12,000.

Hotel Paradiso, Miller (C) (13th wk; 100; $6.90; 946; $34,000) (Bert Lahr, Angela Lansbury, John Emery, Douglas Byng, Carleton Carpenter). Previous week, $12,200; last week, nearly $11,600.

Li'l Abner, St. James (MC) (34th wk; 268; $8.05; 1,628; $53,100) Previous week, $57,800; last week, almost $48,500.

Most Happy Fella, Imperial (MD) (62d wk; 492; $7.50; 1,427; $57,875). Previous week, $34,500; last week, nearly $27,500.

My Fair Lady, Hellinger (MC) (69th wk; 547; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always, $68,700.

New Girl in Town, 46th St. (MD) (8th wk; 63; $9.20-$8.60; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $59,900; last week, over $52,200.

No Time for Sergeants, Alvin (C) (90th wk; 716; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $23,100; last week, over $19,500. Closes Aug. 17, to tour.

Separate Tables, Music Box (D) (37th wk; 292; $5.75; 1,010; $31,021) (Eric Portman, Geraldine Page). Lays off next Saturday (13) in order to play Aug. 3-31 at Central City, Col., but resumes here Sept. 2. Previous week, $13,000; last week, nearly $11,400.

Tunnel of Love, Royale (C) (20th wk; 165; $5.75; 944; $34,000) (Tom Ewell). Previous week, $16,500; last week, almost $10,500.

Visit to a Small Planet, Booth (C) (22d wk; 172; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $21,700; last week, nearly $17,400.

OFF-BROADWAY

(Opening dates in parentheses)

Beaux Stratagem, Downtown (7-8-57).

Career, Actors Playhouse (4-30-57).

Commedia dell'Arte, Bleecker St. (6-25-57).

Country Wife, Renata (6-26-57).

Iceman Cometh, Circle-in-Square (5-8-56); closes Sept. 8.

In Good King Charles' Golden Days, Downtown (1-24-57).

Kaleidoscope, Provincetown Playhouse (6-13-57).

Purple Dust, Cherry Lane (12-27-56).

School for Wives, Theatre Marquee (6-19-57).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Simply Heavenly, 85th St. (5-21-57).

William Inge caught his play, "Bus Stop," at the Berkshire Playhouse, Stockbridge, Mass., last week.

'Hatful' $12,300, Philly; Set Last 2 of Season

Philadelphia, July 9.

"Hatful of Rain," starring Kim Hunter, grossed a substantial $12,300 last week at the Playhouse in the Park, Philly's municipally-operated tent theatre on Belmont Plateau in West Fairmount Park. George Jessel opened last night (Mon.) for a week's run with his musical program, "Showtime."

The final two shows of the season were announced last week by Sam H. Handelsman, Playhouse managing director. "Career," currently an off-Broadway hit in New York, will be presented Aug. 26-31 with a cast including Charles Aidman, Constance Ford and Mary James.

The season closer, Sept. 2-7, will be "The Dazzling Hour," Nancy Mitford's adaptation of Anna Bonacci's original comedy, with French actress Mony Dalmes as star. Gilbert Miller has the play under option for fall production in Broadway.

'Pacific' $56,343, 'Sgts' $25,700, S.F.

San Francisco, July 9.

"South Pacific" ended a record-breaking five-week run at the Curran last Saturday (6) by smashing the house record again. Total take for the five weeks was $278,900, tops for any five-week engagement in the house's 35-year history.

In addition, the Frisco Civic Light Opera had an advance sale of $600,000 for "My Fair Lady," which opened last night (8) at the 3,300-seat Opera House. This is only $90,000 short of a complete sellout for the six-week run.

"Reluctant Debutante" opens tomorrow night (Wed.) at the Alcazar until Aug. 24, and "Fanny" opens next Monday (15) at the Curran for a five-week stay. "Diary of Anne Frank" will take over Aug. 26 at the Alcazar.

Estimates for Last Week

South Pacific, Curran (5th wk) ($5.50-$5.90; 1,756; $57,000) (Mary Martin, Giorgio Tozzi). Sellout $56,343; previous week, $55,926; this was lightest subscription of the five weeks and thus allowed house to come closest to full potential; exited for Los Angeles last Saturday (6).

No Time for Sergeants, Geary (1st wk) ($4.40-$4.95; 1,550; 36,000). Over $25,700 for seven performances.

'Pacific' Passable 45G 2d Week, Kansas City

Kansas City, July 9.

"South Pacific" wound up a run of two weeks at the Starlight Theatre in Swope Park Sunday night (7) with a moderate $45,000, despite threatening weather. That was $1,000 better than the previous week. Howard Keel, Martha Wright, Gloria Lane, Benny Baker and Jim Hawthorne headed the "S.P." cast. It was the first musical produced by the Starlight staff, but the second offering of the season. First was the Liberace unit.

"High Button Shoes" opened last night (Mon.) with a cast including Paul Gilbert, Hal LeRoy, Denise Lor and Jill Corey.

'Waltz' Languid $29,000; 1 Rained Out in Pitt

Pittsburgh, July 9.

The Pittsburgh Civic Light Opera Co. had another slow grosser last week in "The Great Waltz," with Lois Hunt, Bill Shirley and Terry Saunders heading the cast. The musical, the second of the current season, drew $29,000 at the al Fresco Pitt Stadium. The July 4th holiday and a washout Saturday (6) night contributed to the poor showing.

The Saturday evening performance had to be called because of rain after about 45 minutes. Refunds were made. "Pajama Game," with John Raitt, Patricia Marand, Neile Adams and Coley Worth, is current.

Legit Bits

Whitney Bolton, N. Y. Morning Telegraph drama critic and columnist, and his actress-wife **Nancy Coleman** are spending the summer in Mexico.

John Chapman, N. Y. Daily News drama critic, is vacationing this week at his home in Westport, Conn., and then goes to Colorado for four weeks.

The **Arthur Laurents-Leonard Bernstein-Steve Sondheim** musical scheduled for Sept. 26 production at the Winter Garden Theatre, N. Y., has reverted from "Gang Way" to its original title, "West Side Story." **Max Goberman** has been set as musical director.

Ira Levin's play, "Interlock," is off **Kermit Bloomgarden's** production schedule.

Betty Comden and Adolph Green will do the book and lyrics for "Gypsy," the legituner version of **Gypsy Rose Lee's** autobiography of the same title. **Jule Styne** is composing the music. **David Merrick** is producing.

Gilbert Miller is now slated to produce the **Morton Wishengrad** play, "The Rope Dancers," with British director **Peter Hall** staging and Irish actress **Siobhan McKenna** as star. **Roger L. Stevens**, who formerly held the script, will have a financial interest in the venture.

The New York Times is dropping its Saturday legit column during the month of July because of the dearth of news. Any theatre stories breaking in that day will be published as separate stories.

The Theatre Club, N. Y., will present **Jean Anouilh's** "Point of Departure" weekends only beginning next Friday (12). **Earl Sennett** will direct. **Stephen Zacharis** is producer.

Charles Aidman, male lead in the current off-Broadway production of "Career," weds non-pro-Frances Garman today (Wed.) at City Hall, N. Y.

Ethel Barrymore Colt, daughter of actress **Ethel Barrymore**, will be a soloist with the Stadium Symphony Orchestra at Lewisohn Stadium, N. Y., next Wednesday (17).

Mervyn Nelson has been signed to stage the upcoming touring edition of "The Ziegfeld Follies."

"Kampong Malaya," a three-act play by **Eric Kocher**, has copped the American Theatre Wing's fellowship contest to uncover new writers for the theatre. As the winning play, "Malaya" will be produced at the Cape Playhouse, Dennis, Mass., as part of the Wing's summer workshop program. It'll be presented at two invitational matinees July 30 and Aug. 1 by members of the Wing's professional training program. **Herbert Machiz** will direct the presentation, while **Helen Pond** and **Herbert Senn** will be responsible for the sets and costumes.

Mrs. Henry B. Harris, widow of the theatrical producer who died in the sinking of the Titanic, is in St. Clare's Hospital, N. Y., with a broken hip.

Joseph Barr is filling in this week for vacationing **Farrell Pelly** in "The Iceman Cometh" at the Circle in the Square, N. Y.

Jo Sullivan has resumed as femme lead in "Most Happy Fella" following a vacation. **Carolyn Maye** subbed during her absence. **Art Lund**, who's featured in the musical, is currently on a week's vacation, with **Jack Irwin** pinchhitting.

Basil Langton will direct the Broadway production of "Nature's Way."

Janet Cohn, of the Brandt & Brandt play agency, leaves Saturday (13) to attend the opening July 18 of the **Clifford Goldsmith** comedy, "Your Every Wish," at Denver U. Theatre. She'll be a house guest at the home of Rocky Mountain News managing editor **Bob Chase** and his wife, playwright **Mary Chase**. After visiting the Coast, she'll be back in New York early in August.

John Frankenheimer, director of the "Playhouse 90" tv series, is being considered as stager for **Kermit Bloomgarden's** scheduled production of "Look Homeward, Angel," the **Ketti Frings** dramatization of **Thomas Wolfe's** novel, with **Anthony Perkins** as lead.

John Beaufort, critic and New York show biz columnist for the Christian Science Monitor, has gone to Siasconset, on Nantucket Island, for a month's vacation with his actress-wife, **Francesca Bruning**.

Singer-actors **Jerry Austen** and **Betty Jane Watson** (Mrs. Austen) are appearing in the Motorola industrial show in Chicago, opening last Monday (8) and playing through July 18.

The American Educational Theatre Assn. and the Speech Assn. of America will hold a joint convention Aug. 25-29 at the Hotel Statler, Boston.

Audrey Hepburn is being sought by **Roger L. Stevens** to star in the projected Broadway production of the current London musical, "Zuleika," based on **Max Beerbohm's** satirical novel, "Zuleika Dobson."

Producer-realtor **Roger L. Stevens** is due back in New York next Monday (15) from a business trip to Los Angeles, San Francisco, Seattle and Kansas City.

Richard Rodgers and **Oscar Hammerstein 2d** have been approached by **David Coleman Jr.** and **Howard Merrill** to provide the songs for "The Captain's Paradise," the musical treatment of the **Alec Guinness** - starring film, for which **Al Morgan** and **Jose Ferrer** are writing the book. Ferrer and perhaps **Rosemary Clooney** (**Mrs. Ferrer**) are possibilities to costar. Rodgers and Hammerstein are waiting to see the adaptation before considering the proposition further. Rodgers is spending most of his time this summer at his place at Fairfield, Conn. Hammerstein returned Saturday (6) from the Coast where he had been working on the screen edition of "South Pacific." He went to his place at Doylestown, Pa.

Eugene O'Neill's "A Touch of the Poet" will be published next September by Yale U. Press.

Paula Hack is production assistant and casting director for "Trelawny," skedded for fall production on Broadway by **Jerry Lynn**.

Nathaniel Frey is back in New York, having completed his film assignment in "Kiss Them for Me," costarring **Cary Grant** and **Jayne Mansfield**.

Peter Larkin and **Audre** are set and costume designers, respectively, for "Miss Isobel."

Vincent Donohue is in Frisco to prepare for his directing chores on "Annie Get Your Gun" for the Frisco-Los Angeles Civic Light Opera.

Rena Rickles, 12, daughter of film actress **Lynn Bari**, made her acting debut with her mother in "A Clearing in the Woods" at Les Abbott's Encore Theatre, Frisco, last Saturday (6).

Zachary Charles subbed for **Myron McCormick** as Luther Billis in "South Pacific" last week at the Curran, Frisco. McCormick was out because of a bad throat.

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GASTON-ALPHONSE ACT TAKES TO THE BARNS

Saratoga, N. Y., July 9.

The traditional rivalries of straw-hat operation don't seem to worry John Huntington, producer at the Spa Summer Theatre here. During his between-acts curtain spiels he's been advising audiences to patronize his "opposition," the musical "Pajama Game" at the Sacandaga Summer Theatre, about 25 miles away.

Besides pointing out that the Sacandaga presentation is the only chance local residents will have to see the musical, Huntington has told his customers that the Anthony Brady Farrell operation offers good productions. He called John Larson, managing director of Sacandaga, "one of the finest summer theatre managers."

Edward Everett Horton, costarring at the Spa last week in "Reluctant Debutante," also gave a public plug to Sacandaga. In an interview over Schenectady radio station WGY, the actor mentioned that he planned to attend the "Pajama" matinee that day, July 3. The interviewer, Martha Brooks, agreed that Sacandaga is a fine theatre, but mentioned that the spot's aluminum roof is noisy during rainstorms.

(After years of wary rivalry, there is now friendly mutual-plugging between the Bucks County Playhouse, operated by Michael Ellis in New Hope, Pa.; and the Music Circus run by St. John Terrell just across the Delaware River in Lambertville, N. J.)

Set 'Godot' for Coast

Hollywood, July 9.

Coast rights to Samuel Beckett's "Waiting for Godot" have been acquired by Monte Hellman for production next fall as the first offering of the new Playgoers Co.

Group plans a season of four plays.

Williamsb'g-Jamest'n

Continued from page 121

somewhat stilted handling of "Common Glory" and "Faith of Our Fathers," he has made this one a cowboy & Indian story, a lively melodrama that moves. And for a change of pace, he's added some slightly bawdy comedy which gives an earthy feel to the whole play.

This is, of course, the story of the first settlers, of Pocahontas and Captain John Smith; of John Rolfe and how the colonists came to grow tobacco; of hunger tnd Indian massacres.

"The Founders" is being shown in the new Cove Amphitheatre built specially for it, on the campus of William and Mary College in Williamsburg.

Interesting angle is that it is virtually next door to the amphitheatre in which "The Common Glory," the Revolutionary War play, is now running for the 11th consecutive summer.

Doubling In History

In order to avoid confusion or conflict, "Founders" plays matinees and "Common Glory" at night. Both are under the auspices of the Jamestown Corp. They share the same director, Howard Scammon; the same choreographer, Myra Kinch; the same general manager, Allen Matthews; the same technical people; and even have some actors doubling in both shows.

At Jamestown proper, an elaborate Festival area is marked out. On the little off-shore island where the settlers first put down their roots, foundations of the early homes have been located and uncovered. In another location has been built a replica of James Fort of 1607—an enclosure of whattle and clay and timbered houses protected by a log "palisade." Nearby is a replica of Jamestown's first industry, a small glassblowing plant in operation; and a copy of the "long house" of Indian Chief Powhattan. In the James River are moored full-size replicas of the three ships which brought the settlers in 1607—the Susan Constant, Godspeed and Discovery.

Finally, there is a modern exhibit area — streamlined fair buildings housing historic exhibits from this country and England.

Williamsburg was the child of Jamestown and succeeded it as the capital of colonial Virginia. Its restoration project is world renowned—and the work still continues. To the more than 400 restored and reconstructed buildings, there has been added this year another restaurant — a restoration of Mrs. Campbells' Coffee House, of the 18th century.

Crustaceans at Campbell's

History tells that George Washington ate there frequently in pre-Revolutionary days. It was then noted principally for its seafood. Today, it also specializes in seafood. In the 18th century it featured Black Velvet, a mixture of champagne and stout. You can still order a black velvet at Mrs. Campbell's

Also, the non-profit Williamsburg Corp. has struck a blow for the steadily mounting flow of tourists. In addition to its colonial style "Inn" and "Lodge," it has gone modern and has opened one of the plushiest motels anywhere. Place has over 200 rooms, swimming pools, a large and very fine cafeteria; and a new information centre with space to park 1,000 cars. This modern area is away from and completely screened by trees from the colonial restoration. Among its features are two motion picture theatres which offer a new specially made historical color film "Williamsburg, The Story of a Patriot."

Pic, scripted by Emmet Lavery, directed by George Seaton, and with a professional cast, takes Williamsburg up to the start of the Revolution. It tells of such historic figures as Patrick Henry, George Washington, Thomas Jefferson, Richard Henry Lee, et al. A thoroughly professional job, it was produced under contract by Paramount.

Opera Reviews

Moses und Aron

Zurich, June 18.

Stadttheatre production of opera in two acts by Arnold Schoenberg. Musical direction, Prof. Hans Rosbaud; staged by Karl Heinz Krahl, Paul Haferung, Jaroslav Berger; choir direction, Hans Erismann, Filip Razlag, Ellen Widmann, Fred Barth; assistant musical direction, Paul Gergely, Gustav Meier, Erich Widl. At Stadttheatre, Zurich, June 10, '57. $4.65 top.

Moses ..... Hans Herbert Fiedler
Aron ..... Helmut Melchert
Pagan Priest ..... Charles Gillig
Young Girl ..... Ingeborg Friedrich
Young Man ..... Hans-Bert Dick
Man ..... Nikolaus Toth
Jewish Priest ..... Charles Gillig
Three Elders ..... Adolf Diehn, Rudolf Gautschi, Paul Schriber
Four Virgins ..... Ilse Wallenstein, Ingeborg Friedrich, Irma Keller, Mary Davenport
Sick Woman ..... Mary Davenport
Youth ..... Rudolf Fiebelkorn
Ephraimite ..... Willi Ferenz
Solo Voices ..... Friedrich, Keller, Davenport, Dick, Toth, Gillig

This first performance with scenery of Arnold Schoenberg's unfinished opera of biblical proportions, written 1930-32 and judged unperformable by the composer himself, has been a prime topic of conversation here among musicians and laymen alike. It is perhaps the costliest undertaking in the history of the Zurich Stadttheatre, made possible only by municipal subsidies, and rehearsals have been going on since last fall, totalling over 230 for choirs and orchestra alone. All this whetted the public's curiosity. Resultantly the skedded three performances during the Zurich June Festival were advance sellouts.

Written in Schoenberg's own 12-Note system combined with rhythmic speaking choirs, opera requires utmost concentration and unerring musicality by every single member as well as a huge stage equipped with a multitude of technical devices. For this world premiere, the technically insufficient Zurich stage had to be extended into the auditorium, sacrificing the first two rows plus 18 proscenium boxes. The orchestra was enlarged, the regular choir was tripled and a sharply trained speaking choir added.

The result is one of the most impressive productions seen here in many years. Whether "Moses" will develop into a repertory piece, however, is dubious. Companies will shy away from physical difficulties plus the fact that Schoenberg's admirably expressive, but uncompromisingly atonal music is not everybody's dish.

The composer's own libretto concerns the Exodus from Egypt episode from the Bible, playing up the difference between Moses, whom the fluency of speech is denied, and his half-brother Aron, the glib talker, designed by God to set Moses' ideas into words. Highlight is the orgy around the Golden Calf, followed by Moses' smashing of the decalogue and despairing over his task while Aron leads the Jews on their way to the Promised Land. The uncomposed final act would have shown the re-encounter between Moses and Aron, with the former's ideas at last triumphant.

Stadttheatre production was initiated and energetically spurred by its newly appointed artistic manager Karl Heinz Krahl who assumed the terrific burden of the staging, along with Hans Rosbaud, whose musical direction is no less laudatory. They were importantly assisted by designer Paul Haferung who created the strikingly effective set and costumes, enhanced by skillful use of ultra-modern, symbolic background slides. Special praise is also due to the four choir directors who probably have more vital function here than in any other known opera.

It is one of Schoenberg's most ingenious ideas to have written Moses as a speaking part whereas Aron's fluent tongue becomes a lyrical tenor. Counterpoint of these two idioms makes for fascinating effects. Both roles are filled superbly here by Hans Herbert Fiedler (Moses) and Helmut Melchert, both from Germany. The other parts, too, are excellently cast.

Call it a highly rewarding theatrical experiment. *Mezo.*

The Rake's Progress

Amsterdam, June 28.

Netherlands Opera production of Stravinsky's opera. Directed by Peter Potter. Stars Graziella Sciutti, Eugene Conley, Otakar Kraus, Mimi Aarden, Frans Vrooms, Gee Smith. Libretto, W. H. Auden and Chester Kallman; conductor, Erich Leinsdorff; set designer, Kenneth Green. At Stadsschouwburg, Amsterdam, June 15, '57; $4 top.

Weak effort, both artistically as well as financially, is the Netherlands Opera's new production of Stravinsky's "The Rake's Progress." Cost of this tribute to the composer on his recent 75 birthday is only partially defrayed by a subsidy granted by the Holland Festival. The grant is expected to cover 25% of expenses. Mediocre quality of the presentation, moreover, likely won't generate enough business to meet the balance of the nut.

In an attempt to create a production on an international level, a number of expensive guestars were imported. They include conductor Erich Leinsdorff, director Peter Potter, set designer Kenneth Green and three singers. This was a major factor in the company's financial burden.

Opera is inspired by a set of Hogarth engravings and Mozart's "Don Giovanni." Being cerebral, it needs electric talent to bring it alive. This was lacking. The artists did not always achieve the meaning of the Stravinsky work. Often their performances bordered on insincere and artificial impressions.

Peter Potter's direction came close to having the singers act and live their parts, but he missed out entirely with the choir. Graziella Sciutti sang the part of Anne with feeling and distinction. Eugene Conley's Tom was effective, especially in the last acts, while Otakar Kraus' Nick Shadow also scored. Leinsdorff conducted the Netherlands Opera orchestra as Stravinsky probably would have admired, i.e. more technically reasoned than inspired. *Saaltink*

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Deep Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (6-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
It's the Geography, St. James's (6-12-57).
Janus, Aldwych (4-24-57).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Fraxy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plaisirs De Paris, Wales (4-20-57).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-20-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Zuleika, Saville (4-11-57).

SCHEDULED OPENINGS

Importance Earnest, Palace (7-8-57).
Silver Wedding, Cambridge (7-9-57).
Odd Man In, St. Martin's (7-16-57).
Oh, My Papa, Garrick (7-17-57).

CLOSED LAST WEEK

Month of Sundays, Cambridge (5-28-57).

ON TOUR

Born Yesterday
D'Oyly Carte
Doctor in the House
Glamour Girl
Meet Mr. Callaghan
Meet Me By Moonlight
Odd Man In
Pajama Game
Reluctant Debutante
Ride a Cock Horse
Separate Tables
Time Murderer, Please
Touch of Fear
Towards Zero

Touring Shows

(July 8-21)

Cat On a Hot Tin Roof (Marjorie Steele)—Erlanger, Chi (8-13, closes).
Matchmaker (Ruth Gordon, Loring Smith, Patricia Cutts)—Hartford, L. A. (8-13, closes).
My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers) — Opera House, S. F. (8-20).
No Time for Sergeants (2d Co.) — Geary, S. F. (8-20).
Reluctant Debutante — Alcazar, S. F. (10-20).

CASTING

Broadway

Tunnel of Love: Kaye Lyder (succeeds Nancy Olson).
Nature's Way: Orson Bean, Audrey Christie.
Rumple: Eddie Foy Jr.

Off-Broadway

Synge Trilogy: Grania O'Malley (succeeded Anne Ives).

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Literati

Freedley's Book On Lunts

George Freedley, drama critic and curator of the theatre collection of the N.Y. Public Library, has delivered his book on the Lunts to Rockliff, London publishing house which specializes in Theatre World Monographs on Living Actors. Alec Guinness, Dame Edith Evans, Peggy Ashcroft, Emlyn Williams and Margaret Rutherford constitute the previous subjects. Alfred Lunt and Lynn Fontanne will be the sixth in the series. Rinehart, Macmillan and Holt are interested in the American publication rights.

Freedley told Raymond Mander and Joe Mitchenson, who edit the Rockliff series of monographs, that he would accept their invitation to do such a book providing the Lunts fully cooperated; also, that he had heard that Lunts himself was writing such a book. Latter said he didn't have the time for his memoirs and the team did cooperate. The Freedley book was consummated chiefly by correspondence because of the Lunts' extensive touring.

Incidentally, Mander & Mitchenson are ex-actors who have a theatre library service in England, a la the N.Y. Public Library, but unlike Freedley's department the Londoners operate it as a private venture for fee purposes.

Show Biz Bestsellers

Eddie Cantor's "Take My Life" made its third appearance this week on the N. Y. Times national bestsellers, rating 12th. Gypsy Rose Lee's "Gypsy" has been five weeks on the national rosters, last rating No. 16.

Ellin (Mrs. Irving) Berlin's memoir, "Silver Platter," and the Diana Barrymore-Gerold Frank book, "Too Much, Too Soon," are also up there.

Allen Ward's Added Chores

Allen Ward, publisher of the New Hope (Pa.) Gazette, has become managing editor of the Bucks County (Pa.) Traveler, a monthly mag he previously owned. He and his wife, Alice, continue as publishers of the Gazette, a weekly, with Mitchell Wunn as managing editor, Jacques K. Francine advertising manager and Mrs. Ward's women's editor.

The Gazette, which suspended publications a couple of years ago after running in the red for several years, picked up when Ward changed the format from its magazine size to regular tabloid size, so it could handle mats of national ads. The paper grossed nearly $40,000 last year and had a small profit. The Wards recently turned down an offer of $17,500 for their 52% interest in the sheet.

The Bucks County Traveler, now owned and published by Alan Miller, is a slick-paper, extensively illustrated mag with a rural flavor. It currently prints 20,000 copies. Ward formerly covered New Hope, Trenton and Princeton for VARIETY.

'Impossible' Greeting Cards

Film and tv scripter Leonard L. Levinson, onetime VARIETY staffer in the Hollywood office, has whipped up a bright 35-center for Pyramid Books titled "Impossible Greeting Cards."

It's in the same idiom of Levinson's offbeat humor when he became head of an indie production outfit which he labeled Impossible Pictures.

"Impossible Greeting Cards" is replete with zany captions and illustrations. *Abel.*

Not A Lotta Bull

Rex Smith, newspaperman turned American Airlines exec (now veepee in charge of publicity) is a corrida buff. So are a lot of American writing fellers from Hemingway down but none has done as generous a valentine to the Spanish national sport as the editing job by Smith on "Biography of the Bulls" (Rinehart; $7.95), a handsome anthology of Spanish bullfighting.

It has pieces by "Papa" Hemingway, Barnaby Conrad, Robert Ruark and other aficionados but, more, this is loaded with legend and lore, and compressed between the covers of a kingsize work is all the pageantry and glory of the man-against-beast. It is historical and monumental, dramatically illustrated with halftones, line-cuts and photographs, and is a terrific gift item for anybody this—or the other—side of the Castellana Hilton set. *Abel.*

Habima, Paul Green, Kimball

Raikin Ben-Ari, a member of the original Habima Theatre in Russia, who has worked with Stanislavsky, Vachtangov, Reinhardt and Meyerhold, has been head of the Dramatic Workshop of the New School of Social Science in N.Y., and now drama director of the Brandeis Institute in California has written a thorough book on the group, which was founded in 1919 in Moscow. The Jewish theatre troupe still flourishes in Israel with a core of some of the original members. Harold Clurman wrote the intro for this Thomas Yoseloff publication ($5), which was translated by A. H. Gross and I. Soref.

Samuel French has just published Paul Green's symphonic outdoor drama, "The Founders" ($3) in a special Jamestown Festival Edition.

The story of the Kimball piano and organ is between covers as "Music For Millions," by Van Allen Bradley (Regnery; $4). It marks the 100th anniversary of the founding of the firm in Chicago by William Wallace Kimball. *Abel.*

The Story of Sardi's

"Curtain Up At Sardi's," by Vincent Sardi Jr. and Helen Bryson will published this fall by Random House. It's a book of recipes along with the story of the famed theatrical restaurant, Victor Borge wrote the foreword.

A couple years ago a biog of Sardi Sr., who founded the West 44th St. (N.Y.) eatery, was published. Sardi Jr. is its present operating head.

Other RH anthologies due include "Best Television and Radio Plays of 1956," winners of the Writers Guild of America awards, as selected by independent judges who included Al Capp, John Daly, Groucho Marx, Norman Corwin, Dr. Frank Baxter, Gilbert Seldes and others. Preface by Clifton Fadiman. Another is a $30 deluxe three-volume, boxed edition of "The Complete Works of Shakespeare," with over 3,500 pages, and more than 740 photographs of famous scenes featuring Sir Laurence Olivier, Claire Bloom, Anthony Quayle and others.

Cartoon collections include Whitney Darrow Jr.'s 200 New Yorker sketches under the title, "Stop, Miss!", and the New York Morning Telegraph and Racing Form's "Peb," whose "The Equine Comedy" puts accent on the gee-gees.

Random House prexy Bennett Cerf's wife Phyllis Cerf and Edith Young have edited "The Complete Family Fun Book" ("puzzles, quizzes and games for everyone") for RH publication in November. An anthology of another sort, "A Treasury of American Anecdotes," edited by B. A. Botkin (who did "N.Y. City Folklore" and "A Treasury of American Folklore") is also a Random House item the same month.

H'wood and TV Novels

Screenwriter Libbie Block's novel, "The Hills of Beverly" (with a Hollywood background, natch!), due via Doubleday in August.

TV comedian Ernie Kovacs' first novel, "Zoomar," is also a Doubleday entry come October.

Signet's Pix Reprints

Signet is making capital of paperbacks based on motion pictures, and this month has three on the stands, "The Prince and the Showgirl," from the Terence Rattigan screenplay (WB); "Hatful of Rain" by Michael V. Gazzo (20th); and "Sweet Smell of Success (and other stories by Ernest Lehman)" from Hecht-Lancaster (UA).

Publisher will also release "The Life, The Loves, The Adventures of Omar Khayyam," a novel by Manuel Komroff based on a Paramount screenplay by Barre Lyndon.

Jesse Lasky; Calendar Girl

Among the breezy show biz items is Jesse L. Lasky's very readable "I Blow My Own Horn," in collaboration with Don Weldon (Doubleday; $4.50) which, as is always true when the author has been subjectively prominent in his field, gives an authoritative, firsthand, closeup on Hollywood. As one of the few surviving pioneers of stature, Lasky's personal history traverses the Hollywood and Broadway canvas of the picture business, its ups-and-downs, and his own mercurial career from a vaudeville bandmaster to a film giant, and his current status as an indie "independent" producer.

In another idiom, also frank, is nude-art poser Gloria Gale's "Calendar Girl" (Fell; $2.95), revealing lowdown on the al fresco profession which, according to the author, has some sharp standards of its own. No. 1 cardinal rule is "don't touch the candy," i.e. nobody in the studio must ever develop hand trouble, for all the frankness of the undraped posturing. *Abel.*

Sobel's Vaude Book

George Jessel is writing the introduction to Bernard Sobel's "A Pictorial History of Vaudeville" for Citadel Press, due in 1958.

Sobel's "A Pictorial History of Burlesque" was published by Putnams last December. His vaude book will be a companion edition although via another publisher.

Ted Prager's Memoir

N. Y. Daily News assistant city editor Ted Prager has written a memoir of his newspaper days as a "Police Reporter" which Duell, Sloan & Pearce will publish next month.

Viola Ilma, longtime Paris newspaper columnist and publisher of a newsletter titled "Ilma's Paris Grapevine," has also written her autobiog for the same pub, titled "The Political Virgin," due in November.

N. Y. Times Book Review editor J. Donald Adams has edited and written the foreword to an anthology titled "Triumph Over Odds," also a DSP fall item. Still another newspaper-tv source is "Operation Success" by Quentin Reynolds and Wilfrid S. Rowe based on the video series of that title as scripted by Rowe.

Another Jazz Novel

George Lea, who won first prize in the major fiction division of the (the late playwright) Avery Hopwood writing contest at the Univ. of Michigan (1956), where he attended, is having the book, "Somewhere There's Music," published by Lippincott. It's in the ultra-modern cool jazz idiom.

It will be released first as a $1.50 paperback and published at $3.50 in hard covers after its issuance next January.

Two other Lippincott publications due sooner are aviatrix Ruth Nichols' "Wings for Life," autobiog (September) and Ernst (Putzi) Hanfstaengel's closeup on Hitler titled "Unheard Witness," when the Harvard-educated, Munich-born Ernst F. Sedgwick Hanfstaengel was the Nazis' propagandist in America.

Barnum Revisited

"Barnum, Showman of America," by Helen Wells (McKay; $3.50), is a new study, prepared to a large extent from the great P. T.'s autobiog, which the impresario rewrote at various times in his career, usually to replenish his bankroll after one of the five disastrous fires which, at different times, wiped out Barnum's exhibitions and canvas tops. Book contains nice slant on showman's dealings with his prize "properties," Tom Thumb, Jenny Lind, and Jumbo, the world's biggest elephant.

No revelations in this tome, but it provides satisfactory refresher on P. T.'s life and good times. *Down.*

CHATTER

Wall St. ascribes last week's bullishness in Esquire Inc. to the acquisition of Apparel Arts. Stock hit a new high of 12.

Henry Holt's p.r. director Maureen McManus and Viking Press' ditto, Patricia MacManus, spell it almost the same way, but are not related, just good friends.

Forum Books Inc. chartered to conduct a business as printers and publishers in New York. Lewis F. Glaser, 595 Madison Avenue, director and filing attorney.

McGraw-Hill, which is publishing the Mayflower II skipper's memoir of the trip, is hosting a cocktailery aboard the vessel for Capt. Alan Villiers this week.

New York Herald Tribune Inc. has increased its capital stock from $200,000 to $205,763, according to a certificate filed in Albany by Cahill, Gordon, Reindal Ohl, 60 Wall Street, N. Y.

Robert A. Cuddihy, 32, son of the late H. Lester Cuddihy, former board chairman of Funk & Wagnalls, died Friday (5) in Riverhead, L. I., from injuries sustained in an auto accident.

Arthur J. Rosenthal Inc. authorized to conduct a book publishing business in New York, with capital stock of $20,000, $1 par value. Paul, Weiss, Rifkind, Wharton & Garrison were filing attorneys.

Flanders Publishing Corp. authorized to conduct business in New York, with capital stock of 200 shares, no par value. Alexander Spitzer, 200 4th Ave., N. Y., is a director and filing attorney.

Curtain Call
by Russell Janney
"this book came straight from the heart..."
San Francisco Call Bulletin.
DUELL SLOAN & PEARCE

SCULLY'S SCRAPBOOK

By Frank Scully

Oslo, July 9.

In the magazine rack on the plane from New York to Oslo was a publication called Billed Bladet. From where we sat it featured what looked like a topside view of Ike's balding dome, and was plugging a feature entitled "Visit The World's Friendliest Cannibals."

I had to check if that meant us Americanos. Having seen "Visit To A Small Planet" at the New York Booth a few nights before, I thought the friendliest cannibals might have been the Virginians. But the author meant the man-eaters from the Fiji Islands.

How the Virginians were ever selected as representatives of our small planet is the only baffling thing about this otherwise delightful comedy. Cyril Ritchard playing Kreton said he picked Virginia because he wanted to see how people on this earth fought and he particularly wanted to see Generals Grant and Lee in action.

For such a brilliant foreigner, it's amazing that his timing should be so far off. He was late for the Civil War by nearly 100 years. From what I have heard about people from outer space, by those who have claimed personal contact with Saucerians, they are supposed to be so far ahead of us that not only would wars not interest them but they couldn't possibly make a mistake like this. In keeping tabs of our bellicosity they are said to have a way to turn even H-bombs into duds.

Wasn't Dizzy A Dean Too?

Myself depressingly referred to at saucerian conventions as "The Dean Of Flying Saucer Authorities," I get a lot of bounce to the ounce out of seeing what playwrights can do with the vast and mysterious subject—especially if they are funny on both high and low planes.

Former U.S. Asst. Attorney General Thurman Arnold touted this play while on a visit to Palm Springs, which many people think is a satellite to this earth, not really a part of it.

"Small Planet" is another proof that if a thing is pretty good on television it can be much better on stage or screen. "Planet" originated as a tv comedy on the Goodyear Playhouse. It was produced by Gordon Duff and Robert Alan Aurthur for NBC over two years ago. Then, as now, Cyril Ritchards starred in the play and directed it.

But there were other changes in the play version. Edward Andrews played the role of the pompous commentator on tv, the part being played now by Philip Coolidge on the stage. Another switch was in the role of the befuddled General Powers, now played by Eddie Mayehoff. It was originally done by Alan Reed. Andrews succeeded Eddie Mayehoff on July 1 as the general.

The Cliff Gordon of the UFOs

Any one of these couldn't flop with the part, but not since Cliff Gordon has there been a double talker quite like Mayehoff. Any visitor from Elsewhere would have been amazed and delighted to think that idiocy could produce such a shining example as General Powers of the Pentagonians, a strange race holed up in the Pentagon and wearing fright-wigs to give authenticity to their fearful communiques.

The question could be asked, Will Success Spoil George Axelrod? He and Clinton Wilder present "Small Planet." With "The Seven Year Itch," "Rock Hunter" and now "Small Planet" behind him, Axelrod certainly will have to be watched before he zooms into the blue and begins setting up a Broadway along the Main Stem of whatever planet the charming and well-dressed Kreton character came from.

Axelrod caught "Planet" on the Goodyear Playhouse program and leaped to option Gore Vidal's script, saying he would quit writing himself and turn producer if Vidal would expand his comedy to a full-length stage play. When Vidal said he could and would Axelrod signed Ritchard to direct and star in the play version.

But that wasn't the end of the problem. No theatre was available for that kind of play in 1955, so the whole project was shelved to the season which has just closed. Ritchard filled in the time staging for the Metropolitan Opera "Tales of Hoffmann" and the little known Offenbach opera comique, "La Perichole," in which he sang, danced and acted a leading comedy role.

Although Axelrod felt he had a hit in "Small Planet," actually there was little grounds for this opulence as science-fiction had long been held suspect by Broadway audiences. In fact, it well be remembered that Arch Oboler's 'Night of the Auk," produced by the otherwise sapient Kermit Bloomgarden, fell flat on its face at its opening, stumbled along for five performances and went to Campbell's funeral parlor for a suitable burial in prosed-poetry. This one had an impressive cast—Wendell Corey, Claude Rains and Christopher Plummer being its stars. But the audience wouldn't buy it. Its saucer was too heavy to get off the ground.

When "Planet" received a mild reception out of town, the backers were fearful that theirs would be going the way of all auks. They felt they had an audience show, but didn't feel they had enough dough to hold on if the critics tossed in a flock of dissenting opinions. What happened was quite the opposite. The show got all-favorable notices, being one of the rare occasions in a long time when the critics turned in a unanimous decision.

Axelrod and Wilder hardly expected this. But the advance sale was so meagre that if critical praise had not been such a landslide in favor of the play, the visitor from outer space would have been on his way home within two nights of the plays' opening.

Vidal Wakes 'Em Up

But fortunately for those who play longshots, the sleeper was a sellout on its second performance, though not a seat had been sold for it in advance. It now looks sure to run a solid year, the term for which Ritchard had been signed.

Meanwhile, George Axelrod has gone to Hollywood to write a script for Hecht-Lancaster and Clinton Wilder is working on a London production starring Robert Morley for next fall.

Gore Vidal, the author of this interplanetary success, is a grandson of the late Senator Gore, the blind senator from Oklahoma. His father was Eugene L. Vidal, a West Pointer before he directed the Bureau of Air Commerce and founded Northeast Air Lines.

Now 32, this is Gore Vidal's first play but he has been writing since he was 20. He has published eight novels, sold a gross of television plays and adaptations and even did the film version of Paddy Chayefsky's "The Catered Affair."

After that he wrote the script for "I Accuse," the story of the Dreyfus case, in which Jose Ferrer is starring and directing, and "The Death of Billy The Kid," starring Paul Newman. Like "Planet," "Billy The Kid" is an expansion of one of Vidal's tv shows.

Though there have been many attempts to blow down the saucerian inquiry, the subject seems to hold interest and, like girls, is here to stay. "Behind The Flying Saucers," which I wrote eight years ago, is still selling and a host of latterday personal historians are doing quite well in explaining that the mystery is no mystery.

The day we arrived in Norway the papers were carrying a story of a flying saucer seen by six persons in Lodingen. They observed the presumably unidentifiable object for 90 seconds.

Unlike the Americans, European editors seem to print these tidbits with no comment or snide remarks. Our news services have begun dropping them off since Stronthium 90 began crowding UFOs for newspaper space, but the objects are around in numbers and even the scoffing Pentagonians (on retiring from active service) seem to join the believers, especially if there's money in it. But none of them will make as much as Vidal, and they don't deserve to, for they lack humor and charm, both of which "Visit To Small Planet" has plenty of.

Broadway

Mary and Ben (Hotel Algonquin prop.) Bodne in Israel, last lap of their European vacation.

Tunesmith Charlie Tobias and wife plane to the Coast today (Wed.) after celebrating their 33d wedding anni.

Jack Murphy, lately with Piccola Academeia Musicale of Florence, Italy, is new staffer at Concerts Associates in N.Y.

Harry Weiss, midwest district brave for RKO Theatres, is currently in Manhattan for talks with the council of elders.

Grace and Herb Mayes (he's editor of Good Housekeeping) on a European holiday with their children, a first for them.

Dore Schary, former Metro production head, and actor Rossano Brazzi in from Europe yesterday (Tues.) on the S.S. United States.

The Howard Reinheimers, currently vacationing in Sun Valley, Idaho, bought a house in Goldwater Canyon, BevHills, because of the theatrical attorney's increasing commuting N.Y. to L.A.

Cleveland Symphony Orchestra wound up its Warsaw concert last week to deafening applause when its members gave their instruments to Polish musicians. Latter haven't been able to afford new ones for years.

Paul Denis at Waldemere Hotel at Livingstone, N. Y., to lecture to the guests on the television stars he profiles for the mags. N. Y. News tv critic Ben Gross follows him for lectures on same general subject next month.

Raymond Paige, the longtime conductor at the Radio City Music Hall, N. Y., is an ardent weekend skipper on Long Island Sound. His International class yacht, Prelude II, rarely finishes among the cup contenders, but that doesn't cool his sporting zeal.

Lewishohn Stadium was jammed with beery jivesters Saturday night (6) when annual rites to jazz took place under the jumpy auspices of George Shearing, Erroll Garner and Louis Armstrong. That man going up and down the aisles (clocking?) was Joe Glazer, the impresario.

John A. Creedy, for 11 years director of public relations for Pan American, has joined Anna M. Rosenberg Associates, industrial and p.r. consultants. He was with OSS during WW II and before that press officer for the British Supply Council in North American in Washington.

All-Gershwin Concert couple of nights prior to the jazz rites at Lewishohn was a big turnout under the baton of Alex Smallens. This is a standard evening in the summers of Minnie Guggenheimer. Incidentally, just this week it will be 20 years since a brain tumor killed Gershwin on the Coast.

Adman Milton Biow, who thought he'd be "taking it easier" with the deactivation of the agency bearing his name, quickied to Europe yesterday (Tues.) for a two-week London-Paris business huddle, then returns to pick up his wife, Melise, and plans to sail on a more leisurely European holiday in August.

June 29 marked the 75th birthday of Charlie Feibel, who has been with the Rogowski Press, where VARIETY is printed, since 1919, and Sept. 17 marks the golden anniversary of his marriage to the former Mary Ann Nolan. They have three sons and three daughters, all married, including 14 granchildren. One of the boys, Willie, is also with Rogowski and the Old Boy's stentorian admonishment, "Don't call me Pop, or I'll pop you in the eye," is a regular Tuesday pressday catchphrase.

Paris

By Gene Moskowitz

(28 *Rue Huchette-Odeon* 49-44)

"Double or Nothing" slated for tele programming here next season.

French actress Dora Doll into "The Young Lions" (20th) now rolling exteriors here.

Eiffel Tower gets about 100 feet added to it to give its tv transmission greater strength.

Of the 500,000 video sets installed in France, only 6,810 operate in public places such as bars, etc.

Helen Traubel in for visit and opera looksee before heading for nitery stint at the Cafe de Paris in London.

Good reviews, in spite of reservations on its theatrics, for "The Rainmaker" (Par) which also looks in for good biz.

Greta Garbo, passing through, had time to notice a festival of Garbo oldies playing in various little art houses around town.

Frank Loesser doing the town. Also in huddles on possible transposing of some of his Broadway hours to Parisian stages.

Greek film, "Iphighenia," which UA is to back, will be made in Greece next spring by Greek director Michael Cacoyannis.

Rene Clair will preside over the jury at the Venice Film Fest where his "Porte De Lilas" will be shown out of competition.

Cut in governmental handouts to tele may result in the coming Tour de France, the bicycle race around France, not being televised.

Charles Boyer set for a return to Paris legit next season in Francoise Sagan's first play "Aimer N'Est Pas Jouer" (To Love is not to Play).

Film people state the recent pitch to increase filmgoing, via slogans, special free showings etc., has paid off and attendance has actually gone up since.

Rome

By Robert F. Hawkins

(*Archimede* 145; *tel* 800 211)

Jeff Chandler and family here for his stint in "Raw Wind in Eden."

Ava Gardner expected here soon, following her work in "Sun Also Rises."

Hugo Fregonese back in Rome after finishing "Seven Thunders" for British Lion.

Mamie Van Doren arrives here July 10, reportedly signed for "La Diva in Vacanza."

Diana Dors in from London for a few weeks prior to starting on "La Ragazza del Palio."

Henny Henigsen back in town with reported plans for Metro's "Ben Hur" project. Target date is now February, 1958.

Roberta Peters here for recording sessions on "Lucia" and Orfeo" for RCA Victor. Husband Bert Fields is along on trip.

Elizabeth Taylor and Mike Todd in Rome for brief shopping tour, then off by private plane to Milan to look into opening of "80 Days."

Interiors of "A Nun's Story" (Warners), which Fred Zinnemann will direct in the Belgian Congo, are set for Rome. Audrey Hepburn stars.

Rik Battaglia, starting work soon on "Raw Wind in Eden" opposite Esther Williams, has a one year pact with U-I, which is producing "Wind."

Steve Reeves started shooting his Hercules role in "Le Fatiche di Ercole" (The Trials of Hercules), opposite Silva Koshina. Piero Francisci directs.

Delia Scala, top Italo stage revue and screen star, signed by John Mather agency, and is studying English in view of probable foreign-language stints.

Rossano Brazzi motoring to Le Havre; then takes the "United States" to N. Y. Mrs. Brazzi accompanying thesper, who's coasting for "South Pacific."

Alida Valli adding to her comeback string with "Le Bijoutier du Clair de Lune," which she'll do with Brigitte Bardot this summer in Spain. Roger Vadim directs.

Amsterdam

By Hans Saaltink

(*Phone: Amsterdam* 56316)

Arthur Miller's "All My Sons" will be played on television station VPRO.

Conductor Jan Out signed a contract for two years with the Gelders Orkest.

Belgian post-playwright Hugo Claus will translate Dylan Thomas' "Under Milk Wood" for production by the Nederlandse Camedie.

Nederlandse Ballet performed "Fire Bird" in Fokine's choreography and in settings copied from Gontcharova's original designs.

Greek actress Elsa Verghis was here to play parts from Greek classics, during Holland Festival.

Harlem Globetrotters demonstrated U. S. basketball in the Amsterdam Olympic Stadium, against America All Stars, July 3.

The Concertgebouw Orchestre returned from a tour to Stockholm and Helsinki, and now will give concerts in the Holland Festival.

Zuidelijk Toneel presented Oscar Wilde's "The Importance of Being Earnest," with the production becoming more Dutch than English.

Semi-documentary "De Morgenster," by Charles Huegenot van der Linden, was shown at the Berlin Film Festival, as official entry.

Cabaretier Toon Hermans, who expected to bring his "One Man Show" to Austria and Germany in July, intends to stay in Holland this year.

Radio Orchestre "De Zaaiers," conducted by Jos Cleber, went to Venice, to take part in the Festival of Songs. Among soloists popular Johnny Jordaan.

New Snip and Snap Revue, named "There's Music in It . . ." will start in Theatre Gooiland in Hilversum, on July 12, and from there will move to Amsterdam.

A play by young Dutch poet Cees Nooteboom, "De Zwanen Op De Thomas" (Swans on the Thames) will be produced by the Nederlandse Comedie next season.

London

(*Temple Bar* 5041/9952)

Dore Schary on vacation here in his first trip outside the U. S.

Opera singer Joan Hammond off for a seven months' visit to Sydney.

Mike Todd and Elizabeth Taylor sailed for home on the Liberte last Thursday (4).

Anne Heywood to star in the new Michael Relph-Basil Dearden production, "Violent Playground."

The picture of the Bolshoi Theatre Ballet, made here during the company's visit last year, opens at the Gaumont, Haymarket, Aug. 14.

Sylvia Rayman's "Time to Speak" sold for West End production to Anne Deere Wiman. It was tried out at the Arts Theatre Club last month.

A midnight preview of Sam Spiegel's "End As a Man" will be held at the Warner Theatre tonight (Wed.). Proceeds will go to the London Actors' Schools and members of the profession.

Any suggestion that British pictures will lose their native character and become American pictures was "woefully ill-informed or misguided," said Sir Michael Balcon in an article in The Times.

Romulus production "The Story of Esther Costello" to have its world preem at the Leicester Square Theatre Aug. 15. Picture stars Joan Crawford and Rossano Brazzi and will be released through Columbia.

20th-Fox to sponsor an open-air film exhibition at forthcoming Soho Fair. It will incorporate stills from many types of motion picture productions, including Theda Bara in "Sin" and Deborah Kerr in "Heaven Knows, Mr. Allison."

First London production of Stravinsky's opera, "The Rake's Progress," and the world preem of Arthur Benjamin's "A Tale Of Two Cities," will be performed at the Sadler's Wells Theatre during the week commencing July 22, by members of the Cambridge U. Opera Group.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386)

Duke of Iron current at Bradford Hotel's Calypso Carousel Room.

DeJohn Sisters booked for one week at the Revere Frolics opening Aug. 4.

Guy Guarino piping and hosting at the Moulin Rouge intimer in Hotel Vendome for the summer season.

Brig. Gen. James Stewart to the Air Force Reserve at Loring Air Force base, Limestone, Me., for B-52 training.

Ruth Shapiro off on eastern disk jockey visits for exploitation work on Frankie Laine and Eileen Rodgers disks.

Freddie Elias inked with Sam Clark, ABC-Paramount Records, for four Oriental tunes recorded by Tommy Stevens.

Boston Music Theatre suspended its season at John Hancock Hall without opening its skedded production of "The Mikado."

Colonial Theatre has earliest booking in years, manager Louis Cline reports, with "Time Remembered" opening the Hub legit season Labor Day.

Sam Hart, exploitation chief for Allied Artists, New York, in with Madeleine Chantal, French p.a., for bally on "Love in the Afternoon" with luncheon for Hub film crix.

Bob Segal, AFTRA and Screen Actors Guild counsel, to N. Y. and London for 80th convention of the American Bar Assn., as chairman of the section on Labor Relations Law. He'll double as a scribe sending back reports of the Manhattan (July 11-16) and London (July 24-31) sessions to the Boston Globe.

Pittsburgh

By Hal V. Cohen

Dancing Evans Family to Minneapolis for a week of Shrine shows.

John Eames coming back to the Playhouse in the fall as a resident actor.

Ruth Pivorotto Vernon in Spain for summer boning up on flamenco dancing.

Hal Davis, prexy of musicians union, back on the job after a mild coronary.

Singing Kossol Sisters turned down South American tour with June Taylor.

Local musicians union prexy Hal Davis hospitalized with another heart attack.

Rege Cordic's wife and her sister are in Paris and he'll join them there next week.

Vogue Terrace will be closed all of this month and next for repairs and redecorating.

Furth Ullmans have sublet the Arthur Wilmurts' home in Forest Hills for the summer.

Cora and Charlie Baron, house manager at the Warner, celebrated their 20th wedding anni.

Brian McDonald caught the mumps from his daughter and has been bedded for three weeks.

Dancer Margot Wade had a close call when she smashed up her car on the Pennsylvania Turnpike.

Lee Ricci, saxman with Luke Riley band, and his wife celebrated their 24th wedding anni.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Producer Georg Witt due back in Germany this month after long trip to America.

Curd Juergens set to co-star in the 20th-Fox CinemaScoper, "The Enemy Below," with Robert Mitchum.

Bavarian TV has bought the tele rights to the Italian film, "Sciuscia," and will show it next month.

German-American playwright Carl Zuckmayer given an honorary doctor of philosophy degree from University of Bonn.

Elisabeth Bergner to produce Jean Anouilh's play "Waltz of the Toreadors," and take play on tour through Switzerland.

Mildred Miller of the Metropolitan Opera here to sing "Der Rosenkavalier" at the City Opera House.

Columbia's "From Here to Eternity," at Olympia Theatre, doing as big biz in Germany on its re-release as it did the first time out.

Holiday film "1984" which Pallas is releasing in Germany was just tabbed as best film of the month by the Protestant Film Guild.

Sir Laurence Olivier and Vivian Leigh headed for Yugoslavia for guest appearances in plays in Belgrade and Zagreb.

Otto Preminger's "St. Joan" which United Artists is releasing, just awarded the "Oliver d'Or," the Prix Femina of Belgium, as best film of the year.

"The Big Show," 20th-Fox, has its first German showing July 9, with Murray Silverstone, president of 20th-Fox International, on hand for Frankfurt opening.

Garry Cooper to Vienna to discuss a co-production in which he would star with Vienna's Cosmopol Productions headed by Dr. L. Polsterer.

Chicago

(*Delaware* 7-4984)

Drake and Conrad Hilton hotels have suspended floorshows for the summer.

Leo Lerner, publisher of northside newspaper chain, undergoing surgery at Mayo Clinic.

Chirper Betty Mattson now headlining at Club Hollywood under new name of Betty Martin.

Barbara Nichols due in tomorrow (Thurs.) to join Burt Lancaster's p.a. here for "Sweet Smell of Success."

Leo Zabelin, flacking "Around World in 80 Days," left Milwaukee for Ft. Wayne, Ind., in advance of film's opening there.

Rev. John S. Banahan named to newly created post of secretary for television and radio material of the Chicago archdiocese.

Phil Field, ex-v.p. of McConkey Artists Corp. here, has opened his own ad agency, Field Advertising, and retains management of hypnotist Ted Boyer.

Walt Disney, the Mousketeers, Fess Parker and Hal Stalmaster ("Johnny Tremain") filled Dyche Stadium in Evanston to the brim for their personal appearances July 4.

Philadelphia

By Jerry Gaghan

Bobby Branson, 88er at Mitchell's, new owner of Point Tavern, Somers Point, N. J.

Carroll's, West Philadelphia's top entertainment spot, reopened this week under new management.

Jerry Lewis made a personal appearance at the Stanley for his "Delicate Delinquent." He played three shows.

Pompeii Room in Chateau Crillon shuttered for repairs on 40-ton air-conditioning setup one week after opening.

Eddie White, comic turned car salesman, pacted by his agent Milton Berger for week at Palace, N. Y. opening June 28.

James Hurst, son of Don Hurst, former Phillies first sacker, played Curley in "Oaklahoma" at Lambertville tent this week.

Elin Corey, who did "Anastasia" at the Abbey Playhouse and some film work in Mexico, left Philly for some tv spots in New York.

Isaac Stern, forced to cancel skedded appearance at Robin Hood Dell when he couldn't make return connections from Europe, appeared on an extra program, June 29.

Hollywood

Louis Sobol in town for a week.

George D. Burrows back from Gotham.

Sophia Loren returned to Europe for a rest.

Ava Gardner divorced Frank Sinatra in Mexico City.

Alfred E. Daff in town after three weeks of homeoffice huddles in N.Y.

Audie Murphy and Terry Hunt cooking a deal for a chain of gyms around the country.

Publicist Herb Sterne filed $12,547 breach-of-contract suit against Arthur P. Jacobs flackery.

Mack Sennett recuperating at home after three weeks in the hospital where he underwent major surgery.

Westport, Conn.

By Humphrey Doulens

George Balanchine here.

Ditto Tamara Geva and John Emery.

Eileen Heckart back from midwest.

Henry Willson, film director, at Stonehenge.

Nancy Kelly and Warren Caro weekending with the Lawrence Langners.

Mary Wickes, on from the Coast, guest of the Tom Ewells in Greenwich.

Lillian and Dorothy Gish holidaying in environs before leaving for Europe where former does a London film.

Andre Mertens, vice president of Columbia Artists Management, back at his Westport home from European scouting.

"The Adventures of Wyatt Earp," presented by Mae Desmond Professional Players, opens Children's Theatre Series at Country Playhouse Friday (5).

Ruth Chatterton, one of the few stars who has not played Westport Country Playhouse, booked in for week of July 8 in "The Reluctante Debutante" with Arthur Treacher.

Humphrey Doulens whose byline appears above this week completed 30 years as, VARIETY's Westport squibber, thereby competing in the sweepstakes of prize variety relics.

Fred Cuneo, nephew of the late vaudeville magnate, S. Z. Poli, signed as company manager for upcoming tour of Broadway company of "No Time for Sergeants" which will include old prized Poli New England time in tour.

Cape Cod

By Earl J. Dias

Joel McCrea and wife, Frances Dee, were recent visitors to Nantucket.

Monomoy Theatre at Chatham is closed this season because of the recent death of owner-producer Mary Winslow.

Provincetown Playhouse opened Monday (1) with "Days Without End," following its custom of getting underway with an O'Neill play.

First Mate Godfrey Wicksteed, of the Mayflower II, lectured at Millicent Library, Fairhaven, on the ship's voyage under Capt. Alan Villiers.

Harwich Junior Theatre, only children's playhouse on the Cape, offering four shows this season, "Wizard of Oz," "Ghost of Mr. Penny," "Sandalwood Box," and "Rip Van Winkle."

Cape Cod Conservatory of Music and Arts in Hyannis, just founded by Dr. Paul Giuliana, has opened its first summer session. Metropolitan Opera baritone Lawrence Davidson heads the voice department. Film-legit actor Victor Jory presided at the inaugural banquet June 28.

Zurich

By George Mezoefi

(32 *Florastr.;* 347032)

"Che Sera Sera" is rapidly becoming No. 1 pop hit here.

"Teahouse of August Moon" (M-G) packed them in at the Corso. It looks like one of the top U. S. pix at the b. o. here this season.

Contest arranged by Radio Freies Berlin (Free Berlin) for the best short feature about Berlin was won by a Swiss, Dr. Robert Garbade.

Schauspielhaus preparing world-preem of a play, "The Immortal One," by Jean-Pierre Giraudoux, son of the late Jean Giraudoux.

The Zurich tv station will telecast a live opera for the first time. It will be Puccini's one-acter "Gianni Schicchi," and direct from the Stadttheatre here.

Theatre am Central's last offering of the 1956-57 season, which was almost exclusively devoted to Anglo-U. S. authors, again is a Yank play, Avery Hopwood's farce "The Model Husband."

OBITUARIES

JUDY TYLER
GREGORY LAFAYETTE

Judy Tyler, 24, and her husband, Gregory Lafayette, 19, were killed July 3 near Billy the Kid, Wyo., when their car, driven by Lafayette, swerved onto the opposite side of the road to avert hitting a car that suddenly came out from a roadside shop.

Details in Legit. Both were players.

ART VAN HARVEY

Art Van Harvey, 73, longtime radio and tv actor, died July 7 in Chicago. Van Harvey, whose real name was Arthur H. Van Berschot, was best known as "Vic" of the old "Vic and Sade" series on NBC radio, which ran from 1932 to 1944.

Van Harvey started in vaudeville at the age of 24 as the first member of an act billed as "Mike and Olney." In the 1920's he began performing on radio as a mimic until he landed the part of Victor Rodney Gook, the drawling accountant on "Vic and Sade." The show was revived on television last January for the Chicago area on WNBQ, but lasted only a couple of months.

He was also familiar to daytime tv audiences as Calvin Sperry, the pharmacist, on the NBC-TV soaper, "Hawkins Falls," running from 1951 to 1954. He had had a heart condition for a number of years.

Surviving are his wife, a sister and brother.

KURT SCHULZ

Kurt Schulz, 44, co-founder and co-owner of Berolina-Film, died June 27 in Berlin from a liver ailment. Schulz started as an assistant projectionist 30 years ago, worked then in a printing plant and became newsreel cameraman. He made his first feature film in 1937.

He and Kurt Ulrich formed Berolina-Film in 1948 which soon became one of this country's top producing outfits.

Schulz always remained a cameraman and has lensed nearly all Berolina pix. The fact that one of Berolina's bosses was active in the studio all day long was thought to be one of the reasons why Berolina could register so many unuusual financial successes.

AL SHAW

Al Shaw, 63, longtime member of the vet vaude and musical comedy team of Shaw & Lee, died of a heart ailment at St. Joseph's Hospital, Burbank, Cal., July 7. Shaw was the first patient admitted to the hospital under a recently instituted agreement with the American Guild of Variety Artists.

The team played all the top vaudeville houses in the U.S. and toured Europe for many years. They headlined the Palace, N. Y., on several occasions and were featured in George White's "Scandals," among other shows. The song and comedy duo featured simultaneous patter and parodies.

Wife and two sons survive.

TOM LEWIS

Thomas Callahan, 73, retired vaude performer known professionally as Tom Lewis, died July 1 in Taunton, Mass. He trouped for years on the Loew's Pantages and Gus Sun time as half of the song and dance act of York & Lewis.

Lewis started his theatrical career as a song and dance single booked out of Boston shortly before World War I. His last stage appearance was in 1936.

RAY MALONE

Raymond J. Malone, 42, manager of the RKO Alden Theatre, Jamaica, L.I., died July 2 in Jamaica Hospital after a long illness. With RKO Theatres since 1934, he had managed the Alden for the last five years.

Malone, who was the son of the late Harry M. Malone, former owner-publisher of the Yonkers Record, is survived by his wife, two sons, a daughter, three sisters and two brothers.

RICHARD J. MACKEY

Richard J. Mackey, 64, theatrical attorney whose forte was plagiarism cases, died July 6 in Orange, N. J. Among his onetime clients were John Colton, Anita Loos and Jack Dempsey.

Mackey, was admitted to the New York bar in 1915, at one time was associated with O'Brien, Melevinsky & Driscoll, now known as O'Brien, Driscoll & Raftery.

Surviving are his wife, son, and a daughter.

PAULA M. MILLER

Mrs. Paula M. Miller, 96, retired singer and actress, died June 30 in West Stewartstown, N. H. She sang soprano in a vocal group which she and her husband, the late Louis Miller, took on tours of the U.S. and Europe.

Miller also was a theatrical producer, and his wife starred in his productions shortly after the turn of the century. Both retired some 40 years ago.

FRANK SAMUELS JR.

Frank Samuels Jr., 45, west coast manager of tv network sales for CBS, died July 7 in Hollywood after an illnes of several weeks.

Samuels was formerly a vice-president of ABC and of the William Morris Agency. He had been with CBS about five years.

Wife, two sons, daughter and sister survive.

ALFRED LINDER

Alfred Linder, actor-director-drama teacher, died July 6 in Hollywood. He had appeared in several films and was also seen in legit in Germany and New York. His directorial credits included the staging of a Coast production of "The Flowering Peach" last summer.

His wife survives.

EDITH BARLOW

Edith Barlow, 25, claimed as the "smallest woman in the world," died June 29 in Newcastle, Eng. She was 22 inches tall and tipped the scales at 17 lbs.

She appeared in touring shows each summer. At the time of her death she was billed in the annual Race Week Fair at Newcastle.

OREN L. STEIN

Oren LaVerne Stein, 39, technical director for UCLA's theatre arts department, died July 4 of injuries suffered in a power saw accident at Vallejo, Cal. Saw slipped and severed a right leg artery while he was preparing an exhibit for the Solano County Fair.

He leaves his mother.

MARIE TANNER

Mrs. Marie Rayman Tanner, former costume designer, died July 5 in Norwalk, Conn. Her designs were used in several plays including "Revolt" and a revival of "The Black Crook."

Two sons and a daughter survive.

Father, 73, of Joe Feldman, former pub-ad director and assistant zone manager for WB Theatres in Pittsburgh and now of advertising agency of Dubin, Feldman & Kahn, died in New York June 28 after suffering a second stroke.

Arthur H. Van Berschot, 73, radio-tv actor for many years, died July 7 in Chicago. He portrayed Vic on the "Vic and Sade" radio show. Wife, sister and brother survive.

Charles O. Husting, 52, vice president and director of the Leo Burnett ad agency, died July 7 in Chicago. Surviving are his wife, two daughters and a son.

Mother, 88, of the late silent film actress Theda Bara, died July 4 in Los Angeles. A daughter survives.

Van Liew McFadden, former head of Paramount studio grip department, died July 4 in Hollywood.

William B. Bolton, 62, former East Texas theatre owner, died in League City, Tex., June 30 after suffering a heart attack.

Mrs. Josephine Kingsbury, 84, longtime concert violinst, died June 27 in Keene, N. H., from injuries suffered in an auto accident.

Mrs. Hope Mason Guild, 67, veteran organist, died June 30 in Keene, N. H.

Ted Oliver, 62, veteran actor, died June 30 in Los Angeles. Wife survives.

J. W. Keeton, 86, pioneer British film exhibitor died recently at Sheffield, England.

Mother, 71, of Rafael Baledon, Mexican film director, died July 5 in Mexico City.

Mother of James Fassett, director of music for CBS Radio, died July 7 in Ocean Point, Md.

Wife of actor Ed Begley died July 4 in Merrick, L.I.

IN LOVING MEMORY
Of My Dear Husband

HANS BARTSCH

who passed away July 10th, 1952

Always in my thoughts.

Wife, IRENE PALASTY BARTSCH

JACK (IBEE) PULASKI
(1883 - 1948)
In Loving Memory
Lillion

CBS Engineers

Continued from page 1

Local 1212, which poses an embarrassing intra-union situation insofar as picketing is concerned. So when the recording engineers threw the picket line in front of 485 Madison Ave., the engineers working at CBS Radio master control, located on the 23d floor of 485 Madison, moved in cots and haven't been leaving the building. Picket line covers the entrance to Colbee's Restaurant on 52d St., since that provides a side entrance to the 485 building. But the engineers have been eating in Colbee's, since they don't have to cross the picket line.

Thus far, the master control engineers are the only broadcast personnel affected by the picket line, since that's been restricted to the 485 building. In the event the line were extended across the street to the CBS studio building on 52d St., the studio engineers would probably have to bed down as well. Similarly, if pickets were thrown around CBS-TV's various studios and theatres, engineers, cameramen, boom men and other technical personnel would have to live within the buildings in order to avoid crossing a picket line set up by their own union.

Wagner's Grandsons

Continued from page 1

Picasso style, and substituted a tree in Nurenberg's famed park by using a huge suspension balloon, Nurenberg traditionalists screamed outrage — and some of the fund-supplying members of the Society of Friends of Bayreuth withdrew. This year no advance rumblings have come out to indicate that the classicists will be so deeply offended by the new production of "Tristan," and he'll probably die a quiet, effective death.

The 81st Bayreuth Wagner Fest will run through August 25, with 27 performances of seven operas by the old German master. Astrid Varnay, George London, Ramon Vinay, Herman Uhde and Jean Maderia are among the warblers, and Hans Knappertsbusch, Andre Cluytens and Wolfgang Sawallisch share the batons that swing over the 80-member chorus and 169-player orchestra.

With tickets for a single performance ranging from an expensive $5.95 upward to $10.90, the event has been entirely sold out from the start of this year. 50,000 visitors are due to crowd in, and the gate should tote up to around $275,000.

But even with this tidy take, the Society of Friends of Bayreuth has to come in with the extra pay to make this event break even. Cost of the unusual and new production effects, pay for the chorus (who are selected from the best soloists in the various city opera houses throughout Germany) and pay for the singing stars who get about $250 a performance, brings the expenses up higher than the gate every year.

Enjoying the show in the 1,800-seat theatre that Richard Wagner himself designed to give the perfect accoustics for the music will be an audience that is predominately foreign — over half of the visitors generally come from France, about ten percent of the audience is American, and about one percent trickles in from under the Iron Curtain, music lovers from Czechoslovakia, Hungary, Romania, Poland, Russia.

Also studding the formal evening attired audience will be top stage directors from all over the world, who come annually to see what new tricks of lighting and staging they can learn from the Wagner pair.

Bayreuth is 20 minutes by car from the Russian-controlled East German border.

Do-It-Yourself Pic

Continued from page 1

David Kogen, a young accountant friend, to organize Cameo Productions and set out to make a feature film.

How does one make a picture for $6,000? As explained by Weiss and Chambers, who are both in their early 30's, it isn't easy but it can be done with youthful exuberance plus an ability not to take "no" for an answer. For one thing, everybody involved in the picture, including the 17 featured players, the extras, the cameramen, the make-shift technicians, etc., are all on a deferment of wages. Except for film raw stock and several other necessities, not a single cent was paid out to any of the participants. For example, an extra, who would normally receive $70 a day under Screen Actors Guild rules, was given stock in the company equal to his or her employment fee. The same system was followed with players and others.

The company frankly bypassed the craft and-talent unions. According to Chambers, who served as director and co-producer, a satisfactory agreement, however, has been worked out with the International Alliance of Theatrical Stage Employees. He added that the company would negotiate with SAG when the picture is ready for release, but that it expected no difficulty with the union.

In addition to the use of "free" talent and technicians, Weiss' ability as a promoter represented an important asset. He promoted the use of the apartments of Greenwich Village friends for interiors and obtained the cooperation of various New York City departments for the use of a four-car subway train, fire boats, the Brooklyn Bridge, and police to hold back the crowds during street shooting in the Village. He was also able to promote various facilities from a number of business corporations.

The film, based on an original script by Lee Gillen, was shot in 20 days. The first work print has been completed and the pair are occupied with the editing and scoring. Even the processing of the film was done by DeLuxe Laboratories on a deferred basis. No release deal has been arranged as yet.

Harry Belafonte

Continued from page 1

film tag—"the nation's first Negro matinee idol."

He added:

"They call me the 'King of Calypso,' the man who almost bumped off Elvis Presley at the juke box... I was catapulted out of drama school into a series of compromises like these pictures. And into monstrous competition among performers. And into a vicious scramble for tv ratings—stupid IBM tallies.

"I hate Madison Ave. and Hollywood and the cliches of American culture, which is efficient in form but makes content secondary."

More gratifying, probably, is the $60,000 to $80,000 gross his present show—12-man chorus, two guitarists, half-dozen key musicians and technicians—figures to take in seven performances at the 3,300-seat San Francisco Opera House.

MARRIAGES

Angela Dixon to George Steel, Poulton-Le-Fylde, Eng., June 29. Bride is daughter of Reginald Dixon, Blackpool Tower organist.

Jean Ruth to Paul Maxey, San Francisco, July 1. Bride's a legit actress; he's an actor who plays the mayor in tv's "The People's Choice."

Lotte Vorchheimer to Milton Rogers, New York, July 3. Bride is secretary to Paramount pub-ad v.p. Jerry Pickman.

Suzanne Scallon to Richard Howard, Las Vegas, June 29. He's KHJ mimeo supervisor.

LaVernie Meiers to Kenneth Conforti, Pittsburgh, July 6. He's the son of Tony Conforti, longtime owner of the old Nixon Cafe.

Gayle E. Greene to Gordon B. Smith, Provincetown, Mass., June 29. Both are former Carnegie Tech, Pittsburgh, drama students acting this summer at P-Town Playhouse on the Wharf.

BIRTHS

Mr. and Mrs. Paul Levitt, son, Culver City, Cal., June 19. Father is producer at Player's Ring, coast little theatre.

Mr. and Mrs. Herbert Margolis, daughter, Burbank, Cal., June 30. Father is a Columbia screenwriter.

Mr. and Mrs. Gordon Craddock, daugher, Bethpage, L. I., July 1. Father is assistant to the general sales manager for Rank Film Distributors.

Mr. and Mrs. Sandy Sheldon, daughter, New ork, June 23. Father is a tv director.

Mr. and Mrs. John Collum, son, Hollywood, July 4. Father is an actor.

Mr. and Mrs. Bruce Fults, son, Northridge, Cal., July 4. Mother, Maureen, is a script supervisor.

Mr. and Mrs. Alvin Guggenheim, son, Houston, recently. Father is manager of the Yale and Broadway Theatres in that city.

Mr. and Mrs. Rafael Baledon a son, Mexico City, June 16. Father is a film director. Mother is a former actress.

Mr. and Mrs. Jack Bohrer, son, Santa Monica, Cal., June 28. Father is production associate to producer-director Roger Corman.

Mr. and Mrs. Ronald Miller, daughter, Burbank, Cal., July 3. Father is a production assistant at Disney Studios; mother is Walt Disney's daughter Diane.

Mr. and Mrs. Roger Smith, daughter, Los Angeles, July 3. Father and mother, Victoria Shaw, are Columbia contract players.

Mr. and Mrs. Charles Wick, daughter, Santa Monica, Cal., July 2. Father is a vidpix producer.

Mr. and Mrs. Phil Brice, daughter, Hollywood, June 13. Father is a KABC-TV account exec.

Mr. and Mrs. Gene Corman, son, Santa Monica, Cal., July 2. Father is an MCA agent; mother is daughter of music publisher Buddy Morris.

Mr. and Mrs. Jefferson J. Pierson, son, July 5, Charlotte, N. C. Parents formerly in show biz; ditto grandfathers, Paul Huber and H. Wayne Pierson, and grandmothers, Lucille Huber and Lulu Dunn Pierson, have show business backgrounds.

Mr. and Mrs. Lou Weiss, son, New York, July 7. Father is an agent with William Morris.

Mr. and Mrs. Joe Derby, son, Glen Cove, L. I., July 7. Father is with publicity department of the Young & Rubicam ad agency.

Mr. and Mrs. Thomas Guinzburg, daughter, New York, July 6. Mother is actress Rita Gam; father is book publisher (Viking).

Mr. and Mrs. Fred Hebert, New York, July 2. Mother is dancer Eve Soltesz; father is production stage manager for "New Girl in Town."

Mr. and Mrs. Philip Barry Jr., daughter, New York, July 5. Mother is legit actress Patricia Barry; father is the producer of NBC-TV's "Alcoa Hour."

Anne Frank

Continued from page 2

the Goethe House in Frankfurt, where the famous writer lived. On the anniversary of her birth, the city of Frankfurt gave a plaque to the house.

Fischer Publishers also announced that next spring it is bringing out a book titled, "Anne Frank—Spur eines Kindes" (Anne Frank—the Imprint of a Child), a documentary written by Ernst Schnabel. Profits from the book, and from subsequent radio and tele adaptations, will be used to finance the studies of Israeli students in Europe.

The BUSIEST Gal in Town
HELEN O'CONNELL

VARIETY

HELEN O'CONNELL SHOW
Executive Producer: Dick Gabbe
Producer-Director: Greg Garrison
Writer: Bill Welch
Musical Director: Marion Evans
15 Mins.; Wed., Fri., 7:30 p.m.
NBC-TV, from N.Y.

If this summer series can maintain the breezy originality of the May 29 kickoff stanza, it's a winner. A musical session, show has a standout performer and personality in Helen O'Connell to handle the vocals and on the preem, showed enough imagination to make the viewing as easy as the listening.
Herm.

THE BILLBOARD

(Net)
Helen O'Connell Show

With a minimum of props, and a naked stage standing unashamed with all its technical devices showing, the "Helen O'Connell Show" provided a quarter-hour of fast-moving top-drawer entertainment. Of course when you start with a lovely gal who has talent-plus, you can't miss.

Miss O'Connell as emsee and star proved once again that you don't have to make with the big productions to turn out fast-moving, highly-entertaining musical fare.
Charlotte Summers.

THE HOLLYWOOD REPORTER

"The dimpled, diminutive Helen O'Connell was plumped into an honest backstage setting utilizing the simplest of props which she, for the most part, handled herself. The resulting informality made for no strain and pleasant viewing. In a formal, decollete gown, Helen's charm was emphasized ever more by her offbeat surroundings, giving her a sort of Alice in Wonderland quality. Helen never looked cuter, never sang better." —Hank Grant.

VARIETY DAILY

"HELEN O'CONNELL's new twice weekly show is a pleasant listenable quarter hour with the thrush skillfully handling her solo stint. It's a straight singing show with no folderol . . ."

BEN GROSS
New York Daily News

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Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 207 No. 7 NEW YORK, WEDNESDAY, JULY 17, 1957 PRICE 25 CENTS

HAYLOFTS' HYBRID HEADLINERS

Critics Disagree on B.O. Influence, Stress Truth, Freedom, Fairness

Accuracy, independence and fairness. Those seem to be the three prime objectives of a drama critic, according to the answers to VARIETY's annual poll of the New York first-string reviewers on their estimate of the Broadway season and of the theatre as a whole.

"To tell the truth as he understands it," is the way Brooks Atkinson, of the Times, sums up a critic's function. As to the desirability of being "right," or "tough" or "charitable," he says, "I have not objections to kindness when it is not at the expense of truth."

The Times aisle-sitter doesn't specifically reply whether the critics can help the theatre and, if so how. "They can't help it by lying," is his only comment. On the question of the boxoffice effect of criticism, specifically as to whether any serious plays have in recent seasons have survived adverse notices, he counters, "Can you name any serious plays that have been saved by good reviews? I'm sure reviews have some influence, but I'm equally sure that no one knows what it is."

Ought to Guide

Richard Cooke, of the Wall Street Journal, reasons that "a critic should try to tell his reader whether the play is worth seeing, not ride his own hobby horse." He thinks critics can help the theatre "by being good critics."

Tom Dash, of Women's Wear Daily, disagrees as to the impact of reviews on boxoffice. "Hardly a play that opened on a Monday or Tuesday night to unanimous

(Continued on page 54)

'Agents Priced Their Acts and Hotel Pierre's Policy Out of Business'

Blaming agents and the seminames who formerly made the Hotel Pierre's Cotillion Room an important Gotham showcase for "pricing themselves and the room's original talent policy out of business," it is going into a "super-Chez Vito" policy. Meaning 25 fiddles and two or three medium-priced ($300-$400) strolling singers for the al fresco musicomedy, light opera and operatic excerpts. In actuality this is the Monseigneur-Casanova-Shehe-razade-Dinerzade (Paris) policy, with beaucoup romantic fiddlers to alternate with the dining-dancing.

Stanley Melba, artistic director of the Hotel Pierre, would retain his No. 1 dance band, with Joseph Sudy probably continuing to helm it, but the continuous dansapation policy with Alan Logan's waltz-Latino band would be eliminated. And, in theory that 25 violinists would come to around $2,500, as against the $3,000-$4,000 names, which sometimes have not panned out boxoffice-wise, it is figured that

(Continued on page 52)

RCA to Market No-Thread 'Instant' Tape Package

RCA Victor is set to spring a new simplified tape-recorded programming, which will eliminate threading and rethreading of the tapes. New device is the cartridge principle of foolproof, anybody-can-do-it taped programs, slipped onto the machine and presto it plays.

Furthermore, the packaged tapes are also so calibrated that the listener can find which movement of what symphony at which point in the tape can be selected and quickly performed.

Aluminum & Glass Tested for Scenery

Lenox, Mass., July 16.

Inauguration Monday (15) by the Opera Dept. of the Berkshire Music Center at Tanglewood, Lenox, Mass., of a workshop for stage directors, designers and conductors is designed not only to foster leadership training, but also to develop an entirely new kind of lightweight scenery which will "revolutionize opera and the whole theatrical world."

Director Boris Goldovsky has cooperation of Alcoa and Owens-Corning, whose aluminum and fiberglass products will be extensively used in the experiments. Fabricated from light metals, plastics, dacron and other new industrial products, the scenery will be easily transported, quickly assembled and dismantled, imperyious to weather.

PLAY POETS, PUGS, PIPERS, PEELERS

By JESSE GROSS

Summer stock has become a show business melting pot. The perennial strawhat stampede of name talent from all entertainment media is running the gamut this year from poets to pugilists and from bistro singers to burlesque strippers.

Sandwiched in between these specialty performers is the usual flock of actor refugees from Broadway legit, pictures and television. In most cases they're touring the summer theatre circuit in packages, which are continuing to dominate the production schedules of several major barns.

In effect, the package boom is reducing the number of do-it-yourself strawhat producers. The barn operator using ready-made offerings is actually functioning as a theatre manager who books shows rather than mounts them.

This, however, applies only to the larger spots that can afford the star packages and are buying them. The bulk of the professional barns still put on their own productions with a resident company and sometimes a guest star.

As usual, the conglomoration of talent hitting the rustic trail adds up to a casting field day for the package producers and barn impresarios. That's probably best illustrated by the femmes lined up for at least five different productions of "Will Success Spoil Rock Hunter."

Those applying their dimensions to the role originated on Broadway by Jayne Mansfield include film actress Marilyn Maxwell, film-television actress Marie Wilson, tv actress Roxanne, pop songstress Eileen Barton, who's principally a recording artist and nitery per-

(Continued on page 63)

New Inflationary Spiral Due for TV As Battle for Guest Stars Looms

By JACK HELLMAN

Hollywood, July 16.

A price war that will rock the financial structure of television and skyrocket budgets out of all proportion to past spending is rumbling ominously in the talent marts as battle lines are being drawn for next season's donnybrook in the rat(e) race. The guest will be king and around him revolves the fight for his favor at prices that will send "ceilings" crashing down on the heads of those who will attempt to hold the line against inflated fees for guestars.

Upwards of 50 network shows, now that ABC will be in the thick of it, are booking talent well ahead to skim the cream in the fiercest battle for occasional star appearances of any previous season. The webs and packagers have established pay ceilings which they insist must hold if the medium is to survive the reckless spending. Talent agents are just as positive that imposition of ceilings is just wishful thinking, what with the demand far exceeding the supply (some agents claim there aren't more than two dozen "hot" guestars) and the bidding to get out of all reasonable hand.

40G Sinatra Shot Still Tops

While prices will soar to record heights it is not believed that Frank Sinatra's $40,000 guest fee last season with Dinah Shore will be approximated. Dinah's top next season will be $12,500, with $7,500 for secondary guests and $5,000 for third-raters. Said NBC's talent head in Hollywood, Hal Kemp,

(Continued on page 54)

ABC Wooing Truman For TV Network Show

ABC-TV several days ago pitched a regular nighttime network show at Harry S. Truman. There was reportedly a choice of formats involved.

So far, no word has come from Independence, Mo., Truman's residence.

Plenty Legion 'B's For Top Pix Crop

Though the National Catholic Legion of Decency last year found fewer objectionable films, a large majority of Hollwood's big important releases still find themselves tagged with a "B" (Objectionable in Part for All) rating.

What balance out the picture are, to a large extent, the smaller films in which the emphasis is more on action than sex. With the exception of "Baby Doll" there hasn't been a Legion-condemned film for considerable time.

The preponderance of "B" ratings among the important, big-budget releases raises the question of the real impact of the "B" classification on theatres and the general audience. General impression is that they have little meaning outside a comparatively small Catholic group that takes the Legion ratings so seriously and is strictly guided by them.

Company executives discussing the Legion ratings on films with controversial or "daring" themes

(Continued on page 55)

Camp Shows' Honorable Discharge

By JOE COHEN

After 16 years, Camp Shows has been given its separation paper by the Dept. of Defense. The show biz branch which serviced the Armed Forces through two wars will be disbanded on Nov. 2 when the final unit returns to the U.S., and will be liquidated as of Dec. 31 of this year.

The step was taken as a result of a decision by its parent organization, United Service Organizations, to withdraw funds from its live entertainment arm. It was originally believed that when this was done, Camp Shows would break away from USO, raise its own funds and continue to service troops on its own. Thinking at the Pentagon was in favor of USO continuing its identity and performing the same function. However, after kicking it around in Washington, the brass decided to go along with USO.

CS Refuses Bid

Earlier in the year, USO told Camp Shows that it would want the organization to remain as a cadre to process volunteer shows only, and money already allocated to CS would go to build more USO units. Camp Shows refused to go along on that basis, especially since the Dept. of Defense stated that it would require entertainment units in the Pacific, Far East, North Africa and European Theatres requiring a budget of $1,250,000. With the USO refusing to budge from its original position, the board voted to disband unless it could proceed in accordance with Armed Services requirements.

Hereafter, all entertainment reaching the Armed Forces, no matter where located, will come from the military's own special service branches and volunteer units which will serve sans pay.

Camp Shows involved the entire entertainment industry. Agencies served as advisors and union reps were numbered among its backers. Camp Shows derived its funds from USO, which, in turn, was supported by Community Chest campaigns. Camp Shows was prepared to campaign for coin on its own and would have set up its own fund-raising organization which would involve the entire show biz world, when the Pentagon decided against the plan, despite the glowing recommendations from many in the field as to the value of Camp Shows, both in peace and in war.

CS was started pre-Pearl Harbor as The Friends of the Soldiers,

(Continued on page 52)

Barbara Hall Finds 64G Prowess Springboard To Television Drama Career

For a young actress looking to break into television, there seems no better way than to become a contestant on a television quiz show. At, least, that's what Barbara Hall, currently a "$64,000 Question" winner, has discovered.

As a result of her appearances on the show, as an expert on Shakespeare, she's been booked for her drama bow Sunday (21) on the Ed Sullivan show (she'll do a scene from "Cavalcade"), is set for "U.S. Steel Hour" July 31, and will appear on "The Last Word" on Aug. 4, in the latter spot as a panelist. She was on $64,000 Question" again last night (Tues.) in an effort to double her 64G stake.

Miss Hall was in summer stock a couple of years ago when she was discovered by agent Grace Lyons. Acting roles were few and far between, so Miss Hall worked parttime as a restaurant hostess, then got a job in the line at the Copacabana. From there she

(Continued on page 3)

Sept. 23 Champ Fight to 93 Cities; Special Trade Attention Because Of Pending Home-Toll Disputes

Decision of the International Boxing Club to close-circuit theatre televise the Ray Robinson-Carmen Basilio middleweight championship bout takes on added significance in light of the current controversy relating to home-toll television. This type of boxoffice tv is actually the only experience with a wired form of pay television.

The telecast, originating from the Yankee Stadium, N.Y. on Sept. 23, will be handled by Nate Halpern's Theatre Network Television, which has operated all of the IBC's closed-tv bouts. Although there have been 15 previous fights seen on a theatre network system, the upcoming sports attraction, it's believed, will be eyed carefully by government observers and pro and anti toll-tv advocates. Since this method of transmission is via telephone wires direct to theatres, no approval from the Federal Communications Commission has been necessary. Several years ago theatre interests, which had honed that theatre tv would develop into an important income source, sought separate tv air channels facilities from the Government, but were turned down on the ground that the present facilities of the American Telephone & Telegraph Co. were adequate.

The Robinson-Basilio bout will be

(Continued on page 54)

Greeks Shoot Bankroll For Callas Concerts And U.S. Legit Performance

By IRENE VELISSARIUN

Athen, July 16.

Following the path of many another European country in enticing tourists via the come-on of entertainment, Greece's Drama and Music Festivals, both, wax more prestigeful. Due here is a band of American actors who will take the leads in "Prometheus Bound." Players are aboard the Greek vessel "Queen Fredericka" of the Home Lines, their passage deadheaded as part of the cooperation between the Greek Government here, its Embassy in Washington and the U. S. State Dept. operating through its talent-placement adjunct, American National Theatre & Academy.

"Prometheus" was actually promoted by American producer James Elliott, who some years back was Broadway's "boy producer." He is now in Athens but his production will be subject to the artistic supervision of Clarence Derwent, former president of Actors Equity Assn. in N. Y. and a classically-trained actor out of England's repertory.

American party which includes Blanche Yurka will travel to Greece for a single performance,

(Continued on page 54)

John Gilbert's Son In Wildwood Show

Wildwood, N. J., July 16.

A heaping dish of nostalgia is being served up to patrons of Lou Booth's Chateau Monterey this summer. One of the stars of an original musical comedy production, "Hit the Jackpot," is John L. Gilbert, son of the late silent film star.

Gilbert is a comedian and singer.

Lou Costello to Stay In Show Biz as Team of A&C Calls It Quits

Hollywood, July 16.

One of the major show biz partnerships, Bud Abbott & Lou Costello, is now officially over. What had been a few dates as a single for Costello, while his partner was taking it easy, was really the forerunner of a permanent schism. Abbott, now past 60, will take it easy and devote himself to his stable of horses, while Costello, about 10 years his junior, will still be around the entertainment circuits.

The parting was amicable, there being no arguments of late to precipitate the parting. There was a period, just after the war, when both were feuding even as the pair were doing a tour of arenas and vaude houses for benefit of the Lou Costello Jr. Foundation, founded in memory of his late son. The pair held press-conferences at which

(Continued on page 52)

GERSHWIN SONG SALES RULED A CAPITAL GAIN

Washington, July 16.

The sale of several Gershwin song properties to motion pictures is rated as a sale of property, subject to capital gains tax, not as ordinary income, the U. S. Court of Claims has ruled.

The suit, on appeal from the Internal Revenue Service, was taken to the Federal court by Ira Gershwin and the other executors of his mother's estate.

In 1945, Mrs. Gershwin sold film rights to her share of several unpublished George & Ira Gershwin songs for $150,000. She had inherited the interest of her son, the late George Gershwin. Government officials taxed this as ordinary income which was paid on that basis.

The Gershwin executors sued to recover $36,666 of the taxes. The Court of Claims did not specify the amount to be recovered, leaving this for later determination.

7/17

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FREEDLEY TO LONDON

N.Y. Theatre Curator Now In Royal Society

George Freedley, newly elected fellow of the Royal Society of Arts of London, flew to London this week-end to attend as a delegate the second International Conference on Theatre History and to report on progress on the World Theatre Microfilm Project.

The meeting is the first full-scale session of the newly founded International Federation for Theatre Research which grew out of the first conference held in London in 1955.

Freedley's post as Curator of the Theatre Collection of the N.Y. Public Library long ago exposed him to the inevitability of microfilm for the preservation of memoribilia and also as a practical means for preserving books, periodicals, manuscripts and the like which are frequently researched. Among the most referred to publications, in the main branch of the N.Y. Public Library at 5th Ave. and 42nd St., which houses the Theatre Collection, are the bound files of VARIETY. These have been long since microfilmed, and several volumes of the same years are frequently in constant reference use, hence Freedley's decision for microfilming multiple copies of the back files. Researchers seem to lean heaviest on VARIETY for data concerning the 1920s, when vaudeville was in its twilight stage and the picture business boomed, capped by the advent of sound-films.

London Hipp To Become a Cafe

London, July 16.

London Hippodrome, currently housing a vaudeville season, is due to be remodelled at the cost of over $400,000, and will reopen as a super nitery. It will continue as a Val Parnell operation.

As far as can be anticipated, it will be redeveloped on lines similar to the pre-war London Casino, which staged elaborate entertainments in a theatre atmosphere, with extensive dance space.

Approval for the rebuilding was given last week by the Westminster Licensing Justices, who were told there would be two shows nightly, each running for about one-and-a-half hours. The gallery, circle and the present stage were to be removed and another ceiling was to be built below the level of the present one. The conversion involved the building of a new stage and a dance floor, which would be surrounded by dining tables.

The current vaude bill at the Hippodrome, headlined by Lonnie Donegan and Alma Cogan, will be replaced next Monday (22) when Shirley Bassey tops the bill.

SINATRA OFF THE HOOK IN NEVADA ON TAXES

Las Vegas, July 16.

A $109,997 income tax lien which has tied up the Nevada holdings of Frank Sinatra for the past four years was lifted last week in the Clark County Recorder's office by direction of an eastern revenue agent.

The lien, when filed, stated that Sinatra owed taxes for 1946, 1947, 1948 and 1951, and tied up his local holdings—the most valuable of which has been 2% of the Sands Hotel. Sinatra is now free to dispose of any Nevada property.

DELAY ON KITT BIOPIC

Actress Not Free To Appear In Own Life Story

Hollywood, July 16.

Eartha Kitt's "Thursday's Child" biopic has been postponed until next spring because of the pressure of other commitments. Film had been slated for fall lensing by Lloyd Young and Associates with interiors to be lensed in London and exteriors on-location in North Carolina, New York and Paris.

Miss Kitt is set for a season of strawhat stints to be followed by the W. C. Handy biopic and saloon dates thereafter and will not be available for "Child" for some time.

Good at Dishing It Out?

Television is taking quite a ribbing from Hollywood.

Several pictures in recent months have been poking fun at the rival medium, using it almost as a "prop" for comedy scenes. Very rarely is tv given a straight pitch as an important medium of communications.

TV industry apparently isn't bothered by the potshots taken at it in the films. That's in sharp contrast to the much greater sensitivity shown by motion picture execs in earlier days, when tv shows lampooned the movies.

One notable instance involved a Martin & Lewis show in which Jerry Lewis had a crack about empty theatres. This cued an incensed letter of protest to the network from Arthur L. Mayer, then operating head of COMPO.

Two theatrical releases giving tv a rough going-over include "Face in the Crowd" and the upcoming "Affair to Remember." Elia Kazan, directing "Face," took off on tv generally and tv commercials particularly. In "Affair," Robert Q. Lewis has a bit as a none-too-bright tv announcer interviewing Cary Grant. Paramount's "Loving You" also has a lengthy tv sequence that's not kind to the medium, though it doesn't lampoon it as does, for instance, "Face in the Crowd."

In many other films, tv shows and advertising people concerned with creating them come in for brief attention. It's rarely favorable.

Germany's Hot Summer Legit Biz In Castles, Cloisters & Courtyards

By HAZEL GUILD

Frankfurt, July 16.

With very little air conditioning indoors, with most of the city legit theatres having closed their doors for the hot months, with film receipts down as the thermometer soars, still the stage is flourishing in Germany, and for an excellent reason.

Every summer, German theatre goes to the outdoors, and the ancient castles, city courtyards, ruins of famed houses, sights that the tourists are too warm to enjoy in the daytime, are turned into outdoor theaters at night —and the playgoer can choose a castle courtyard or a meadow in the woods for his theater seat.

Most large German cities run the summer theatre just for weekend eves, although in some hardy communities the plays are done nightly until the end of September, with a usual start in July.

Several hundred temporary campchairs are set up, and it's usually theater-in-the-square instead of theater-in-the-round, with the audience on three sides facing a regular rectangular stage of wood or just plain earth, and with perhaps a simple painted backdrop, or just a natural wall of trees and bushes.

Performances generally begin at 9, to make sure of darkness. U.S. servicemen stationed in Germany and foreign tourists dot the audience, and if the box office take is unequal to paying for actors and costumes, the city usually underwrites the performances.

Top roles are generally performed by well known German stage and screen actors, the most popular being recruited from the standout theaters in Duesseldorf, Berlin, Munich and Hamburg as summer guests. These legiters settle for a small salary in return for summer employment, an outside

(Continued on page 54)

Protestant Defends Priest-Panned 'Tattoo'

Hartford, July 16.

In a sermon to his congregation Sunday (14), the minister of the First Congregational Church in Litchfield, in upstate Connecticut, strongly defended "Rose Tattoo." Play had been cited by a Catholic pastor there as a reason for the faithful to shun the Litchfield Summer Theatre.

While defending "Tattoo," Rev. Donald W. Morgan took a hefty swipe at the film "10 Commandments" for making people less prepared for genuine religious experience. The film, he said, "for sheer sex and sensuality" beats "Tattoo" by a mile. Latter "leaves something for the imagination. DeMille spectacle leaves nothing."

As to the Tennessee Williams play, "If Protestant leaders remain silent, the impression wrongly created is that all Christians are agreed that this play is morally and spiritually dangerous." The clergyman dissented from the recent stand of Father Lawrence E. Skelly.

Saudi Arabia's TV Station for Workers, NBC's Program Assist

As something new in international personnel relations, the Arabian-American Oil Co. (Aramco) is setting up a fullscale television station for its 25,000 Arab employees stationed at Dhahran on the Persian Gulf in Saudi Arabia and has retained NBC's international division, in a management-programming capacity to help run the station.

NBC international has already

(Continued on page 63)

VARIETY

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FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5448
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume-207 (120) Number 7

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

BUNCH BIGGIES, B.O. BACKFIRES

'Look, I'm a Valentine!'

Chicago man bedecked himself with $28 worth of stamps and walked into the Post Office with blocked letters sewn on his shirt identifying himself as a mailing piece to be sent to Sophia Loren.

The mail clerk was befuddled, but then came the manager, who recognized the gimmick, and instructed, "Call the cops."

The pressagent, who had been waiting in the wings, whisked the stooge off to safety.

Up Abe Schneider at Columbia, Rube Jackter as Gen. Sales Mgr.

Major realignment of Columbia execs has been set by president and studio chief Harry Cohn in the wake of the death nearly a year ago of his brother, Col co-founder and exec v.p. Jack Cohn.

Abe Schneider, whose appointment as 1st v.p.-treasurer was ratified by stockholders last November, is now the top fiscal officer.

Abe Montague, v.p. and general sales manager, now takes the post of v.p. in charge of distribution. This means Montague will have a stronger voice in administrative matters, in addition to running the distribution organization.

Major appointment is that of Rube Jackter to the post of general sales manager, in which capacity Montague has functioned the past 25 years.

Other promotions also are due to take place concurrent with the new upper-echelon assignments.

It was specifically stated that Schneider is taking over the duties of Jack Cohn, which in effect makes him No. One man in New York, while Montague will give increased time to policy and management.

Leo Jaffe, v.p., has been given title and duties of treasurer, Louis J. Barbano, v.p., adds the duties of chairman of the finance committee of the international department to his present position as financial adviser to the Col parent.

Paul N. Lazarus Jr., v.p., has been given supervision over all publicity activities of the entire worldwide organization.

Mull How Nasty A Nazi Brando Is In 'The Young Lions'

Paris, July 16.

"The Young Lions," intended for 20th-Fox, will have some six weeks of location in and around Paris, another week in Germany and then wind-up in Hollywood. Edward Dymtryk is directing from Irwin Shaw novel as screenplayed by Edward Anhalt. Players are Marlon Brando, Montgomery Clift and Dean Martin.

Tale concerns the pre-war life of a young Nazi, played by Brando, an American Jewish boy, Clift, and a skirtchasing singer, Martin, and the mingling of their destinies during the war.

Nazi character has been changed somewhat. In the book, he became a Nazi out of ideology, remained one and grew bitter and cruel along with the real ones. In the film he is more of an idealist who is disillusioned by the Nazi horrors and is inadvertently killed at the end.

Two endings are being discussed. One having the Nazi completely sickened by his first look at a concentration camp, going off into the woods where he runs into the two Americans. His first impulse is to shoot but he has had enough of killing and fires into the air and is killed by their reflex action. Other ending would have Brando trying to surrender only to be killed by a triggerhappy, ruthless American type, a counterpart of a Nazi type in the film who had done the same thing with other allied soldiers.

Pic looks to be a three hour affair and is in black and white and CinemaScope.

HUCKSTERS VS. HEALTH; FILM HITS NICOTINE

Hollywood, July 16.

Cigaret controversy will be the subject of the fourth film producer-director Andrew Stone will make at Metro.

Stone is a strong believer that nicotine is harmful to humans. He's prepping a fiction yarn on a scientist's battles with tobacco firms and ad agencies as a result of his anti-nicotine research findings. It will mark the first time that the raging controversy, which has occupied an increasing amount of public attention in recent years, has been the subject of a film.

Stone currently is prepping "Cry Terror" at Metro and is slated to do "Guided Missile" and "Infamy at Sea."

British Academy's Delayed Awards

London, July 16.

British Film Academy Awards (for 1956) were presented Thursday (11) at the Odeon in Leicester Square, having been postponed three months because of the gas rationing due to the Egyptian situation. Ceremonies preceded premiere unreeling of Rank's new "Miracle In Soho" starring John Gregson and Belinda Lee.

Awards were as follows:

Best Picture, Any Source: "Gervaise" (French).

Best British Picture: "Reach for the Sky."

United Nations Citation: "Race for Life" (French).

Best Documentary. "On The Bowery."

Special Award: "The Red Balloon."

Best Animated Film: "Gerald McBoing Boing On Planet Moo."

Best British Screenplay: Nigel Balchin's "The Man That Never Was."

Best British Actor: Peter Finch, "A Town Like Alice."

Best British Actress: Virginia McKenna, same film.

Best Foreign Actor: Francois Perier, "Gervaise."

Best Foreign Actress: Anna Magnani, "The Rose Tattoo" (Par).

Most Promising Newcomer: Eli Wallach, "Baby Doll" (WB).

ZANUCK C'SCOPE 55ER TO BE 'DELUXE TOUR'

The 20th-Fox brass and producer Darryl F. Zanuck last week had their first look at a theatre showing of CinemaScope 55, projected from "The King and I" in C'Scope 55.

Several CinemaScope 55 pictures have been made, but they were always reduced to normal 35m CinemaScope and projected that way.

Now, 20th will make Frederic Wakeman's "Deluxe Tour" in the widegauge method, with Zanuck producing. It'll be shown in selected houses via a widegauge print. Result, if not necessarily a larger picture, at least will be a sharper one. It's claimed further that the process provides greater audience participation.

Zanuck expects to put "Deluxe Tour" into production immediately, using locations throughout the world.

1957 MAY TEACH BIZ NEW LESSONS

How goes the summer boxoffice battle? First reaction in Manhattan film sales headquarters amounts to this: 1957 may be teaching some new lessons. Producer experience may, for once, be coinciding with exhibitor warnings against "bunching" of product.

Picture business may have too much of a good thing at the public and as a result productions which ordinarily would click—judged by the conventional standards—are faltering. Specifically, at this usual better-business turning point on the calendar for Hollywood, the various producer-distributors, hoping to reel in the big money, sent to market so many top releases that the public just couldn't support them all. The competitive sweepstakes became so keen that only the best are cleaning up. The moderately good "A" entry, as distinguished from the "B" and the "nervous 'A'" is finding that the traditional easy picking of mid summer vanished this year.

Opinion Divided

New York homeoffice execs varied in their size-ups of business conditions at the moment in accordance with the boxoffice experience of pictures each was handling. Those with product that has been missing out since July 4th say, in effect, "we must adjust our thinking, all pictures are off, the seasonal upswing is nothing more than a myth."

But Independence Day is still the time the public begins to liberate its money for Hollywood's wares, according to those fortunate enough to have benefitted from the liberalization.

Between these two extremes are the majority—those who frankly concede (however, privately) that the "good" picture suffers when it's vying with the "blockbuster" for the ticket-buyer's dollar.

Too Much of a Muchness

This, of course, brings up the inevitable question mark about the unlikely situation wherein there are too many "good" pictures. The answer, according to some film men, is that the big-money downtown areas are supported to large extent by tourists—the city dwellers go to the country and the coun-

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Todd Jr. Sees Recoup of Costs From U. S. Roadshows of '80 Days'; 45 by Sept. 1, 65 Units Ultimately

Mike Todd will more than recoup his investment in "Around the World in 80 Days" from the film's American roadshow engagements alone, according to Mike Todd Jr., general manager of Michael Todd Inc.

Picture is generally thought to have cost around $6,000,000. Adding in prints, advertising, distribution and other expenses, that would mean a break-even point of around $9,000,000 to $10,000,000. Todd said he expected 45 roadshows running by the end of August, with the eventual total hitting "no more than 65."

Todd noted that exhibitors were being given the choice of running the Todd-AO version, or a printdown version of "80 Days." Former is of course more expensive to play since it requires the installation of new equipment.

Todd emphasized the impressive staying power of "80 Days" in most situations. Many houses are playing to capacity. Others are actually grossing over and above their first weeks' take. It's playing to advanced admissions everywhere. "No one in this country will see '80 Days' for less than $2 a head for a long time. We are making this an event. I think people actually would rather pay more, and get good entertainment and good service."

There won't be a single "80 Days" engagement in the Todd-AO process abroad. One was originally planned for London, but the deal for Todd to acquire the Palace Theatre fell through. Current showing is a 35m printdown. Installation of the wide-gauge equipment elsewhere on the Continent wouldn't be economical.

One of the best "80 Days" engagements is at the Coronet, San Francisco, where the 27th week was the highest non-holiday week chalked up by the picture. Only other week to beat it was at New Year's. At the Blue Mouse, Seattle, the b.o. hasn't varied more than 10% since the picture opened. At the Uptown, Washington nabe the 13th week (over July 4) was $23,-

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ROGER LEWIS ASKS OUT OF MPPA AD-PUB JOB

Roger Lewis notified his confreres at the Motion Picture Assn. of America this week that he wants to resign as chairman of the MPAA's ad-pub committee. Term of office was supposed to have been six months, he has served nine, and now feels that the job interferes with his work as ad-pub director of United Artists.

Lewis also pointed out that the industry's business-building program is now ready to roll, with all the organizational work gotten out of the way and his successor in the MPAA post will thus be free of this burden. Exec put in many man-hours on this project. Another factor behind his desire to bow out is that the job of MPAA ad-pub coordinator is now filled; Oscar A. Doob was appointed to it last week.

In directing the affairs of the MPAA ad-pub unit Lewis ran into trouble spots. Coast publicity execs often didn't see eye to eye with the easterners and Lewis was the focal point of their hostility.

Weltner 4th Veep Of Par's Parent

Paramount board of directors at a New York meeting Friday (12) elected George Weltner vicepresident of the parent company. Functioning as global sales manager, exec is president of the Par Film Distributing and Par International subsidiaries.

Weltner, who has been with the outfit 35 years, is the fourth v.p. of the parent organization. Others are Paul Raibourn, head of economic planning and television activities; Louis Phillips, general counsel, and Y. Frank Freeman, studio head.

National Boxoffice Survey

Biz Spotty; '80 Days' No. 1, 'Prince' 2d, 'Wonders' 3d, 'Sun' 4th, 'Bernardine' 5th

Post Independence Day holiday business is spotty this week in key cities covered by VARIETY. A plethora of holdovers tended to hold down grosses while rain and heat in some localities militated against wicket activity.

Winner of the money sweepstakes this frame and still champ is "Around World in 80 Days" (UA). The Mike Todd production, with heavy playdates, is making an impressive b.o. showing. Trailing in second place is "Prince and Showgirl" (WB), same as last week.

"Seven Wonders of World" (Cinerama), fourth last round, moves up to third as holiday tourists made this widescreen spectacle a "must see." "Island in Sun" (20th), now in extensive holdover bookings, dropped a notch to fourth.

"Bernardine" (20th), still mopping up among the bobbysoxers, is fifth followed by "Sweet Smell of Success" (UA). Longrunning "10 Commandments" is seventh, same as last week. "Fire Down Below" (Col) and "Delicate Delinquent" (Par) round out the Top Nine.

Runners-up are "Beau James" (Par), "Love in the Afternoon" (AA) and "Man on Fire" (M-G). "Love," the Gary Cooper-Audrey Hepburn starrer, was disappointing in some of its initial dates but last week it demonstrated better pulling power in a number of situations.

"Pride and the Passion" (UA), not yet in general release, is revealing potential longrun b.o. stamina in holdover dates in N.Y., L.A. and Chicago. "Bambi" (BV), a Disney reissue, augurs tremendous biz by dint of sock grosses in three keys. Hot in Chicago, it's great in Philly and big in Denver.

Due to be heard from are "Band of Angels" (WB) and "Rising of the Moon" (WB). Former is solid in N.Y. while "Moon" is boffo in same town. "Silk Stockings" (M-G), brisk in Washington, is shapely in Chicago.

"Seventh Sin" (M-G) is bad in Toronto. "Curse of Frankenstein" (WB), bright in Boston, is fancy in Buffalo. "Monte Carlo Story" (UA), okay in Boston, is thin in L.A.

Barbara Hall

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switched to the "Ziegfeld Follies" legiter.

When a Sunday feature in one of the New York papers played up the angle that "chorines aren't so dumb" and gave them a test to prove it, the high-scoring Miss Hall came to the attention of Entertainment Productions Inc. (EPI), the "Question" packagers. She appeared on the show, and Life mag decided to do an upcoming cover on her. Since then, Miss Lyons has been hard put to keep up with the bookings.

Robert Moscow Raps 'Holdback' In May & June

Robert Moscow, Atlanta and Chattanooga circuit operator who was visiting Gotham the past week, stated he can't figure the "industry statisticians who purposely hold back on good pictures in May and June and encourage the public to seek entertainment other than the film theatres."

The situation was particularly severe this year, said the exhibitor. He reported that in the two month span his Rialto Theatre, Atlanta first-run, grossed only $3,000 weekly, whereas the average is $8,000. On the eight-week basis, the loss caused by the holdback of boxoffice product amounted to $40,-000.

Then came the long July 4th weekend and theatremen were faced with a spate of top releases from all companies. His booking calendar became so crowded that he's been forced to bypass an important entry, "Pride and the Passion," Moscow related.

Wisdom behind releasing schedules was questioned by the man from Dixie. That the pre-July 4th period can be comercially important was proved conclusively by Paramount's "Gunfight at O. K. Corral" and 20th-Fox's "Island in the Sun." Playing mostly against second-rate product, these two productions did top-notch business, according to Moscow.

INDIE PRODUCERS, COLORFUL BUNCH BUT TENSE, VEXING & FLEXING AT CRITICS

By ROBERT J. LANDRY

A new scenario is in the writing for one more attempted "industry" vendetta against film critics, as disclosed in another story, this page. Thoughtful Manhattan observers immediately evaluated this as "emotionally due." It's been a year and a half since the last big eruption against reviewers and meanwhile, and especially recently, a number of important releases have bumped into cool critiques.

In the present tension-temper of the motion picture industry the philosophy of expectation argues that producers and distributors must periodically blow their tops and, logical thereto, seek "punitive" satisfaction against the critics. Marked increase in the number of independent producers alone testifies the personal affront psychology in Manhattan. Nowadays it's pointed out that failure of reviewers to "enthuse" is almost as offensive to some producers as an actual pan. There main objective, of course, is profit but they also crave artistic prestige, a part of the promissory note of future shooting money.

Too much in investment and in hope rides on costly release for the anxious sire to greet criticism with Voltaire-like dispassion, " I loathe what you write but will defend to the death your right to write it." The typical emotional reaction is more apt to be, "who qualified him as a judge?"

Have You Heard Exhibs?

One comment that puts the rage against the reviewers into perspective is this: "Nothing the critics said about some of the releases in May and June was one-quarter as rabid as circuit and exhibitor cracks." The point apparently is that theatremen don't write under by-lines.

Granting that indie producers color, and to some degree dominate, the current situation, it is remarked in Manhattan that the changed status of many individuals in the past few years introduces new, painful experiences along with the increase of fortune. Various stars with either full rank as producers or with profit participation go on the road and meet critics, columnists, aircasters. Where local reviews are disappointing the significance is brought home in a way that would not be true to a star with no tax axe to grind who stayed in his Hollywood villa.

Significantly one star-producer, Burt Lancaster, recently took strong umbrage at a woman interviewer in Washington who failed to fancy his "Sweet Smell of Success" while a participator, Jerry Lewis, touring for "Delicate Delinquent" got ensnarled with "opinion makers" up in Toronto. Without presuming to draw any moral but simply making the point of actors wearing the cap of business men, tiese two instances are not precedental.

Pulverized Preminger

The producer-director who really "got the works" recently was Otto Preminger. He was roundly drubbed for his decisions in scripting and casting "St. Joan." Indeed it is seldom that any film showman of such standing is singled out for such pin-pointed-to-the-chief attacks. The blame was directly

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Dick Einfeld, Producer

Hollywood, July 16.

Richard Einfeld, son of 20th-Fox pub-ad veepee Charles Einfeld, makes his debut as a producer on "Ghost Divers" to be made under the Regal Films banner for 20th release.

Einfeld penned the original screenplay with Merril G. White, who will direct the film, which goes before the cameras Aug. 12.

Paris No Rapture For U.S. Films, Per Hope & Oswald

Paris, July 16.

Though many Yank producers and directors, who have already made films in France, have been emphatic in praise of French filmmaking facilities, Bob Hope, producer of the recently completed "Paris Holiday" (UA), and director Gerd Oswald, do not go along with this attitude.

They feel that Paris technicians do not stack up to their U.S. counterparts, overtime here is costly and difficult, and work is generally slower and somewhat less efficient. Films usually come in for about as much as, and sometimes more than, it would have cost in Hollywood.

Of course the local color is always a good reason for shooting here, if the story calls for it, according to Hope and Oswald, but they wonder if it is really worth it. Trouble with co-star Fernandel led to various script changes throughout the shooting and then his scenes had to be speeded up so as to free him for his other commitments.

The Parisian weather was also against them, but in spite of these squawks Hope and Oswald feel they could not have made it anywhere else. Pic may be over two and a half hours long and Hope is thinking of roadshowing it, to make it the first comedy of this kind to get upped priced bookings. This is still in the talk stage.

W. A. Struss has purchased the Ono Drive In at Columbus, Tex., from Lester Miller and has renamed it the Ranch Drive In. Struss is also owner of the Orphic and Oaks theatres there.

Europe to N. Y.

Jean Baird
Wolfe Cohen
Edward Dmytryk
Irving Gitlin
Sidney Kaufman
Gladys Kendall
Joseph Kesselring
Howard Lindsay
Myrna Loy
Dorothy Stickney
Blanche Thebom
Bob Ullman
Thornton Wilder
Bernie Wilens

N. Y. to Europe

Caroline Burke
Peter Cusick
Drummond Drury
Jacquline Francois
George Freedley
Barry Gray
Irving R. Levine
Sylvan Taplinger
William L. Snyder
Peter Witt

N. Y. to L. A.

Leonard H. Goldenson
Ben Griefer
Eunice Healey
Stubby Kaye
Gene Kelly
Paul N. Lazarus Jr.
Jerry Lynn
Tina Louise
Marty Ritt
Hubbell Robinson Jr.
Jerry Wald

L. A. to N. Y.

Fred Astaire
Bob Blake
Eddie Bracken
Morton Da Costa
Thayer David
Joanne Gilbert
Sir Cedric Hardwicke
Ernie Kovacs
Claire Leonard
Irving H. Levin
Lou Lilly
Rouben Momoulian
Harry L. Mandell
Nicola Michaels
George Nader
Lee Savin
Charles Schneer
Jan Sterling
Dean Stockwell
Richard Widmark

The Venetian 'Value'

Mystery ended: MPEA's official entry at Venice Film Festival will be "Something of Value." (Metro). Venice also will invite 20th-Fox's "Hatful of Rain."

Columbia will be repped via its British picture, "Esther Costello," produced by Romulus Films.

Inside Stuff—Pictures

A hassle between film star Burt Lancaster and femmecaster Patty Cavin became town talk in Washington recently. Since neither side pursued the issue further, incident was limited to brief mentions in local columns and some behind-the-scenes palaver as to the proprieties involved. Flare-up came during a routine taping session scheduled as part of Lancaster's current tour for "Sweet Smell of Success." Lancaster, according to Miss Cavin of WRC's "Capital By-Lines" grabbed the tape and ordered her out of his Hotel Statler suite when she gave her opinion verbally of his film. According to her, Lancaster solicited this. Actor, she reported, told her she was "not a critic," and repeatedly ordered her to scram.

Embarrassed, United Artists and Loew reps caught in a public relations nightmare, refused comment, backing away from taking sides but one dared corroborate fact that Lancaster ordered the blonde and good-looking interviewer to leave.

WRL-NBC execs, to whom Miss Cavin reported the incident, decided not to press for return of tape.

The United States Government imposed no special restrictions on the showing of British pictures, and distribution was governed by public taste and commercial factors, Ian Harvey, for the British Foreign Secretary told a Member of Parliament in the House of Commons. Harvey had been asked if, as part of the campaign to improve British information services abroad, he would start talks with the Yank and Soviet Governments to try and secure wider distribution of British pictures. Harvey said there would be no point in starting discussions on the matter in America.

On Russia, he said the commercial terms they'd so far been offered by Soviet importers had been "quite inadequate." The subject had however been mulled over by the British Ambassador at Moscow and the Soviet Minister of Culture, and it was hoped that it might be possible to persuade the Russians to reconsider the position.

List Industries, parent of RKO Theatres, was among the most active stocks traded on the big board last week, predicated on report of new acquisitions. Insiders point to the current bullish market as reason for churning up activity, especially in the pop priced issues, and also that a similar spurt occurred some time ago, when List acquired another business, at which time the stock shot up to $12. It's now around $9, the high for this year.

Hyman's AAP Near UA Tieup

Associated Artists Productions, outfit which has the Warner Bros. backlog for television and other rights, and is now engaging in new theatrical feature production, may tie up with United Artists. AAP president Eliot Hyman and UA execs have made substantial progress toward a deal under which UA will finance and distribute AAP's initial four productions.

These comprise a Susan Hayward western, two Audie Murphy starrers and a Robert Carson original titled "Wall Flower."

Hyman had been negotiating with Columbia anent a possible alignment but this fell through.

Plot to Overthrow Courtesy

[FOR FILM CRITICS]

By GENE ARNEEL

Film critics of consumer dailies and magazines may find the red carpet pulled from under them. In an early stage talk among some members of the ad-pub fraternity in New York is the idea of a formal meeting at the Motion Picture Assn. of America where all companies would be canvassed on a proposal to cease romancing the journalistic pic appraisers.

This would take the form of no more special screenings, special favors and courtesies.

Critics, who are alternately loved and maligned, have particularly riled several independent producers of late and the latter are putting the pressure on homeoffices. They don't want the costs of private showings charged to their pictures, particularly when the beneficiaries of these courtesies rap the product in print.

No single company would cease wooing the critics on its own—there's that identity of "heavy" to consider. Either all companies would have to go along with the idea, or likely it will be scuttled.

$5-Mil Budget for 'Solomon and Sheba'

Inspired by Bible and Today's Egyptian-Israeli Tension; Vidor Directs for Hornblow-U.A.

Hollywood, July 16.

"Solomon and Sheba," to be produced by Arthur Hornblow in association with Edward Small, will be one of the most expensive features ever made, Hornblow disclosed here. Preliminary budget for the United Artists release has been set at $5,000,000 and very likely will go higher. Only three or four films in industry history have hit the $5,000,000 mark.

Although no decision has been made as yet, Hornblow reported there is a strong probability the film will be lensed in Todd-AO. Process is now no more costly than other big screen aspects, Hornblow reported, because of recent improvements in Todd-AO. When Hornblow produced "Oklahoma," he said, use of Todd-AO upped cost approximately $1,000,000, due to fact it was unknown whether it could be converted into other processes which might be played generally, and a CinmeaScope version also was filmed.

Hornblow this week launches a series of confabs with director King Vidor on script written by Julius Epstein and Crane Wilbur. Camera work is now due to start next May, with picture to be limned in Israel, on actual sites of the Biblical story, and in either Italy or Spain. Duo leaves for Near East this Fall, after Hornblow completes "Witness for the Prosecution," currently in production by Hornblow and Small for UA, to scout locations and finalize the Italy or Spanish filming.

Hornblow reported that he and Small hit upon story due to its analogy to the world today—more particularly to fact that Israel and Egypt are at each other's throats, just as in Biblical times the same situation prevailed between the two countries.

Another reason for film, according to producer, is fact that Solomon was the greatest lover of his times, the Queen of Sheba the most glamorous, and film, based upon both the First Book of Kings and also the legend of Solomon and

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Set Chaplin Premiere

London, July 16.

World preem of Charles Chaplin's "A King In New York" which is being released through Archway Films will take place at the Leicester Square Theatre on Sept. 12. All proceeds will be divided between The National Fund for Poliomyelitis Research and the Three Roses Society for Mentally Handicapped Children.

Chaplin will probably attend the opening along with his co-star Dawn Addams and other leading members of the cast. Joint chairmen of the Premiere Committee are Lady Jowett and Valerie Hobson.

Jerry Lewis In Toronto Fuss; Called 'Cheeky'

Toronto, July 16.

Stuart Kenney, a disk jockey on local CKEY who was retained to emcee the show at the Imperial Theatre, 3,344-seater here, in which comic Jerry Lewis made a personal appearance along with his latest Paramount release, "The Delicate Delinquent," went on the air to brand Lewis "a crushing boor."

To express his displeasure with the stage and microphone arrangements, Lewis had bawled out the stagehands, assistant manager Michael Bibun and the emcee.

Kenney admitted the first show might have been "trying" but stated that Lewis "instead of controlling his temper, as a nice guy would, cursed the stagehands and unleashed oaths rights and left." Win Barron, of Paramount Pictures publicity, and currently tied up in a tv program, "Front Page Challenge," which is taking up much of his time, admitted on press complaints that "Jerry Lewis is a most lackadaisical fellow who never worries about anything." General opinion of local film-reviewers is that Jerry Lewis, with his 18-man entourage, forgot to ask the right people, with the result that his Toronto visit was bad publicity. His new picture release was thereafter pointedly ignored by the columnists.

Lewis was also charged here with holding up Mayor Phillips' reception for 20 minutes; strolling into the tail-end of CBC-TV's "Tabloid" posh interview session, with "O.K., so where's the corpse?" a walk-on that puzzled staid Canadian listeners who considered it cheekiness.

Kenny forgot an interview with comic which he was to have taped for following day's broadcast. He informed his CKEY listeners; "Of all the Hollywood people I've met, Jerry Lewis was the most ill-tempered in his tantrums and unleashing of oaths. I didn't want him on my program and cancelled his appearance."

RKO Completes 3, Seeks Releases

States rights distributors are becoming more prominent in the RKO setup. Film company has decided to release a new feature through these local distrib agencies—possibly portending a pattern of operations for the future.

Feature is "Cartouche," produced in Europe by John Nasht with Richard Basehart and Patricia Roc in the leads. Already marketed abroad, the United States release is set for August.

Deal for the production comes on the heels of a newly-entered pact for the states righters to handle a group of 12 new RKO shorts. All arrangements were set via Budd Rogers, who in past has represented RKO in the licensing of reissues through the regional agencies.

Meanwhile, RKO has three other feature productions ready for exhibition. Two, Stanley Rubin's production of "Girl Most Likely" and

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MAN-EATING TIGERS TAIL LEO

As Privately, Court Must Decide Who Gets What in Metro's Divorcement

Indications are that the decision relating to the division of the $30,000,000 funded debt between Loew's Inc. and Loew's Theatres will be made by the N.Y. Federal Court.

Despite constant negotiations between both groups, a satisfactory compromise has not been reached and both sides are reportedly ready to throw up their hands and let the court divvy up the debt.

Dispute has centered on the amount of the debt burden each divorcing company must accept when they eventually separate into separate firms. The final split of the two companies, ordered in 1950 by the Dept. of Justice, has been delayed over and over again because of the failure to reach a decision on the debt situation.

Harold Robbins, Budgeteer Turned Novelist, Now To Be an Allied Producer

Harold Robbins this week entered a deal to produce three pictures, two of them based on his own novels, in association with Allied Artists. Film company will provide the financing and take worldwide distribution rights.

On the basis of plans set so far, the product will represent a switch in policy for AA so far as negative investments are involved.

Properties are "Never Love A Stranger" and "77 Park Avenue," written by Robbins, and "Mr. Boston," adaptation of "I'd Do It Again," autobiography by James M. Curley, former mayor of Boston. Novelist, who has done his own scripts for the trio, will be making his debut as a producer via the deal. He had been on the exec end of the picture business until last year when he bowed out as Universal's director of budget planning and research. Set to work as his co-producer is Richard Day, who's had the spotlight as a seven-time Oscar winner for art direction.

Three films are to be lensed in New York with some photography also to be taken in Boston for the Curley entry.

Policy change for AA is in the fact that the pictures are slated for budgets of $1,000,000 to $1,500,000. Heretofore the company operated in smalltime brackets for the most part, big exceptions being "Friendly Persuasion," which cost $3,000,000, and "Love in the Afternoon," Brought in at around $2,100,000.

AA managed to eke out a small profit with "Persuasion" but it was a tough struggle — presumably tough enough to discourage any more shelling out of such fancy production money for the time being. Company is in fair enough financial shape for its size but the fact is that had "Persuasion" died AA would have suffered a serious fiscal setback.

Too early to tell about "Afternoon," this Billy Wilder production having played only a few dates.

The $1,000,000-$1,500,000 range means less risk. Product made at this dollar level can come out economically on top with good, and not necessarily blockbuster, boxoffice. And this same product can also elevate AA's status in the industry—can cause removal of the company from the smalltime identity. A headstart has been had in this direction through "Persuasion" and "Afternoon" but to stay with the tall budgets could be needlessly hazardous.

Columbia purchased the screen rights to "The Last Hurrah," generally regarded as a fictionalized version of Curley's career, but has not scheduled a starting date.

Robbins and Day have signed Dorothy Collins to make her screen bow in the film and are dickering with Allied Artists to release pic.

SEAL FOR '08/15'

German Feature Passed—MPAA More Simpatico?

Times Film Corp. has settled its tiff with the Motion Picture Assn. of America over the German "08/15" and a Code seal has been issued to the picture. Code originally had refused to give its approval.

Fight never reached the MPAA board level, but was settled after Times made what it describes as minor cuts.

Jean Goldwurm, Times prexy, saw in the Code decision an indication of a more "sympathetic view toward future foreign pictures submitted for Code approval." He said his outfit was certain that "08/15" wasn't an exception to the rule, but that "European pictures may be expected to benefit by progressive thinking from all sides in this country."

William Shelton, Times sales chief, originally opposed any cuts, explaining that deletions might "destroy the very purpose for which the picture was made." He said "08/15" was produced as "a realistic expose of the corruption, brutality and vulgarity that characterized the Nazi military system."

"08/15," first of a series of three involving barracks life in the Nazi army, has been dubbed into English for presentation in the States. Discussions with Times Film were carried on for the Code in N.Y. by Gordon White.

Glam Up Nabes For Non-B'way Film Openings

With new emphasis being placed on off-Broadway openings in New York, Paramount and Loew's Theatres now are taking the next step. This is to create some of the atmosphere of a showcase run at the neighborhood situations.

Film company's sales and ad-pub department heads will meet with the theatre and company's homeoffice execs and five division managers and 29 managers of the nabe situations next Monday and Tuesday (22 and 23) to map out promotion plans. Managers also will be informed of a competition among themselves for the best campaigns, with cash prizes for the winners.

All this is to focus on "Omar Khayyam," Y. Frank Freeman Jr. production which is to have a multiple opening throughout the Loew's chain in the metropolitan area in August.

Meetings are set for the Par homeoffice and will be addressed by Par board chairman Adolph Zukor, ad-pub v.p. Jery Pickman and Loew's v.p. Eugene Picker. Other participants will include the circuit's Ernest Emerling, ad-pub director; James L. Shanahan, assistant ad-pub chief; Ted Arno, publicity manager for the N. Y. theatres; and Par's Sid Blumenstock, ad manager; Herb Steinberg, national exploitation manager; Phil Isaacs, assistant eastern sales manager, and Myron Sattler, N. Y. branch manager.

Loew's will follow up with a meeting on its own of all assistant managers Jluy 29.

DIN IN THE DEN SMOTHERS BIZ

Loew's Inc. board meeting on the Coast last Thursday and Friday (11-12) pointed up the "lone wolf" status faced by prexy Joseph R. Vogel in his efforts to revitalize the company. Not only is Vogel harrassed by the Joseph Tomlinson-Stanley Meyer axis which, with the support of former studio chief Louis B. Mayer, is attempting to take over management of Loew's, but he is also being pressured by Wall Street banking groups which have financial interests in the film company.

The Wall St. "needling" consists mainly of complaints that Vogel is not moving fast enough in ridding the company of old-line executives and bringing in new exec blood. Vogel is well aware of the fact that he has to make changes in the top management, but he has stressed that the changes cannot be made rapidly, the point being that top-notch, capable executives cannot be found that easily.

It's understood that George Muchnic, frequently mentioned as a successor to v.p. and treasurer Charles C. Moskowitz, has been detached from Loew's International department and will spend several months on the Coast studying the studio operation. However, there have also been reports that Vogel has been dickering with an individual outside of the industry to take over the financial v.p. post.

Only Bickering

According to Coast reports, the board meeting on the Coast last week accomplished little in a business way for the company. Instead of performing constructive administrative work, it's said the meeting degenerated into what amounted to a 48-round of squabbling between the so-called Vogel and Tomlinson factions.

A number of important matters as a result never reached the board for approval. One big proposition that requires ratification of the board, but has yet to get it, is the Hecht-Hill-Lancaster deal calling for Burt Lancaster to star in two Metro pictures and for H-H-L to produce four films for Metro.

The Coast site for the board meeting was chosen to give a number of the directors who had never been on the lot an insight on how the studio functions. However, except for a luncheon on Thursday in the executive dining room attended by all the studio's producers, directors, writers, etc., at which each board member was introduced and applauded perfunctorily, the board members did little except stay locked in conflict. There are conflicting rumors of what took place within the board room.

Wanna Push Vogel Out?

One report is that the conflict was over the matter of which faction will run the company. The Tomlinson-Meyer axis is reported still trying to unseat Vogel as prexy and have Meyer take over as president, Tomlinson in the re-established post of chairman of the board, and bring Louis B. Mayer back as studio head, even if only an advisory capacity. That the Tomlinson-Meyer faction hasn't succeeded in the fight for control is evidence that Vogel still retains the support of the majority of the directors on the 13-man board. However, two Vogel supporters on board, Frank Pace Jr, and John Sullivan were absent from the meetings and their absence was sorely felt by Vogel and his supporters.

Tomlinson and Meyer are also reported to have aimed their guns at lack of Metro product for release now, even though that's factor not accountable to present regime in light of the short term it has been in office. (Vogel took over presidency last fall and Dore Schary was replaced as studio production chief last November). After the Friday meeting the board scattered and maintained a hush-hush policy on what transpired at the session.

Some N. Y. Execs Favor Compromise But Metro Still Dead-Against Italy Dictating (Viz, Selecting) 'Specials'

Five or six of the American companies are amenable to a compromise agreement with the Italians on a new film rental agreement. But distributors currently opposing concessions are Metro, United Artists and 20th-Fox.

Several of the foreign managers in New York believe it's a mistake to allow the situation to deteriorate in Rome to the point where the Italian Government steps in and issues its own decree.

(Word from Rome at press time is that U.S.-Italian film negotiations have again hit deadlock. Next move is up to N.Y.).

"The points at issue are really not important enough to allow this to happen," said one manager. However, New York in this instance is going along with the Continental managers who, so far, have insisted on the U. S. position.

Differences arise over the proposal by AGIS, the Italian exhibitors' group, plus the Italian membership in the distributors org, ANICA, that the free negotiable American films be picked and determined by a special committee on which the Italo government would be represented. Furthermore, the Italian want a committee to oversee the functioning of the entire agreement.

Yanks Squawked

These specifics were included in a draft agreement submitted recently by AGIS, which was nixed by the distributors on the strength of the American membership objections.

There are several executives in Gotham who now feel that it would be much wiser to compromise than to have the Government set terms, which may be quite unfavorable to the U. S. industry. This attitude gets further support from the belief that some Italian factions probably want the negotiations to break down and to force the government to issue a decree.

Company that has taken the most uncompromising stand on the question of selecting the "special" films is Metro, which is not a member of ANICA. Metro rep, at the meeting in New York last week, made it plain that his company would fight any committee selection procedure and that, if it couldn't proper terms for its top films, they just wouldn't be sent into Italy. He pointed out that M-G followed that procedure with "Gone With the Wind" in quite a few instances. Metro, at that meeting, was represented as being quite willing to suffer the consequences via Italo Government intervention rather than give in on the point of the special releases.

11 JOBS HELLERIZED

Loew's Employees Feel the Meaning of That Report

As a result of findings reported by the management consultancy firm of Robert Heller & Associates in survey of Loew's Inc. homeoffice operations, eleven persons have been lopped off the payroll of Loew's International, the company's foreign subsidiary.

It's understood there will be additional changes in the operation of the International department. One top-echelon executive is reported about to be given his notice.

Grim Data On Frenchmen: Don't Patronize Pix

Washington, July 16.

French film industry is in trouble because the French have stopped going to the cinema. Quoting from a recent French article, the Motion Picture Division of the U.S. Dept. of Commerce says the average Frenchman sees only nine pictures a year and spends a total of 1,180 francs annually for admission. That is less than $3.50 annually in American money.

Whether television has anything to do with this is not explained.

"In the largest movie houses in France," continues the Dept. of Commerce, "the number of vacant seats at the average showing is about 70%."

A second cause of difficulty is high production costs. What saves the French industry, says Commerce, is the fact that its product has acceptance on the world market, especially in Western Germany, Belgium, Switzerland and Italy. It also has a fairly good market in the U.S.

Briefs From Lots

Hollywood, July 16.

Phenix Productions set a January starting date for "Bell, Book and Candle, with **James Stewart** and **Kim Kovak** . . . **Hal Chester's** Chelsea Productions bought the film rights to "Tombolo," book by **Nicholas Fersen** . . . **Jacques Bergerac** in "A Man and His Past," which Ariane Films launches in France in September with **Rene Clement** directing . . . **Rory Calhoun's** indie Rorvic Productions, in which he's partnered with Vic **Orsatti**, set a Columbia release for "Papago Wells" in which Calhoun will star . . . Bel-Air Productions set "Hell Bound" as the final title of the film previously known as "Cargo X" and "Dope Ship" . . . **Ted Tetzlaff** will direct "The Young Land" for C. V. Whitney Pictures

Allied Artists will distribute "Teen age Doll" which **Roger Corman** produced and directed for exec producer **Bernard Woolner**.

Gladys Cooper set for a top role in "Separate Tables" by Hecht-Hill-Lancaster . . . **Brian Keith** in "Fifteen Bullets from Fort Dobbs" at Warners . . . **Ken Clark**, formerly under contract to 20th-Fox, was signed by **Buddy Adler** for a featured role in "South Pacific" which **Joshua Logan** will direct . . . Metro put **Richard Matheson** to script "Adam and Eve" from **Robert Smith's** treatment and **Robert Blees** to write a screenplay of an untitled teen-age original, both for new M-G producer **Al Zugsmith** . . . **Martha Hyer** assigned the feme lead in "Once Upon a Horse," **Dan Rowan-Dick Martin** co-starrer at Universal . . . **Miklos Rozsa** will clef the score for "Ben Hur" which rolls next Spring with **Sam Zimbalist** producing for Metro.

132 of Chi's 310 Houses Shaken Out; Kirsch Hits Municipality's 3% Tax

Chicago, July 16.

A blast at the overtaxing of theatres was loosed today (Tues.) at annual meeting of Allied Theatres of Illinois by its prexy Jack Kirsch in the Blackstone Hotel here. Kirsch poured out statistics to prove that the sorry fanancial plight of Chicago theatres could be greatly relieved by the lightening of local taxation.

Kirsch noted that since the postwar 3% (city) tax became effective, 132 of Chi's 310 theatres have had to cease operations and he characterized the remaining 178 as "Mostly sick theatres." Of the latter he claims that 33 currently on the fringe could be made profitable houses by elimination of the city tax. Another 108 he says are in the deep red and bound to go out of business unless favorable product restores business.

An Affair to Remember
(COLOR—C'SCOPE)

Sentimental love story with comedy overtones, played to the hilt by Cary Grant and Deborah Kerr. Shapes as sock attraction.

20th-Fox release of Jerry Wald production. Stars Cary Grant, Deborrah Kerr. Features Richard Denning, Neva Patterson, Cathleen Nesbitt, Robert Q. Lewis. Directed by Leo McCarey; screenplay, Delmer Daves and McCarey from original story by Mildred Gram and McCarey; camera (Color by De Luxe), Milton Krasner; songs by Harry Warren with lyrics by Harold Adamson and McCarey; editor, James B. Clark. Previewed in N.Y. aboard the U.S.S. Constitution, July 11, '57. Running time, 115 MINS.

Nickie Ferrante	Cary Grant
Terry McKay	Deborah Kerr
Kenneth	Richard Denning
Lois	Neva Patterson
Grandmother	Cathleen Nesbitt
Announcer	Robert Q. Lewis
Hathaway	Charles Watts
Courbet	Fortunio Bonanova
Father McGrath	Matt Moore
Mario	Louis Mercier
Miss Webb	Geraldine Wall
Gladys	Nora Marlowe
Miss Lane	Sarah Selby
Bartender	Alberto Morin
Gaimielle	Genevieve Aumont

Adding comedy lines, music, color and CinemaScope, Jerry Wald and Leo McCarey have turned this remake of the 1939 "Love Affair" into a winning film that is alternately funny and tenderly sentimental. It's got all the ingredients that should make it an ideal women's picture, and theme and treatment add up to prime b.o. appeal.

"An Affair to Remember," using plenty of attractive settings (on and off the U.S.S. Constitution), is still primarily a film about two people; and since those two happen to be Cary Grant and Deborah Kerr, one of the happiest screen combos to come along in many a moon, the bitter-sweet romance sparkles and crackles with high spirits.

Picture for the most part maintains a good pace, though it's overlong for several scenes. Particularly the final song number not only could but should be cut. It slows up and interrupts the mood building to the climax, which is played and directed with great sensitivity and excellent taste.

Story has Grant and Miss Kerr fall in love aboard ship, though both are engaged to other people. They decide to meet in six months atop the Empire State Building. Meanwhile, Grant, a faintly notorious bachelor, is to change his life in a more useful direction. He shows up for the rendezvouz, but she is struck by a car on her way to the meeting and may never walk again. Disappointed, he leaves, thinking she's changed her mind. Eventually he returns and the film heads for a happy ending as Grant discovers the truth.

Director McCarey, who with Delmer Daves wrote the screenplay, has done a fine job with this picture, though for some reason or other he cut short most of the romantic clinches between the principals. One lengthy shot has them kissing for the first time, but only their legs are shown on a ship's stairway. Several other times they kiss, but the director almost seems embarassed to make a point of it.

Nevertheless, McCarey has gotten the most out of his players' talents. Both are experts in restrained, sophisticated comedy. Both are able to get a laugh by waving a hand or raising an eyebrow. The Grant-Kerr romance is never maudlin, not even at the end. It's a wholly believable relationship between two attractive people who find themselves irresistibly attracted to one another.

The bit when the ship lands, and Grant and Miss Kerr critically eye their respective fiancees; the tv broadcast, when Grant is reluctantly interviewed; the scene when the two, already linked romantically by the other passengers, have their dinners separately, sitting back-to-back—all these are scenes done with a deft touch that strikes just the right note. In updating their property, McCarey and Daves have done an expert job.

Grant is in top form in a made-to-order role. He's still one of the best, and one of the most attractive of stars. Also, he's perfectly cast. Miss Kerr in the cliche "never looked lovelier" or gave a better performance. Picture will add to her stature.

Rest of the cast are all fine. Cathleen Nesbitt plays the grandmother with dignity and heart; Richard Denning is sympathetic in a somewhat improbable role; Neva Patterson is striking as the millionairess engaged to Grant; Robert Q. Lewis comes off well as the tv interviewer. Charles Watt registers as the intruding passenger.

Milton Krasner's lensing is tiptop, and so is the DeLuxe color, which is fresh and natural. Song, "An Affair to Remember," is sung by Vic Damone. It was written by Harry Warren, with lyrics by Harold Adamson and McCarey. Miss Kerr sings a couple of numbers in a nightclub and the main theme runs effectively throughout the film. It's also performed during a tender little scene (with a profusion of closeups) involving Miss Nesbitt at the piano, Grant and Miss Kerr.

This is Jerry Wald's first as an indie for 20th-Fox. Picture can't help being a hit. But, equally important, it's a production that 20th can be proud to sell. From the hilarious beginning (radio commentators in New York, Rome and London disclosing Grant's engagement in their individual styles) to the sock ending, this is the kind of tears-and-laughter film that exhibitors will call a boon for the business. *Hift.*

La Revolucion Mexicana
(THE MEXICAN REVOLUTION)
Berlin, June 26.

Clasa Films Mundiales production. Directed by Luis Spota, camera, J. Carlos Carbajal; music, G. Cesar Carrion. At Berlin Film Festival. Running time, 84 MINS.

This Mexican full-length documentary, presenting little known aspects of the big Movement of Modern Mexican painting through the medium of painters like Clemente Orozco, Diego Rivera, David Alfaro and others, became one of Berlin Film Festival disappointments. What might have been a fairly interesting short subject, proves a tiresome enterprise as a full-length film.

Photographed paintings and frescos were not particularly impressive. Worst of all the narrative text was so one-sided (politically speaking) and so hammering in its Leftist propaganda tendency that it was completely out of place at this festival. It did the Mexicans small credit. *Hans.*

Courage of Black Beauty
(COLOR)

Good for Saturday matinee crowd. For old folks horsey tale may be a yawn.

Hollywood, July 10.

20th-Fox release of an Alco (Edward L. Alperson) Pictures Corp. production. Co-stars John Crawford, Mimi Gibson, John Bryant, Diane Brewster, J. Pat O'Malley, Russell Johnson; with Ziva Rodann. Director, Harold Schuster; screenplay, Steve Fisher; camera, John W. Boyle; editor, John Ehrin; music, Edward L. Alperson Jr. Songs, "Black Beauty" by Alperson and Paul Herrick, "The Donkey Game Song" by Alperson, and Dick Hughes and Richard Stapley. Previewed, July 9, '57. Running time, 78 MINS.

Bobby Adams	John Crawford
Lily Rowden	Mimi Gibson
Sam Adams	John Bryant
Ann Rowden	Diane Brewster
Mike Green	J. Pat O'Malley
Ben Ferraday	Russell Johnson
Janet Corday	Ziva Rodann

The Saturday matinee crowd may be glued to its seats, but unless the accompanying older generation are avid animal lovers, the going will be otherwise rough. To credit of producer Edward L. Alperson, sequelling his previous "Black Beauty" feature, he's mounted a clean, wholesome tale. However, it's an infantile offering for infantile audiences.

Contrived screenplay by Steve Fisher relates conflict between difficult lad, Johnny Crawford, and his widower father, John Bryant. Father owns a San Fernando Valley horse ranch (and is also an agent, it's indicated) and gives boy a new-born foal, who grows up to be handsome Black Beauty. Thereafter, picture wanders through a couple of minor crises, until horse is seriously injured through father's carelessness. At last moment, when it seems the animal must be destroyed, forced finale pulls him through and affects reconciliation all around.

Harold Schuster's direction is slow-paced and elementary, aimed at pic's probable clientele. Young Crawford continues to impress as a good juve actor, despite plot confusions, but Bryant can't do much with father's role. Neither can Diane Brewster, as a widowed neighbor, and Russell Johnson, as her foreman. Cuteness of Mimi Gibson, as her moppest daughter, is continually stressed, but with complete lack of acting ability she cloys easily. J. Pat O'Malley scores as the father's trainer and the boy's confidante. Ziva Rodann is okay in a bit as one of pop's clients, directly responsible for the horse's injury.

Pathe color lensing of John W. Boyle wisely uses bright, primary colors throughout, in view of eventual audience. Cutting is extremely jerky, switching back and forth innumerable times between very short snippets of film. This eventually grates.

There's too much lush background music by Edward L. Alperson Jr., with never a moment of surcease throughout. Couple of Alperson's songs, "Black Beauty" with lyrics by Paul Herrick and "The Donkey Game Song" with lyrics by Dick Hughes and Richard Stanley, also stress kiddie orientation. *Kove.*

Bop Girl Goes Calypso
(SONGS)

Mild musical badly out-guessed by events on its premise that calypso would replace rock 'n roll. Strictly filler.

United Artists release of a Bel-Air production. Stars Judy Tyler, Bobby Troup, Margo Woode and the musical acts the Jerry Kaye Trio, The Goofers, Lord Flea and his Calypsonians, Nino Tempo, The Titans; features Lucien Littlefield, George O'Hanlon, Jerry Barclay, Judy Harriet. Producer, Aubrey Schenck; director, Howard W. Koch; screenplay, Arnold Belgard from a story by Hendrik Vollaerts; camera, Carl E. Guthrie; editor, Sam Waxman; music, Les Baxter. Previewed July 8, '57. Running time, 80 MINS.

Jo Thomas	Judy Tyler
Robert Hilton	Bobby Troup
Marion Hendricks	Margo Woode
Professor Winthrop	Lucien Littlefield
Barney	George O'Hanlon
Jerry	Jerry Barclay
Young girl singer	Judy Harriet
Drunk	Gene O'Donnell
Taxi Driver	Edward Kafafian
Record Company Reps	George Sawaya, Jerry Frank, Dick Standish
Musical Acts	Mary Kaye Trio, The Goofers, Lord Flea Calypsonians, Nino Tempo, The Titans, The Cubanos

Current trend has invalidated much of the basic premise of "Bop Girl Goes Calypso," vitiating the potential it might have had earlier as a musical programmer. Some top specialty acts give it some appeal but otherwise marquee names and exploitation pegs rate secondary position where response will be mild.

Bel-Air production was conceived during what then appeared to be a burgeoning calypso craze and is based on the theory that the Trinidado tempo would replace rock 'n roll. It didn't. In the course of attempting to prove its unprovable point, a pedestrian screenplay by Arnold Belgard gets spasmodic lifts from 14 musical numbers, some of them performed by such cafe greats as the Mary Kaye Trio or the novelty act, the Goofers. Only real Trinidado talent involved is Lord Flea and his Calypsonians, hardly well-known.

Story line is based on research conducted by psychologist Bobby Troup for a thesis entitled "Mass Hysteria and the Popular Singer." His charts show calypso coming and R&R going to singer Judy Tyler agrees to make a style switch. She gets both Troup and fame in time for the fadeout.

Major mystery of the production is why producer Aubrey Schenck cast a musician of Bobby Troup's competence in a straight dramatic role in a musical film. He's personable, but no actor. Miss Tyler, who was killed in a July 4 car crash, shows to tremendous advantage here, indicating the accident cut off what could have been a promising career. She was both pert and proficient. Sole other top billed performer is Margo Woode, back in films after a lengthy absence. She is attractive as a eugenics researcher and registers strongly in the part. Lucien Littlefield and George O'Hanlon are good in the key featured spots and young Judy Harriet scores with one song number.

Howard W. Koch directed with a light touch and Les Baxter has done a good job of integrating the music and providing an overall musical pattern. Oldie "Fools Rush In" is revived by the Mary Kaye Trio, in a sock rendition that reprises their topnotch nitery stints. Technical credits are stock. *Kap.*

Pawnee
(COLOR)

Stock cowboy-and-Indian, despite efforts to add story twists. Average outlook for western bookings.

Hollywood, July 9.

Republic release of a (Jack J.) Gross-(Philip N.) Krasne Production. Stars George Montgomery; co-stars Bill Williams, Lola Albright. Director, George Waggner; screenplay, Waggner, Louis Rohes, Endre Bohem; camera, Hal Mc-Alpin; editor, Kenneth G. Crane; art director, Nicolai Remisoff; music, Paul Sawtell. Previewed July 8, '57. Running time, 79 MINS.

Tall Tree	George Montgomery
Matt	Bill Williams
Meg	Lola Albright
Tip	Francis McDonald
Doc	Robert E. Griffin
Brewster	Dabbs Greer
Mrs. Carter	Kathleen Freeman
Dancing Fawn	Charlotte Austin
Wise Eagle	Ralph Moody
Mrs. Brewster	Anne Barton
Obie Dilks	Raymond Hatton
Crazy Fox	Charles Horvath
Carter	Robert Nash

Story twists planted in "Pawnee," in an effort to set it off from other cowboy-and-Indian epics, don't add up to anything significant. Result, despite apparent efforts of Gross-Krasne production outfit to lend class, is pretty stock. Still, there's always a market for an action western and "Pawnee" should fill this bill for moderate returns.

George Montgomery portrays paleface adopted into Pawnee tribe as a child by chief Ralph Moody. Perhaps if tale woven by George Waggner (who also directed), Louis Vittes and Endre Bohem had stressed Indian lore, impact would have been more striking.

However, most footage revolves around Montgomery's misadventures in guiding a wagon train to Oregon, in an effort to learn the ways of his real people. He gets it from both sides: Indians think he's turned against his adoptive folk and the whites, when they learn who he really is, think he's a treacherous renegade.

Hotheaded Pawnee rival Charles Horvath wrests control from Montgomery when the chief dies and puts tribe on warpath against the train. Montgomery, also driven away from the train by wagonmaster Bill Williams, brings the U.S. Cavalry in the nick of time to rescue the beseiged pioneers, killing Horvath in hand-to-hand combat.

Of course, there's romance, with Montgomery winning the love of Lola Albright away from Williams, foresaking redskin beauty Charlotte Austin in the process.

Waggner stages a good action sequence, but falls into cliches with subtle-relationships. Montgomery carries off required heroics ably enough, and Williams registers well as the doughty wagonmaster. Miss Albright is pictorially effective, but shows need of considerable thespic polish. Francis J. McDonald, Robert E. Griffin, Greer, Miss Barton and Kathleen Freeman as pioneers and Miss Austin, Horvath and Moody as the redskin contingent are okay.

Perhaps print viewed wasn't properly corrected, but Trucolor tint process was variable in quality, tending toward blues and purples of palette. Other technical credits are adequate, save one sequence in which a boom shadow was noticeable. *Kove.*

Hidden Fear

Senseless violence, obscure plotting. Cops 'n' robbers through Copenhagen's streets. John Payne's name and unusual Danish background only points in favor.

Hollywood, July 8.

United Artists release of a (Robert) St. Aubrey-(Howard E.) Kohn (II) Production. Stars John Payne; co-stars Alexander Knox, Conrad Nagel, Natalie Norwick, Anne Neyland; features Kjeld Jacobsen, Paul Erling. Director, Andre de Toth; screenplay, de Toth-John Ward Hawkins; camera, Wilfred M. Cline; editor, David Wages; music, Hans Schreiber. Reviewed, Iris Theatre, Hollywood, July 8, '57. Running time, 83 MINS.

Mike Brent	John Payne
Hartman	Alexander Knox
Arthur Miller	Conrad Nagel
Susan Brent	Natalie Norwick
Virginia Kelly	Anne Neyland
Lt. Knudsen	Kjeld Jacobsen
Gibbs	Paul Erling
Lund	Mogens Brandt
Helga Hartman	Marianne Schleiss
Jacobsen	Knud Rex
Inga	Elsie Albiin
Hans Ericsen	Buster Larsen
Jensen	Kjeld Petersen
Slim man	Preben Mahrt

While searching through Copenhagen for the baddies in this crime melodrama, John Payne should have dug himself up a plot, as well. This feature has the air of an early-day two-reeler, where the story was written on the director's cuffs. Overdrastic cutting doesn't help clarify matters. Despite the Payne name and the unusual locale, (shot in Denmark last year); this UA release seems destined to bore rather than entertain.

Andre de Toth-John Ward Hawkins story, if correctly deciphered, has something to do with Payne's efforts to clear his sister, Natalie Norwick, of a murder rap. Payne a Yank cop on leave, has a penchant for doing things the hard way and soon uncovers a counterfeiting ring, headed by Alexander Knox and with Conrad Nagel and Paul Erling as chief henchies.

After a full quota of beak-bustings and noggin-crackings, Payne practically singlehandedly polishes off the gang and clears sis, in a manner never clearly explained. Wandering through the strategic moments are a succession of Nordic beauties, who cast meaningful glances at Payne. Eventually, Anne Neyland, as a Yank performer in Copenhagen, leads the pack by an inch or two of chest expansion.

DeToth directed his own script, perpetuating his own confusion. Emphasis is on heavyhanded action and largely-senseless violence. De Toth is additionally hampered by technical work not up to U.S. standards. Sound recording is especially bad, with large patches of dialogue completely unintelligible. Additionally, print viewed was badly scratched.

Cast was distinctly uneven in quality, ranging from adequate downward. In the former category are Payne, Knox, Nagel, Erling, Miss Norwick and Kjeld Jacobsen as a Danish detective. Miss Neyland is blessed with a spectacular torso, which she exhibits more than customary on U.S. screens. Elsie Albiin, as a Copenhagen demimonde, also registers solidly in the s.a. department. *Kove.*

Man of Thousand Faces
(C'SCOPE)

Life of Lon Chaney translated to a tearjerker that should appeal to general audiences, particularly distaffers. Topnotch portrayal by James Cagney.

Universal release of Robert Arthur production. Stars James Cagney, Dorothy Malone and Jane Greer. Features Marjorie Rambeau, Jim Backus, Robert J. Evans, and Celia Lovsky. Directed by Joseph Pevney. Screenplay, R. Wright Campbell, Ivan Goff and Ben Robert from story by Ralph Wheelwright; camera (C'Scope), Russell Metty; editor, Ted J. Kent; music, Frank Skinner. Previewed in N.Y. July 9, '57. Running time, 122 MINS.

Lon Chaney	James Cagney
Cleva Creighton Chaney	Dorothy Malone
Hazel Bennet	Jane Greer
Gert	Marjorie Rambeau
Clarence Locan	Jim Backus
Irving Thalbert	Robert J. Evans
Mrs. Chaney	Celia Lovsky
Carrie Chaney	Jeanne Cagney
Dr. J. Wilson Shields	Jack Albertson
Creighton Chaney (at 21)	Roger Smith
Creighton (at 13)	Robert Lyden
Creighton (at 8)	Rickie Sorensen
Creighton (at 4)	Dennis Rush
Pa Chaney	Nolan Leary
Carl Hastings	Simon Scott
Clarence Kolb	Himself
Max Dill	Danny Beck
George Loane Tucker	Phil Van Zandt
Comedy Waiter	Hank Mann
Comedy Waiter	Snub Pollard

Having opened its own strain of biography ("The Glenn Miller Story," "To Hell and Back," and "The Benny Goodman Story"), Universal is again delving into the life of a famous personality in "Man Of A Thousand Faces." The title stems from the billing given the late Universal, later Metro, star, Lon Chaney by an alert publicity man. As everyone old enough to have lived through the silent film era is well aware, Chaney was one of the stalwarts of the period and any history of the motion picture industry would be woefully incomplete if it did not include this talented, tortured man, excellently portrayed by James Cagney in the present telling.

The R. Wright Campbell-Ivan Goff-Ben Roberts screenplay based on a story by Ralph Wheelwright is mainly concerned with Chaney's complicated domestic problems. His achievements as a consummate artist, while woven into the story, are secondary to his mixed up private life. As a result, "Man of a Thousand Faces," as presented in the Robert Arthur production, emerges as an unashamed soap opera tearjerker. This is not meant in a disparaging sense, for it is this very quality which will probably find favor with general audiences.

Here is not a film for the sophisticate or the discerning critic. But as a popular entry, it stands a good chance of duplicating U's previous successes with biofilms.

It'll have to be sold carefully. The majority of current film-goers may but barely remember Chaney or his accomplishments. However, it'll draw the silent-film buffs and the nostalgic oldsters. In addition, if the word gets around, it'll bring in the distaffers in droves, for it'll give 'em a chance to experience an emotional catharsis and exercise their tear ducts.

The story, in swift sequences, takes Chaney from his early boyhood to his death of throat cancer. Born of deaf and dumb parents, this an important emotional factor in Chaney's motivations. Screenplay ranges song-and-dance vaudeville days, two marriages, the birth of his son, early struggles as a Hollywood extra, eventual rise to stardom, and tragic death. He is presented as a stubborn, unforgiving man bitterly resentful of his first wife's walkout.

As Chaney, Cagney gives one of his most notable performances. He has immersed himself so completely in the role that it is difficult to spot any Cagney mannerisms. Jane Greer, as his second wife, is particularly appealing in her devotion to her "difficult" spouse. Dorothy Malone is fine as the wife who deems her career as a singer more important than raising children. Other good performances are turned in by Jim Backus, as Chaney's loyal and understanding press-agent friend; Robert J. Evans, as Irving Thalberg who is first production chief at Universal and then at Metro; Roger Smith, as Chaney's grown son, Creighton, who later assumed the name of Lon Chaney Jr., and Marjorie Rambeau, as a film extra.

A real heart-tug is provided by Celia Lovsky as Chaney's deaf and dumb mother. The scenes in which Miss Lovsky appears will have femme viewers drying their eyes. Nolan Leary is also effective as Pa Chaney.

Director Joseph Pevney gets the most out of the heart-tugging scenes. Technical aspects are top-notch, including Russell Metty's photography and the art direction of Alexander Golitzen and Eric Orbom. Bud Westmore deserves special mention for the excellent make-up jobs on the various characters portrayed by Chaney. The music by Frank Skinner has a hearts-and-flowers tinge. *Holl.*

INTERMISSION ON PERCENTAGE

New York Sound Track

Ogden Reid, Her-Trib publisher and Loew's board member, has political aspirations, according to associates. They say he wanted the GOP nomination for Mayor of Our Town but lost out to **Robert Christenberry** . . . Beverly Hills investor **Moe Ellis** apparently is giving up in his fight for control of Republic. Coast reports have it that his associates have lost interest. New York insiders say the fight was futile to begin with. **Herb Yates** being too substantial a stockholder to buck . . . Sol **A. Schwartz** exercised an option for an additional 5,000 shares of List Industries common . . . And **Gerald Cantor** is still buying up National Theatres stock.

Glenn Allvine, former MPAA public information head, had been a candidate for the ad-pub coordinator's job which **Oscar Doob** landed. Appointment of a Coast counterpart to Doob represents a problem for the companies' ad-pub directors. They'd like to find someone who would meet with the approval of all the studio publicity chiefs, which isn't easy. MPAA's **Duke Wales,** incidentally, is in from his Coast office for meetings on the various business-building projects.

Cary Grant says he never looks at his old films on tv. "I prefer to see the new ones," he added . . . The big 20th-Fox party aboard the U.S.S. Constitution last week, where "Affair to Remember" was previewed, was meant for 300 people. Almost twice that many showed up. Many had no tickets and got turned away due to the limited capacity. Many guests never got to see the film since the ship's theatre only seated 140. Lounge got so crowded, **Leonard Lyons** had trouble hopping all the "right" tables. Almost ended up talking to some of the wrong people! Sen. **Robert F. Kennedy** and wife were there. Ditto **Shelley Winters, Julius La Rosa, Neva Patterson, Debra Paget** (and mother), **Anthony Franciosa** and, of course **Cary Grant . . . Earl Rakoff,** manager of the 55th St. Theatre, newly acquired by the **Charles Moss** circuit, is an ordained rabbi. Doesn't work at the house Friday nights and Saturdays. Current at the theatre: The all-Irish "Rising of the Moon" . . . **Ed Sullivan** Aug. 4 will intro "the most photogenic girl in the world" as selected by Popular Photography. Would it be **Venetia Stevenson,** daughter of director **Robert Stevenson?** Gal debuts in "Darby's Rangers" . . . Authoress **Pearl Buck** handing interviewers autographed copies of her latest, "Letter from Peking" . . . **Robert J. Corkery,** MPEA exec in charge of Latin America, laid low again by a bug he caught on one of his trips . . . Companies budding out with soundtrack albums.

A budget estimate of $4,300,000 sent United Artists president **Arthur Krim** scurrying to Norway last week to see what could be done about cutting costs on "The Vikings," co-starring **Kirk Douglas** and **Tony Curtis.** By the time he got there, the budget had already been reduced to $3,700,000—and Krim reportedly was further satisfied by the fact that shooting was about 10 days ahead of schedule and the costs should eventually be cut still further.

French Film Office here categorically denies a French report that **Joseph Maternati,** head of the bureau, is resigning. Story was printed in the French tradesheet, France Film International. Maternati is currently vacationing in France . . . **Perry Lieber** heading up the 20th-Fox campaign for "South Pacific," which goes before the cameras in Hawaii in August. Film will be lensed in Todd-AO . . . "Around the World in 80 Days" has been dubbed into German. It'll have three West German openings—Berlin, Frankfort and Hamburg—but in the printdown, not the Todd-AO version.

Unable to find a property for her, Paramount has settled its contract with **Jeanmaire** for $50,000. French terper was to have drawn $100,000 for another film, but studio made the settlement in N.Y. when it couldn't come up with a property for her. William Morris agency negotiated the settlement for the dancer. Her last film at Paramount was "Anything Goes," which also starred **Bing Crosby, Donald O'Connor** and **Mitzi Gaynor.**

Title of the Metro film "Gigi," currently filming in Paris, has been changed to "The Parisians." **Alan Jay Lerner** and **Frederick Loewe** have written 11 new songs for the musical adaptation of the Broadway straight comedy. Picture stars **Leslie Caron, Maurice Chevalier** and **Louis Jourdan.** Incidentally, Lerner and Loewe are returning to the U.S. shortly to write additional songs for their "Paint Your Wagon," which **Louis B. Mayer** and **Jack Cummings** are bringing to the sreen.

James Stewart will visit 12 key cities in a whistle-stop chartered plane air tour on behalf of Universal's "Night Passage," in which he stars. Stewart has a participation in the film . . . **Eli Wallach** was unable to go to London last week to pick up his British Film Academy award as "most promising newcomer to films," so he designated his agent, **Peter Witt,** to accept it for him . . . **Jessica Tandy** signed for a starring role in **Walt Disney's** full-length, "The Light in the Forest," which will be filmed on location in Tennessee. Miss Tandy is cur-

(Continued on page 20)

EADY COMPUTATION CHANGES IN OCTOBER

London, July 16.

Out of the current Eady Fund yield of about $7,000,000 a year, British producers are receiving a bonus dividend of 30% on the domestic gross, but when the Fund becomes statutory next October and the yield will rise to close on $10,000,000, the share-out will be in the region of 50%.

In the latest return of the British Film Production Fund, the company presently administering the Eady levy, it's reported that cumulative rentals for British feature pix in the 43 weeks to May 25 last totalled $16,353,775, an improvement of $1,848,000 over the same period in the previous year. Fund income at $6,118,840 was $126,000 better than in the preceding year. Earnings for shorts, however, show a slight decline.

Brit. Pix Fund To Check Rent Terms

London, July 16.

New Governmental regulations under the Quota Act, approved in the House of Commons last Thursday (11), close a loophole which existed under the voluntary Eady scheme. The British Film Fund Agency, the authority who will administer the statutory levy, has been given powers to check and revise film rentals charged by a distributor to a circuit with which it is directly affiliitated.

In other words, if the Agency felt that, for example, either Rank Distributors were charging an excessive rental to their own theatres for a British pic, or AB-Pathe were demanding an unjust percentage for a film released on the Associated British circuit, they have authority to adjust the price.

This regulation, which received the unanimous approval of the industry, would make it impossible for any of the British majors to collect more than their due share of the statutory levy. The distribution of the Fund coin is calculated on the distributors' gross. With an inflated gross, the distrib would be getting an undue proportion—at the expense of other producers without circuit affiliations.

There is, as yet, no indication whether the Agency powers would extend to embrace a Warner Brothers-ABC releasing deal. The US major, of course, has a 37½% interest in the British group. A Board of Trade spokesman suggested that, if necessary, that particular point would warrant consideration by top legal experts.

There is no basic change in the eligibility of British films for participation in the statutory levy.

(Continued on page 55)

Nat'l Theatres' 12½c

Los Angeles, July 16.

Quarterly dividend of 12½c per share on the company's outstanding common stock has been voted by the Board of Directors of National Theatres.

Melon is payable Aug. 8, 1957, to record of July 25.

'Delinquent' Tops B.O. of 'Pardners'

"Delicate Delinquent," Jerry Lewis comedy sans Dean Martin, has outgrossed "Pardners," in which the two appeared together, in nearly all situations to date. The ironically-titled "Pardners" was the last in which Lewis and Martin worked as a team and was in release about this time last year. It played many of the spots now tenanted by "Delinquent."

Paramount, distributor of both pictures, originally had some uncertain moments with respect to "Delinquent." All pictures with the Martin-Lewis combo were successful taking domestic rentals of over $3,000,000 each. But there was no experience on which to crystalball "Delinquent" with Lewis as a single.

Comedian is now on tour with the picture, doing personals on opening days in 20 cities. His onstage work has consistently meant top business for the day and subsequent days' grosses for the most part have been ahead of the "Pardners" level.

Beyond Target Date, 'Arms' on Location; Winds at Cinecitta

Milan, July 16.

Director Charles Vidor has brought his "A Farewell to Arms" troupe to the Milan area for the long-postponed location work including scenes at the Campo Mirabelle racetrack and on Lake Maggiore.

David O. Selznick's CinemaScope production, currently running overtime (July 4 was original target date) started shooting March 23 in Northern Italy, then moved to Rome for interiors and some exteriors.

Following completion of local stints, company returns to Rome for another month's work at Cinecitta Studios and around the Eternal City. While most of the principals have finished work on the production, action now centers mainly around the two principal characters, played by Jennifer Jones and Rock Hudson.

FOOD TOPS BILL FOR NEW OZONERS

Boston, July 16.

George Roberts, treasurer of Rifkin Theatres here, operators of nine ozoners and three hardtops, contends that the drive-in spotlight is already focussed on food operations and, with tongue in cheek, pictures an upcoming situash which could result in such VARIETY headlines as:

"Shrimp Rolls Sockeroo In St. Loo."

"Pizza Clix In Pitts."

"Bagels Boffo In Buff."

"Turkeyburgers Wham In Birmingham."

"French Fries Fat In Fond Du Lac."

"Fish and Chips Fairish In Fargo."

"Marshmallows Mushy In Muncie."

"Things are really heading that way," says Roberts. "No longer do our patrons call and ask, 'What's playing?' They say 'What's on the menu tonight?'"

Actually the concession part of the ozone theatres is getting more ingenuity than latterday exhibitors typically give to screen showmanship itself. Extremely elaborate are some menus and the come-on advertising.

Quoting Roberts:

"One theatreman advertises special hamburgers made from beef grown on his own ranch (watch out for ozoners located near race tracks). Exhibs are promoting chicken dinners, chili, breaded shrimp, doughnuts, fish and chips, apples, Italian meatballs, hot peanuts, frankfurts and beans and a galaxy of gustatory delights to jar the jaded appetite."

Citadel of Service

Roberts also predicts. "Before long, they'll be selling dog food and advertising, 'bring the whole family including the dog.' Plenty of service at the drive-ins.

"With diapers, baby bottle warmers, windshield wipers, bumper strips, plugins for electric shaving, incar heaters, tranquilizer pills and playgrounds coming up, it's not difficult to see what the future will be.

"There will be a tiny corner at one extreme of the field where pictures will be shown for those few who care to see them. The rest of the area will consist of concession buildings with grocery stores, drug counters and jewelry counters. Pictures will be serviced free, but the distribs will want their share of the concession biz. They will demand a percentage of the food biz. Intermissions will be run on percentage only, with a checker stationed at each cash register. Their accountants will come in regularly to take stock. Exhibs will have to fill out new percentage forms. Daily forms will list the number of pizzas sold each night, popcorn, ice cream, egg rolls, pepper steaks.

'Crab Salad Week'

"A new form of advertising will be certain. Press books will describe the succulent food treats with little reference to the picture. You will see Jayne Mansfield stuffing a fistful of french fries into her mouth, Gina Lollobrigida hanging from a trapeze munching on a clam fritter, Rita Hayworth doing the rhumba while eating a sizzling hot dog. And think of the tieins:

"Think of the possibilities: Allied Artists press book could tie in 'Attack of Crab Monsters' with Crab Salad Week, Warners could feature 'Giant' Pizza Week, and our press agents will have to go to cooking schools and haunt restaurant kitchens for new ideas.

Roberts final crack:

"The alert drive-in operator who sends his employees to cooking school will get to know the 'Sweet Smell of Success.'"

Politz Vs. Sindlinger Ticket Count

Your conviction of how many people in the United States attend motion picture shows each week apparently depends on which survey you read. There is a marked discrepancy between the figures issued by Look Magazine (based on Alfred Politz media studies) and those compiled by researcher Albert Sindlinger, who has made a specialty of compiling film industry statistics.

Sindlinger finds a number of loopholes in the Politz study, which indicates that 23,600,000 persons attended a motion picture during one week in February of this year. According to Sindlinger, the Politz findings did not take into consideration (1) multiple admissions, (2) children's admissions, (3) drive-in admissions, and (4) free admissions.

When these four categories are included, Sindlinger notes the average weekly attendance during February would total 34,396,000. According to Sindlinger finding's for the same period, 23,694,000 attended a four-wall theatre. However, Sindlinger stresses that 3,142,000 of these people bought additional tickets; that is they went to a theatre twice or perhaps three times during the same week. These multiple admissions, he points out, are not included in the Politz survey.

Hardtop Vs. Drive-In

Sindlinger emphasizes, too, that his researchers have discovered that when people are asked if they attended a motion picture show, they refer only to a four-wall theatre. It's Sindlinger's contention that the public regards the drive-in theatre as a separate entity and in order to determine total motion picture attendance it must be asked specifically if it attended a drive-in theatre. Sindlinger maintains that during the stanza of the Politz study 5,196,000 people attended drive-in theatres.

He claims that the Politz report did not take into consideration the large number of drive-ins that are open during February in five southern states and in a number of northern communities where ozoners operate all year round by using in-car heaters. Sindlinger states, too, that the Politz study is only based on a sampling of 2,000 people and therefore missed the area in which ozoners were operating. In comparison, he declared that his own studies are based on samplings of 7,200 weekly and a total of about 30,000 people monthly.

Children's admissions and free admissions (mostly special promotional nights at drive-ins) amounted to 1,337,000 and 1,002,000 respectively weekly during the period of the Politz survey, Sindlinger claims.

The Politz study also provides a breakdown of age, sex, annual household income, metropolitan versus non-metropolitan areas, and geographic regions. It notes that of the 23,600,000 who attended a motion picture show during an average week in February, 19.2% were male and 18% were female. Largest group of filmgoers or 44%, according to the Politz report, were in the 15 to 19 age bracket. The next largest group, 35.1%, were 10 to 14 years old. The 20 to 29-year-olds made up 30.7%; the 30 to 39s, 14.6%; the 40 to 54s, 10.3%, and the 55s and over, 4.1%.

The largest number of filmgoers or 21.2% were in the $3,000 to $3,999 income bracket. Earning $5,000 or more were 19.9%, from $2,000 to $2,999, 18.8%; from $4,000 to $4,999; 18.3%; under $2,000, 11.8%.

The west, with 21.1%, provided the largest number of filmgoers. The northeast area was second with 19.9%. the south third with 19.6%, and the north central territory last with 15.1%. Metropolitan areas, according to the Politz report, provided 19.1% of the picture patrons as compared with 17.8% from all non-metropolitan areas. The central cities in the met areas provided 21.4% of the attendance while 16.6% came from outside the central cities. In the non-met areas, 21.3% were urban and 15.7% were rural.



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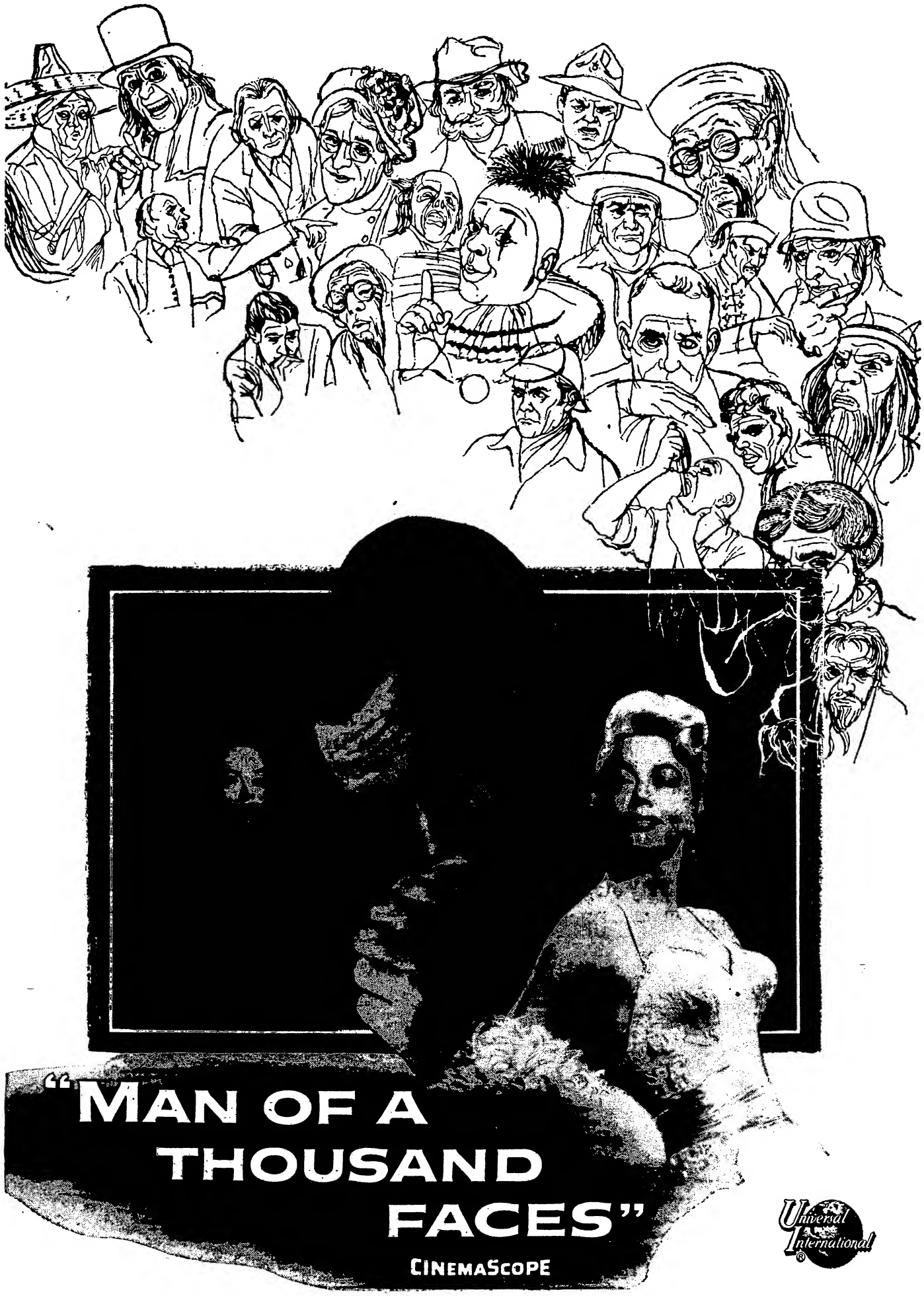
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"MAN OF A THOUSAND FACES"
CINEMASCOPE
Universal International

H.O.s Ruling L.A.; 'Tremain' Tepid $17,700; 'Wonders' Smash $40,900, 6th, Leads Town, 'Pride' 19½G, 3d

Los Angeles, July 16.

Holdovers are dominating first-runs this frame with only one newcomer, "Johnny Tremain," paired with "Pawnee". It's not too forte at four houses. "Pride and the Passion," holding strong at $19,500 for third round at the Fox Wilshire, is best of the newer material while "Seven Wonders" at the Warner Hollywood continues to lead the town with another walloping $40,900 in its sixth week.

"Around the World" at the Carthay is about a capacity $27,000 for the 30th frame. "10 Commandments" is a fine $16,500 for its 35th week at the Warner Beverly. "Tremain"-"Pawnee" combo is sighting a mild $17,700 at the Los Angeles, Iris, Uptown and Loyola.

Estimates for This Week

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 756; 1,715; 1,248; 90-$1.50) — "Johnny Tremain" (BV) and "Pawnee" (Rep). Okay $17,700. Last week, Los Angeles, Iris, with El Rey, "Bachelor Party" (UA) and "Hidden Fear" (UA) (1st pop price), $9,500.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Beau James" (Par) (2d wk). Fair $10,100. Last week, $13,100, plus $15,000 for pre-opening benefit preem.

Pantages (RKO) (2,812; $1.10-$1.75)—"Man on Fire" (M-G) (2d wk). Thin $6,100. Last week, $7,500.

Downtown Paramount, Ritz, Vogue (ABPT-FWC) (3,300; 1,330; 825; 80-$1.80)—"Prince and Showgirl" (WB) (2d wk). Slow $12,800. Last week, $17,100.

Orpheum, Hawaii, El Rey (Metropolitan-G&S-FWC) (2,213; 1,106; 861; 80-$1.50)—"Sweet Smell of Success" (UA) and "Fort Laramie" (UA) (2d wk, Orpheum, Hawaii; 1st wk, El Rey). Fair $11,800. Last week, Orpheum, Hawaii, Uptown, Loyola, $26,100.

Downtown, Hollywood, Fox Beverly (SW-FWC) (1,757; 756; 1,334; 90-$1.50) — "Fire Down Below" (Col) and "Utah Blaine" (Col) (2d wk). So-so $15,200. Last week, $22,800.

State, New Fox, Wiltern (UTAC-FWC-SW) (2,404; 956; 2,344; 90-$1.50)—"Gunfight at OK Corral" (Par) and "Crowded Paradise"

(Continued on page 16)

Broadway Grosses

Estimated Total Gross

This Week.....$566,600
(Based on 24 theatres)

Last Year.....$605,700
(Based on 23 theatres)

'Fire' Hot 27½G, Hub, 'Love' 16G

Boston, July 11.

Big pickup at the Hub b.o. with winning new entries this frame and cooler weather. "Fire Down Below" is hottest thing in town with lofty gross combo at the State and Orpheum. "Curse of Frankenstein" horror bill at Paramount and Fenway is soaring. "Nana" is slick at the Beacon Hill. "Love in Afternoon" is fairish at the Metropolitan. "Midnight Story" is perky at the Pilgrim. "Island in Sun" is terrific in second round at the Keith Memorial. "Monte Carlo Story" is good at the Kenmore in second frame. Mayflower returned to second runs.

Estimate for This Week

Astor (B&Q) (1,372; $1.90-$2.75)—"10 Commandments" (Par) (35th wk). Dwindling $4,000. Last week, $4,500.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Nana" (Times). Hotsy $14,000. Last week, "St. Joan" (UA) (2d wk), $2,400.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (47th wk). Stout $14,000. Last week, $15,000.

Exeter (Indie) (1,200; 60-$1.25)—"French They Are Funny Race" (Cont) (2d wk). Second week opened Sunday (14). Last week, $8,000.

Fenway (NET) (1,373; 60-$1.10)—"Curse of Frankenstein" (WB) and "X the Unknown" (WB). Bright $7,000. Last week, "Beau James" (Par) and "Calypso Joe" (AA), $6,500.

Kenmore (Indie) (700; 85-$1.25)—"Monte Carlo Story" (UA) (2d wk). Oke $6,500. Last week, $7,500.

Memorial (RKO) (3,000; 75-$1.25)—"Island in Sun" (20th) (2d wk). Hotsy $20,000 or near. Holds for third. Last week, $31,000.

Mayflower (ATC) (689; 65-95)—Back to second runs. Last week, "Johnny Tremain" (BV) (2d wk), $4,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Love in Afternoon" (AA) and "Dragoon Wells Massacre"

(Continued on page 16)

'Success' Wow $12,000, Prov.; 'Love' Happy 9G

Providence, July 16.

Still scorching weatherwise hereabouts with Rhode Island's beaches getting the big play. On the mainstem, Loew's State is leading with "Sweet Smell of Success." Majestic is good with "Love In The Afternoon." RKO Albee is happy with second week of "Island In Sun." Strand had fairly good Sunday opening with "Fire Down Below."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Island In Sun" (20th) and "Rebel In Town" (AA) (2d wk). Fairly good $7,000. Last week, neat $10,000.

Avon (L-G) (527; 60-90)—"High Society" (M-G) and "Rainmaker" (Par) (reissues). Oke $2,000. Last week, "Green Man" (DCA). So-so $1,400.

Majestic (S-W) (2,200; 65-80)—"Love In Afternoon" (AA) and "Last of the Badmen" (AA). Happy $9,000. Last week, "Prince and Showgirl" (WB). Neat $9,000.

State (Loew) (3,200; 65-80)—"Sweet Smell Success" (UA) and "Big Boodle" (UA). Peppy $12,000. Last week, "Something of Value" (M-G) and "Tomahawk Trail" (UA). Strong $10,500.

Strand (Silverman) (2,200; 65-80) — "Fire Down Below" (Col). Opened Sunday (14). Last week, "Gunfight at O.K. Corral" (Par). Neat $11,000.

'Man' Lame 10G, Pitt; 'Fire' $9,000

Pittsburgh, July 16.

Longrun roadshow pix, "Around World" at Nixon and "Ten Commandments" at Warner, are the big noises. They're both shooting ahead while everything else seems to be at a standstill. The two new ones, "Man on Fire" at Penn and "Fire Down Below" at Harris, are very disappointing and holdovers of "Delicate Delinquent" at Stanley and "Bernardine" at Fulton are just so-so.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Bernardine" (20th) (3d wk). Slipping to $6,500. Special morning shows for femmes only, with autographed picture of Pat Boone to every patron, have been helping. Last week, good $10,500.

Harris (Harris) (2,165; 80-$1.25)—"Fire Down Below" (Col). Heavy sugar expended on campaign and Hayworth-Mitchum-Lemmon on the marquee was figured to pay off. It isn't. Not much more than $9,000, pretty dismal under circumstances. Last week, 4th of "Island in Sun" (20th), fine $7,500.

Guild (Green) (500; 85-99)—"Gold of Naples" (DCA) (3d wk). Off a bit, but about $2,100. Last week, $2,600.

Penn (UA) (3,300; 80-$1.25)—"Man On Fire" (M-G). Good notices for the non-singing Bing

(Continued on page 16)

Cool Weather Warms Cleve. Biz; 'D.I.' Sharp $16,500, 'Delinquent' Trim 16G

Key City Grosses

Estimated Total Gross

This Week.....$2,823,000
(Based on 23 cities and 256 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week Last Year.....$2,926,800
(Based on 22 cities and 229 theatres.)

'Tammy' Tasty $8,000, L'ville

Louisville, July 16.

Business at downtown first-runs is maintaining a robust pace, in spite of hot, July temperatures. "Tammy and Bachelor" is slick at the Kentucky, but Loew's with "Sweet Smell of Success," at tilted prices, is slow. H.O.'s at the Brown, Mary Anderson and Rialto, are fair. Plethora of outdoor diversions, golf, hot rod races, baseball, etc., are weaning away quite a segment of potential film house clientele.

Estimates for This Week

Brown (Fourth Ave.-U.A.) (900; $1.25-$2.40) — "Around World" (UA) (7th wk). Moderate $10,000. Last week, neat $12,000.

Kentucky (Switow) (1,000; 50-85)—"Tammy and Bachelor" (U) and "Fear Strikes Out" (U). Slick $8,000. Last week, "Joe Butterfly" (U). Oke $6,000.

Loew's (United Artists) (3,000; 74-99)— "Sweet Smell Success" (UA). Modest $5,500 for nine days. Last week, "Man On Fire" (M-G). Slow $3,500.

Mary Anderson (People's) (1,000; 50-85) — "Prince and Showgirl" (WB) (2d wk). Nice $5,000 after first week's sock $8,000.

Rialto (Fourth Avenue) (3,000; 50-85) — "Bernardine" (20th) (2d wk). "Lure of Swamp" (20th) (2d wk). Healthy $9,000 after solid $14,000.

'Man' Fairish 9G, Cincy; 'Prince' Tall 12G, 'Fire' Disappointing 7½G, 2d

Cincinnati, July 16.

Front line pict trade this stanza tops midsummer par. "Prince and Showgirl," sweet in the flagship Albee, and "Man on Fire," a medium Palace marker, are the newcomers. Holdovers "Delicate Delinquent" and "Fire Down Below" shape fairish. "Seven Wonders" and "Around World" continue hotsy. Traffic at hilltop arties is in normal gait.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Prince and Showgirl" (WB). Good $12,000. Last week, "Delicate Delinquent" (Par), with Jerry Lewis personals two days, $19,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (58th wk). Holding to last week's hefty $17,500 on surge of vacationists.

Esquire (Shor) (500; 50-90)—"Saint Joan" (UA) (2d wk). So-so $750 after $1,200 bow.

Grand (RKO) (1,400; 90-$1.25)—"Delicate Delinquent" (Par) (m.o.). Okay $7,500. Last week, "Something of Value" (M-G) (2d wk), $6,500.

Guild (Vance) (300; 50-90)—"Great American Pastime" (M-G). Mild $1,300. Last week, "Barrets of Whimpole Street" (M-G) (2d wk), $1,000.

Hyde Park (Shor) (617; 50-90)—"Fire Under Her Skin" (Indie) (m.o.) (2d wk). Okay $1,000 after last week's $1,500.

Keith's (Shor) (1,500; 75-$1.25)—"Fire Down Below" (Col) (2d wk). Disappointing $7,500 trailing last week's $9,000, sorry in view of heavy press and air ad outlays.

Palace (RKO) (2,600; 90-$1.25)—"Man on Fire" (M-G). Lukewarm $9,000. Last week, "Bernardine" (20th) (2d wk), six days, $7,500.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (5th wk). Great $19,000 on heels of last week's $19,900, setting Cincy precedent for successive advances over four-week stretch.

Cleveland, July 16.

Cool weather is boosting newcomers. "The D. I." is town's leader with "Delicate Delinquent" a close runner-up. Long-running "Around the World" is holding up nicely as is "Cinerama Holiday." "Bernardine" is offish in second frame at the Hipp.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"D. I." (WB). Good $16,500. Last week, "Island in Sun" (20th) (4th wk), $13,000.

Hippodrome (Telem't) (3,700; 70-$1)—"Bernardine" (20th) (2d wk). Tumbled to fair $12,000. Last week, $18,000.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (5th wk). Excellent $23,000. Last week, $23,500.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (2d wk). Husky $21,500 after $30,000 for first nine days.

State (Loew) (3,500; 70-90)—"Delicate Delinquent" (Par). Satisfactory $18,000. Last week, "Man on Fire" (M-G), $10,000.

Stillman (Loew) (2,700; 70-90)—"Sweet Smell of Success" (UA) (2d wk). Smart $12,000. Last week, $15,000.

Rain Dampens Indpls. B.O., But 'Beau' Robust $9,000; 'Fire' Cool 7G

Indianapolis, July 16.

Frequent rain and American Legion state convention parade that disrupted downtown biz Saturday night are holding first-run grosses to modest level this week. "Beau James" looks to lead with nice take at Circle. "Bernardine" is still oke in five-day second stanza at Indiana and "10 Commandments" only slightly off in 24th week at Lyric (closing Aug. 4).

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Beau James" (Par) and "Calling Homicide" (Indie). Good $9,000. Last week, "Joe Butterfly" (U) and "Hell's Crossroads" (Rep); $7,500.

Indiana (Cockrill-Dolle) (3,200; 60-90)—"Bernardine" (20th) and "Affair in Reno" (20th) (2d wk). Nifty $8,500 in five days, cut short for Jerry Lewis appearances at opening of "Delicate Delinquent" Monday. Last week, great $17,000.

Keith's (Cockrill-Dolle) (1,200; 70-$1.25)—"Prince and Showgirl" (WB) (2d wk). Mild $6,000 after $11,000 opener.

Loew's (Loew's) (2,426; 60-85)—"Fire Down Below" (Col) and "Flight to Hong Kong" (Col). Modest $7,000. Last week, "Man on Fire" (M-G) and "Sierra Stranger" (Col), $8,000.

Lyric (Cockrill-Dolle) (900; $1.25-$2.20) — "Ten Commandments" (Par) (24th wk). Still oke at $8,500. Last week, $9,000.

'Delinquent' Fast 19G, Buff; 'Value' $13,500

Buffalo, July 16.

"Delicate Delinquent," which opened last Monday (8) at the Paramount, is pacing the town with a fine $19,000. Horror bill at the Center, "Curse of Frankenstein"-"X the Unknown," is mopping up. "Fire Down Below" failed to ignite at the Lafayette in its second frame. "Something of Value" is nice at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Something of Value" (M-G) and "Bailout at 43,000" (UA). Nice $13,500. Last week, "Island in Sun" (20th) and "Gun Duel in Durango" (20th) (4th wk), $12,000.

Paramount (ABPT) (3,000; 60-85)—"Delicate Delinquent" (Par) (2d wk). Opened last Monday (8). Last week, fine $19,000.

Center (ABPT) (2,000; 60-85)—"Curse of Frankenstein" (WB) and "X The Unknown" (WB). Fancy $18,000. Last week, "Prince and Showgirl" (WB) (2d wk), $8,000.

Lafayette (Basil) (3,000; 50-85)—"Fire Down Below" (Col) (2d wk). Soggy $6,000. Last week, $13,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World" (UA) (15th wk). Strong $12,000. Last week, same.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Seven Wonders of the World" (SW) (46th wk). Fair $7,000. Last week, same.

Cinema (Martina) (450; 60-90)—"St. Joan" (UA) (2d wk). Closed with dismal $1,000. Last week, under $2,500.

New Product Ups Balto; 'Bernardine' Brisk 11G, 'Love' Fancy $8,000

Baltimore, July 16.

New entries and hot, muggy weather that made the air-cooled houses nice places to be, raised the biz picture just slightly this week but there was still nothing to shout about. "Love in the Afternoon" is giving the Stanley the nicest take it's had in weeks and "Bernardine" at the Century is making a great showing in opening week.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25)—"Bernardine" (20th). Brisk $18,000. Last week, "Island in Sun" (20th) (4th wk), $7,000.

Cinema (Schwaber) (460; 50-$1.25)—"Miller's Beautiful Wife" (DCA) (2d wk). Nice $2,500 after $3,500 in first.

Film Centre (Rappaport) (890; $1.25-$2.50) — "Around World" (UA) (30th wk). Solid $10,000 after near same last week.

Five West (Schwaber) (460; 50-$1.25)—"Green Man" (DCA) (6th wk). Good 2,300 after $3,000 last week.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Fire Down Below" (Col) (2d wk). Okay $6,000 after $12,000 opener.

Mayfair (Hicks) (980; 50-$1.25)—"Tammy and Bachelor" (U). Trim $4,500. Last week, "Joe Butterfly" (U) (2d wk), $3,000.

New (Fruchtman) (1,600; 50-$1.25)—"Sweet Smell of Success" (UA) (2d wk). Nice $7,000 after $12,000 in first.

Playhouse (Schwaber) (410; 50-$1.25)—"Bachelor Party" (UA) (5th wk). Good $3,700 after same last week.

Stanley (SW) (3,200; 50-$1.25)—"Love in Afternoon" (AA). Fine $8,000. Last week, "Prince and Showgirl" (WB), $8,000.

Town (Rappaport) (1,400; 50-$1.25)—"Man On Fire" (M-G). Mild $9,000. Last week, "Something of Value" (M-G) (2d wk), $6,500.

'80 Days' Mighty $19,000 Tops Mpls.; 'Happy'-Shriner Dismal 10G, 'D.I.' 8G

Minneapolis, July 16.

Although the Shriners' big national convention here has such counter attractions as a night street parade and a spectacular outdoor show, fresh pix at downtown deluxers are benefitting from the army of visitors. "Around World" is off to a terrific start at the Academy. Exception, however, is Radio City's vaudefilm layout which is topped by Herb Shriner and the Jimmy Dorsey band.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA). Teed off last Friday (12), but first two nights were taken over by organizations so Sunday (14) really was first week's start. Stiff night scale of $2.65 and $2.45 for lower and balcony, respectively (no cheaper seats), should boost take. Mighty $19,000 with biz at capacity.

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (49th wk). Still going great guns. Big $15,000. Last week, $13,000.

Gopher (Berger) (1,000; 85-90)—""Bride Goes Wild" (M-G) and "Our Vines Have Tender Grapes" (M-G) (reissues). Slow $3,500. Last week, "Something of Value" (M-G) (3d wk), $2,800.

Lyric (Par) (1,000; 85-90)—"The D.I." (WB) (m.o.). Here after big Radio City first week and still demonstrating boxoffice strength. Big $8,000. Last week, "Tammy and Bachelor" (U) (2d wk), $5,000.

Radio City (Par) (4,100; 90-$1.50) —"Let's Be Happy" (AA) and stage show with Herb Shriner, Jimmy Dorsey Band, etc. First vaudefilm here in years, but very poor $10,000. Last week, "The D.I." (WB), $15,000.

RKO Orpheum (RKO) (2,800; 75-90)—"Sweet Smell of Success" (UA) (2d wk). Bouquets tossed at it, but boxoffice response has left something to be desired. Fairly good $5,500. Last week, $8,500.

RKO Pan (RKO) (1,800; 75-90)—"Utah Blaine" (Col) and "Ride the High Iron" (Col). Loop's only twin bill and attracting quantity hunters. Good $4,500. Last week, "Monsters That Challenged World" (UA) and "The Vampire" (UA), $5,000.

State (Par) (2,300; 85-90)—"Bernardine" (20th) (2d wk). Big $10,000. Last week, $13,500.

Suburban World (Mann) (800; 85)—"Baby Doll" (WB) (2d run). This theatre, ordinarily a first-run house, playing it day and date with several other local art houses. Okay $1,800. Last week, "Tears for Simon" (Rep), $2,000.

World (Mann) (400; 85-$1.25)—"La Strada" (Indie). This long awaited award winner is being helped by critics' praises and favorable word-of-mouth. Moderate $4,000. Last week, "Saint Joan" (UA) (2d wk), $2,500.

H.O.s, Rain Dip Chi Biz, But 'Bambi' Smash $24,000; 'Beau' Fancy 9G, 'Value' Bright 25G, 'Fire' 22G, All 2d

Chicago, July 16.

With holiday product still holding on most downtown screens and a consequent lack of openers, Loop grosses this frame are taking a small dip. Meanwhile, Paramount released "Loving You" for its first-run showing here at 49 nabe theatres, where it plays with an assortment of subsequent run second features.

Weekend was no indication of grossing power of the outlying first-run Elvis Presley-Elizabeth Scott starrer because of a record rainstorm Friday night and the Saturday consequences. However, drive-ins in Gary and Hammond report the picture did a record Saturday night business.

Only major starter this frame is "Bambi," reissue at the Garrick headed for a smash $24,000, tops for this house since it reopened this spring. Otherwise, two double action bills are the only new downtown entries, "Kiss Before Dying" with "Three Bad Sisters" topping a hot so bad $7,000 at the Grand, and "Fire Maidens of Outer Space" with "Bride of Monster" a gargantuan $5,500 at the Monroe.

Outstanding of the holdovers are "Beau James" at the Esquire for its second fast frame, and "Silk Stockings" doing a well-rounded third at the Loop, "Something of Value" marks off a nifty second at the Woods, and "Invitation to Dance" sails comfortably through second at the World.

"Johnny Tremain" runs par for second at the Roosevelt, while at the Chicago "Fire Down Below" manages an ample second. "Pride and Passion" in third stanza at the State-Lake, "Island in Sun" for its fifth at the Oriental, and "Green Man" rounding third at the Surf are all good to excellent. "Gunfight at O.K. Corral" gets held over for a seventh stretch at the United Artists.

Roadshows continue through their fast summer pace with little letup.

Estimates for This Week

Carnegie (H&E Balaban) (480; 90)—Subsequent run. Last week, "Papa, Mama, Maid and I" (Teitle) (2d wk). Steady $1,800.

Chicago (B&K) (3,900; 90-$1.50)—"Fire Down Below" (Col) (2d wk). Warm $22,000. Last week, $28,900.

Esquire (H&E Balaban) (1,400; $1.25)—"Beau James" (Par) (2d wk). Chipper $9,000. Last week, $17,000.

Garrick (B&K) (850; 90-$1.25)—"Bambi" (BV) (reissue). Hot $24,000. Last week, "St. Joan" (UA) (2d wk), $4,000.

Grand (Indie) (1,200; 90-$1.25)—"Kiss Before Dying" (UA) and "Three Bad Sisters" (UA).

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'Tremain' Oke $12,500, Frisco; 'Love' Adequate 10G, 'Man' 8½G, Both 2d

San Francisco, July 16.

First-run business is off somewhat, but longruns are holding up well. "Johnny Tremain" is okay at the Fox. Of the holdovers "Love in the Afternoon" is adequate at the Golden Gate, "Fire Down Below" is mediocre at the Paramount, "Prince and Showgirl" is good at the St. Francis as is "Sweet Smell of Success" at the United Artists. "Around World" is terrific at the Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Love In Afternoon" (AA) and "Dragoon Wells Massacre" (AA) (2d wk). Okay $10,000. Last week, $14,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Johnny Tremain" (BV) and "Phantom Stagecoach" (20th). Okay $12,500. Last week, "Bernardine" (20th) and "Way To The Gold" (20th), $19,500.

Warfield (Loew's) (2,656; 90-$1.25)—"Man On Fire" (M-G) (2d wk). Disappointing $8,500. Last week, $12,500.

Paramount (Par) (2,646; 90-$1.25)—"Fire Down Below" (Col) and "Last Man To Hang" (Col) (2d wk). So-so $10,000. Last week, $15,000.

St. Francis (Par) (1,400; 90-$1.25) — "Prince and Showgirl" (W-B) (3d wk). Good $5,500 on four days after $11,000 last week.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Silk' Big 20G, D.C.; 'Bernardine' 24G

Washington, July 16.

Two major ozone attractions, Ringling Bros. Circus at Griffith Stadium, and the Jimmy Durante show at Carter Barron, are cutting into mainstem b.o. A pair of sturdy newcomers are bringing some life, however, to an otherwise dull session. "Bernardine," at Loew's Capitol, and "Silk Stockings," at Loew's Palace, are both meeting the outdoor competition, though neither is up to hopes. "Delicate Delinquent" at RKO Keith's is okay, but way down from its initial sock week.

Estimates for This Week

Ambassador (SW) (1,490; 85-$1.25) — "Prince and Showgirl" (WB). Good $8,000 and holds. Last week, "D.I." (WB) (3d wk). Big $8,500.

Capitol (Loew) (3,434; 85-$1.25)—"Bernardine" (20th). Solid $24,000, and stays. Last week, "Island in Sun" (20th) (4th wk). Oke $13,000.

Columbia (Loew) (1,174; 85-$1.25)—"Sweet Smell Success" (UA) (2d wk). Fine $12,000 after smash, and near record, $20,000. Stays.

Keith's (RKO) (1,859; 85-$1.25)—"Delicate Delinquent" (Par) (2d wk). Dipped to fair $9,000 after whopping $20,000 last week. Latter hypoed by personal appearance of Jerry Lewis, who set all-time house record for single day.

Metropolitan (SW) (1,100; 85-$1.25) — "Prince and Showgirl" (WB). Busy $12,000 and holds. Last week, "D.I." (WB) (3d wk). Sock $11,500.

Palace (Loew) (2,360; 85-$1.25)—"Silk Stockings" (M-G). Brisk $20,000, but not up to hopes. Last week, "Man on Fire" (M-G) (2d wk). Satisfactory $11,000.

Plaza (T-L) (290; 90-$1.50)—"Miller's Beautiful Wife" (DCA) (4th wk). Down to snail's pace of $2,000 after fast start. Last week, fine $3,000. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Fire Down Below" (Col) (2d wk). Slow $3,500 after pretty good $6,000 last week. Stays.

Uptown (SW) (1,100; $1.25-$3)—"Around the World" (UA) (15th wk). Bright $21,000 after $22,500 last week. Holds.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (29th wk). New low of $12,000 after $14,000 last week. Stays.

Heat Hits Omaha, But 'Fire' Torrid $8,500

Omaha, July 16.

Blistering heat and a trio of holdovers are stifling biz at downtown first-runs this week. The only new entry, "Fire Down Below," is the ace at the Orpheum and is rated hotsy. "Delicate Delinquent" is still solid at the Brandeis, but "Bernardine" is thinning at the Orpheum and "Something of Value" is down to mild at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Delicate Delinquent" (Par) and "Weapon" (Rep) (2d wk). Oke $3,500 after $6,500 debut.

Omaha (Tristates) (2,066; 75-90)—"Bernardine" (20th) (2d wk). Falling to $4,500. Last week, $8,500.

Orpheum (Tristates) (2,980; 75-90)—"Fire Down Below" (Col). Sturdy $8,500. Last week, "Island in Sun" (20th) (2d wk), $6,500.

State (Goldberg) (850; 75-90)—"Something of Value" (M-G) (2d wk). Mild $3,000 and bows after five days. Last week, $5,500.

'LOVE' PERT 8G, PORT.; 'PRINCE' SLIM $6,500

Portland, Ore., July 16.

Biz is perking at nearly all first-runs despite the heat and transient name attractions. "Love In Afternoon" at the Orpheum looks best for new entries. "Around World" stays for a solid 13th week at the Broadway. "Prince and Showgirl" is disappointing at the Fox.

Estimates for This Week

Broadway (Parker) (980; $2.00-$2.50)—"Around World" (UA) (13th wk). Steady $12,000. Last week, $12,100.

Fox (Evergreen) (1,536; $1.00-$1.50) — "Prince and Showgirl" (WB) and "Dark Web" (Col). Disappointing $6,500. Last week, "Fire Down Below" (Col) and "The Burglar" (UA), $7,300.

Guild (Indie) (400; $1.25)—"La Strada" (Indie) (3d wk), with English subtitles. Fine $2,000. Last week, $2,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Land Unknown" (UI) and "Midnight Story" (UI). Slim $5,000. Last week, "Johnny Tremain" (BV) and "Duel At Apache Wells" (Rep) (8 days), $6,500.

Orpheum (Evergreen) (1,600; $1.00-$1.50)—"Love In Afternoon" (AA) and "Young Guns" (AA). Nice $8,000. Last week, "Bernardine" (20th) and "Way To The Gold" (20th), $12,200.

Paramount (Port-Par) (3,400; 90-$1.25) — "Delicate Delinquent" (Par) and "Revolt At Fort Laramie" (UA) (2d wk). Okay $6,500. Last week, $8,100.

'Bernardine' Hep $14,000, Philly

Philadelphia, July 16.

Midtown business for the most part was off. The national Boy Scout Jamboree at nearby Valley Forge brought people to the center of the city, but it had little effect on grosses. Only "Bernardine," in its first stanza at the Goldman, and "Delicate Delinquent" at the Stanley attracted the Scouts. "Sweet Smell of Success" and "Beau James" were most powerful of the holdovers.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Something of Value" (M-G) 2d wk). Okay $10,500. Last week, $16,500.

Boyd (SW-Cinerama) (1,430; $1.25-$2.80) — "Seven Wonders" (Cinerama) (64th wk). Good $10,300. Last week, $13,000.

Fox (20th) (2,250; 55-$1.80)—"Island in Sun" (20th) (4th wk). Very good $20,000. Last week, $28,000.

Goldman (Goldman) (1,250; 65-$1.25) — "Bernardine" (20th). Strong $14,000. Last week, "D.I." (WB) (2d wk), $11,000.

Green Hill (Serena) (750; 75-$1.25) (Closed Sundays) — "Green Man" (DCA) (7th wk). Moving $3,500. Last week, $4,200.

Mastbaum (SW) (4,370; 90-$1.49)—"Love in Afternoon" (AA) (3d wk). Slow $7,500. Last week, $8,000.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World" (UA) (29th wk). Excellent $13,500. Last week, $13,000.

Randolph (Goldman) (2,250; $1.40-$2.75)—"Beau James" (Par). Fine $14,000. Last week, "Prince and Showgirl" (WB) (2d wk), $8,500.

Stanley (SW) (2,900; 99-$1.49)—"Delicate Delinquent" (Par) (2d wk). Fair $11,500. Last week, $18,000.

Stanton (SW) (1,483; 99-$1.49)—"Sweet Smell of Success" (UA) (2d wk). Pretty good $12,000. Last week, $20,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Bambi" (BV) (2d wk) (reissue). Great $10,000. Last week, $14,000.

Viking (Sley) (1,000; 75-$1.40)—"Man on Fire" (M-G). Okay $12,000. Last week, $15,400.

'Bernardine' Tall 22G, Det.; 'Beau' Neat $15,000

Detroit, July 16.

"Bernardine," with strong bobbysox appeal, is pacing the downtown deluxers. "Beau James" is good at the Michigan while "Man on Fire" is okay at the Adams.

Estimates for This Week

Fox (Fox Detroit) (5,000; 90-$1.25) — "Bernardine" (20th) and "Smiley" (20th). Bobbysox sock $22,000. Last week, "Island in Sun" (20th) and "Two Grooms for Bride" (20th) (4th wk), $17,000.

Michigan (United Detroit) (4,000; 90-$1.25)—"Beau James" (Par) and "Pawnee" (Col). Good $15,000. Last week, "Prince and Showgirl"

(Continued on page 16)

Arties Pace So-So B'way; Gable 'Band' Big 48G, 'Moon' 14G Busts House Mark; French 'Maid' 10G; 'Pride' OK 52G, 3d

Rain, the usual ally of Broadway business during the summer months, did not provide its customary elixir quality to Main Stem business this past session. Despite an intermittent downpour all day Saturday (13) there was no significant parade to the Broadway boxoffices. Theatre operators described the wicket activity for the week as fair-to-good, but except for two new art house entries, there was no general elation.

Sole newcomer in a big Broadway house—Warner Bros.' "Band of Angels" at the Paramount—looks headed for a good run on the basis of its first week's showing. Despite lukewarm reviews, the Clark Gable starrer appears likely to score a strong $48,000 or near for week ending today (Wed.). Actually the take is only for six days since the picture opened last Wednesday night with an invitational premiere and started its regular run on Thursday morning.

Perhaps the biggest surprise is the sleeper, "The Rising of the Moon," the John Ford entry being distributed by WB. For its first week at the newly reopened 55th St. Playhouse (now under Charles B. Moss ownership), the Irish-made film broke a 30-year house record, tallying a boffo $14,000 or near for opening round ended yesterday (Tues.) at the 253-seat theatre.

"Maid in Paris," a Continental Film French import, is also displaying strong potential. It appears likely to rack up a great $10,000 for opening round ending tomorrow (Thurs.) at Walter Reade's artie Baronet Theatre.

UA's blockbuster "Pride and Passion" continued at a good pace at the Capitol with $52,000 estimated for third week concluding tomorrow (Thurs.). "Beau James," in third Astor session, is expected to reach an okay $21,000 or near. "Delicate Delinquent" at Mayfair is seen hitting a fine $22,000 for its initial holdover week.

Two longrunners—"The Prince and the Showgirl" at Radio City Music Hall and "Island in the Sun" at Roxy—are winding up engagements this week with good takes. "Prince," which will be followed by "Silk Stockings" (M-G), tallied a strong $123,000 while "Island" brought in solid $56,000. "Sweet Smell of Success" at Loew's State was okay in third round with $26,000. Hard-ticket "Around World in 80 Days" at Rivoli again had SRO sign up selling out to tune of $37,100 in 11 performances.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Beau James" (Par) (4th wk). Third round ending today (Wed.) looks likely to hit okay $21,000 or near. Previous session tallied $26,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Nana" (Times) (14th-final wk). The 13th week ended Thursday (11) racked up a neat $5,100 after $6,000 for the 12th round. Pic ends up a successful run on Sunday (21). "Lovers' Net" (Times), another French import, opens Monday (22).

Baronet (Reade) (430; $1.25-$1.80)—"Maid in Paris" (Cont) (2d wk). Appears likely to score a great $10,000 for initial round winding up tomorrow (Thurs.). In ahead, "French They Are A Funny Race." $5,400 for final 11 days.

Capitol (Loew) (4,820; $1-$2.50)—"Pride and Passion" (UA) (4th wk). Third canto concluding tomorrow (Thurs.) is estimated to reach a good $52,000. Second week rolled up $65,000. Continues.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (36th wk). The 35th week winding up tomorrow (Thurs.) is seen hitting big $43,000 for 16 performances. Previous round, also for 16 performances, was $44,500.

Fine Arts (Davis) (468; 90-$1.80)—"Torero" (Col) (9th wk). Eighth stanza concluded Monday (15) with good $5,400, same as the previous session. Continues until July 29 when "The Light Across the Street" (UMPO) opens.

55th St. Playhouse (E-F) (300; $1.25-$1.50)—"The Rising of the Moon" (WB) (2d wk). Initial week ending yesterday (Tues.) of John Ford entry hit a boffo $14,000 or near for opening round at this 253-seat house, setting record for 30-year history of theatre. Continues. natch!

Globe (Brandt) (1,500; 70-$1.50—"Face In the Crowd" (WB) (8th wk). Seventh stanza of Elia Kazan-Budd Schulberg pic scored mild $6,000 for frame ended yesterday (Tues.). Sixth was $7,000.

Guild (Guild) (450; $1-$1.75)—"Green Man" (DCA) (9th wk). British entry continues brisk pace with nice $8,000 for eighth session. Preceding round tallied $9,500. Continues.

Mayfair (Brandt) (1,736; 79-$1.80)—"Delicate Delinquent" (Par) (3d wk). First holdover stanza of initial Jerry Lewis solo effort looks to hit solid $22,000 or near for period ending today (Wed.). Opening round was $27,000. "Night Passage" (U), James Stewart-Audie Murphy starrer, opens July 24.

Normandie (Trans-Lux) (592; 95-$1.80)—"Miller's Beautiful Daughter" (DCA) (6th-final wk). Fifth session finished Monday (15) was weak $3,300. Winds up today (Wed.). "Bambi" (BV) (reissue) takes over tomorrow (Thurs.). Fourth round of "Miller's" was $4,400.

Palace (RKO) (1,700; 50-$1.60)—"Trooper Hook" (UA) and vaude. Week ending tomorrow (Thurs.) looks to score good $18,500. In ahead, "Midnight Story" (U) and vaude, $23,500 for eight days.

Paramount (AB-PT) (3,665; $1-$2)—"Band of Angels" (WB). Opening round of Clark Gable starrer is seen hitting solid $48,000 for six days ending today (Wed.). Take does not include full week since pic opened with invitational preem last Wednesday night. In ahead, "Beginning of End" (ABPT) and Alan Freed rock 'n' roll show, $116,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Fernandel the Dressmaker" (Indie) (3d wk). First holdover round of French comedy tallied okay $6,000. Opening week take was $8,500. "Passionate Sum-

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'Success' Sweet $9,000, K. C.; 'Tremain' Slow 9G, 'Lonely' Leisurely 6G

Kansas City, July 16.

Week's trend is moderate as trade is back to average after spurting during the previous holiday frame. Better turn is being shown by "Sweet Smell of Success" at the Midland, holding close to recent strong trend at this house. "Johnny Tremain" in three Fox Midwest houses and "Lonely Man" at the Paramount are fairish, as is "Young Stranger" in four Dickinson situations. Fox Midwest has shifted three ordinarily subsequents to first-run temporarily, the Apollo, Brookside and Vista day and dating with "Kronos" for moderate play.

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest) (1,050; 1,100; 800; 85c)—"Kronos" (20th) and "She Devil" (20th). Mild $6,000. Last week, subsequent runs.

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) 750; 700; 1,100 cars; 900 cars; 85c person)—"Young Stranger" (RKO-U) and "Man in the Vault" (RKO-U). Fair $9,000. Last week, "The Oklahoman" (AA) and "Footsteps in the Night" (AA). Sock $18,000, best of season.

Kimo (Dickinson) (504; 75-90)—"Gold of Naples" (Indie). Fancy $1,800, holds. Last week, "African Queen" (UA) and "Moulin Rouge" (UA) (reissues) (3d wk). Oke $900.

Midland (Loew) (3,500; 60-80)—"Sweet Smell of Success" (UA) and "Spoilers of Forest" (Rep). Nifty $9,000. Last week, "Man on Fire" (M-G) and "Lawless Eighties" (Rep). Favorable $8,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Holiday" (Cinerama) (19th wk). Satisfactory $9,000. Last week, $10,000.

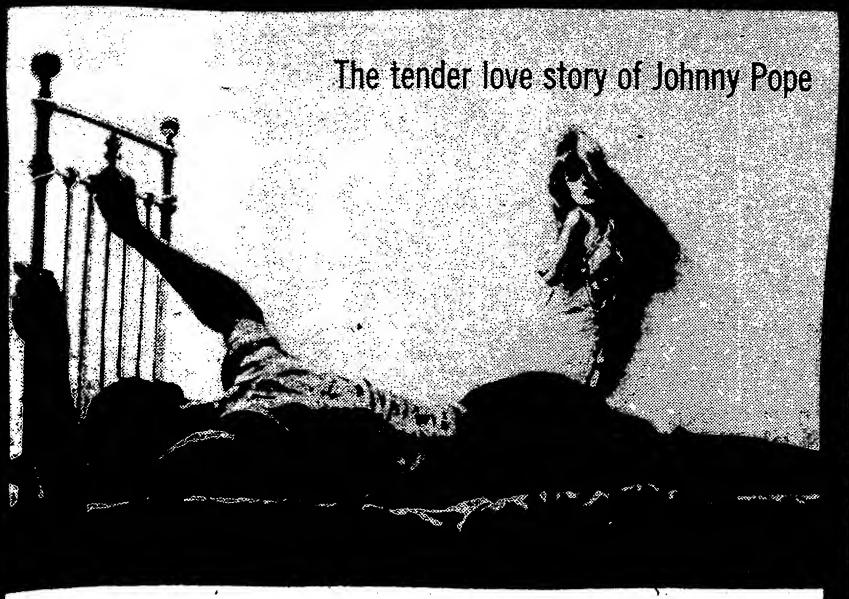
Paramount (UP) (1,900; 75-90)—"Lonely Man" (Par). Fair $6,000. Last week, "Prince and Showgirl" (WB). Ordinary $7,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Edge of the City" (M-G) (2d wk). Light $900. Last week, $1,600, moderate.

Tower (Fox Midwest) (1,143; $1.25-$2)—"Around World" (UA) (7th wk). Steady $12,000. Last week, $11,000.

Uptown (Fox Midwest) (2,043; 75-90)—"Bernardine" (20th) (2d wk). Mild $5,500. Last week, in combo with three other houses.

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90)—"Johnny Tremain" (BV) and "Badge of Marshall Brennan" (Rep). Mild $9,000, as three house hook-up is temporary. Last week, in combo with Uptown, "Bernardine" (20th). Bright $17,000.



husband, brother,
father to be . .
A handful of medals
made him
a hero.
A heartful of longing
made her love him.
A 'hatful of rain'
made him
a man to fear . .
or love
even more!

20th Century-Fox presents BUDDY ADLER'S

A HATFUL OF RAIN

CINEMASCOPE

EVA MARIE SAINT

DON MURRAY

ANTHONY FRANCIOSA

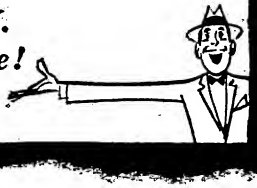
LLOYD NOLAN

reuniting the genius of
Producer BUDDY ADLER Director FRED ZINNEMANN
who gave you "From Here To Eternity"

Screenplay by MICHAEL VINCENTE GAZZO and ALFRED HAYES



Today at the Victoria Theatre, N. Y.
. . . soon at selected theatres everywhere!



COMMIE BERLIN'S 'OPEN HOUSE'

Karlovy Vary Charvari

By GENE MOSKOWITZ

Karlovy Vary, July 16.

Film Festival here opened with a party all over the grounds of one of the plush hotels. Nations commingled and seemed evident by the turnout and attitudes that the Czech Fest heads are determined to make this a real "A" festival.

Machaty's Long-Time-No-See

Gustave Machaty, the man who made the famed "Ecstacy," with a nude Hedy Lemarr, is back to his country on a visit. Machaty is a U.S. citizen working in West Germany and this is his first visit in over 20 years. Intense Czech. coproduction activities are leading to overtures to Machaty, but he heads back to his German base soon.

Swedes and Nudes Toujours

A turnabout was noticed in the Swedish-Argentine pic "The Springtime of Life" which instead of the usual nude Svenska had the boy nude, while his clothes were drying after a plunge into the river, and his girlfriend fully clothed, discreetly hld him to make the scene uncensorable.

India's Silver Lining

An Indian delegate says that a recent law there cut U.S. entries from 100 to 75 pix per year and upped the film import tax 50%. However this has led to more careful choice of films which are doing better biz and may eventually make up for the cuts and upped taxes.

Isabelle Salvi Comes Far

As with most European film festivals of late there is shortage of visiting dames. This is aggravated by the un-pinup quality of most of the Eastern actresses. Drawing most of the photog salvos now is Isabelle Salvi. She came in alone from Argentina on her own to be present at the showing of the first Argentinian-Paraguayan coproduction "Thunder Among the Leaves." She is a well set up girl and getting the lion's share of attention.

Highbrow Interest

Edouard Lorot, an editor on the U.S. quarterly, "Film Culture," arrived with full photographic gear, and plans to shoot a documentary of the Festival. He's been shooting local stuff all over Continent. Another highbrow here is John H. Winge, ex of U.S. and now a Viennese.

Seek Czech Puppet Films

Two Americans, Bill Snyder and Jay Frankel are here—both out of possible market interest in Czech puppeteer films.

No Air Conditioning

Festival entries unspool officially at three a day which makes this a much more rugged festival than Cannes. Lack of air conditioning is making it tough in the main film hall, though the outdoor theatre for CinemaScoped pix is bearable.

Adult Hypocrisy

Swedish-Argentine "Livets Var" (The Springtime of Life) of Arne Mattsson is another tale of young love thwarted by adult hypocrisy. Tragic tale is melodramatic rather than deep or compelling and it passable technically.

Boys Love Blast Furnace

Russian "Bibocitt" (On Top) is a tale of blast furnace workers which though having its quota of propaganda, has a human, real treatment of individuals and for the first time shows work influenced by human emotions. Boy does not only love blast furnace, but a young fellow femme worker.

Yugo Thriller

Yugoslavia had a tight, extremely well made resistance thriller in "Veliki I Mali" (The Big and Small); Japan a neatly made tale of village graft.

Fest again points up the "socially" slanted features still being made in the East. But these are being tempered with more humane, individual interest and show less rigidity than in Stalin era. One Russian put it rather well when he said here: "The film art has become the most powerful and most popular of all arts. It has become a giant, a national hero, but this hero can do both good and evil. All depends on the ideas and sentiments which lead it."

NEW FILM JABS REICH JEW BIAS

By ELVIRA T. MARQUIS

East Berlin, July 9.

Free West Berlin has recently had its annual Film Festival, always something of a thorn in the flesh of Red-controlled East Berlin, where the efforts to counteract continue each summer. This time the so-called East Berlin Club, whose membership includes screen actors and technicians, set up various come-ons. Included were the screening of eight films shot at the DEFA studio.

The atmosphere at the various gatherings remained amicable and cordial, despite some of the taunting remarks and prying, vexatious questions posed by Western visitors, and occasional propaganda barbs coming from the hosts. Harry Hindemith, club president, and Albert Wilkening, managing director of the DEFA studios, supplied data, although not all their answers were conclusive and complete.

It was stated that East Berlin like other satellites has swerved from former emphasis on party line. New goal is "entertainment" instead. Indeed DEFA is filming its first musical comedy right now, a color production to cost two million East Marks. Its present title is "Meine Frau macht Musik" (My wife makes music). From this film visitors saw rushes of the Brazillian Ballet (engaged for the picture during its recent European tour), some popular, not ineffective song numbers, and several scenes spiced with wit and jargon, reminiscent of the everyday dialogue of the Berliner of pre-Hitler days.

Of the eight released pictures unreeled for guests, "Incident in Benderath" aroused perhaps the widest interest. Its plot coincides with the increasing cases of anti-Semitism reported in the West German Press in past months. This feature will be shown during the Edinburgh Festival later this summer—is based on Curt Corrinth's play, the "Trojaner," which had a marked success throughout Germany from 1927 until 1933 when Hitler forbade its performance.

It's tale of a highschool boy, the only Jewish kid in his class, who is subjected to malicious discrimination by one of his teachers. Boy rebels and demands a public apology from the teacher. His friends stand behind him and are able to effect the dismissal of the teacher from this particular school.

Author's Big Fee

But in the end the story shows that neither the real cause behind the "incident" nor the fear of the Jewish boy and his family have been removed.

The play was adopted for the screen after its 1955-56 legit run in one of the East-Berlin theatres. Curt Corrinth, its author, rewrote the plot to suit it to present day conditions in West Germany. He has kept screenplay more objective than most writers who have supplied the arid East-German playmarket with propaganda serving material.

Corrinth received a 6,000 marks premium after the film was finished. For the screen rights and his work on the scenario, Corrinth got all told 40,000 East German marks, according to his own statement.

During one visit to Babelsberg, DEFA president Albert Wilkening discussed with his guests some of the reasons for the fluctuating production chart at the studio. An exodus of dramatists, film actors and technicians from East Germany after 1947 had left a disastrous lack of talent.

A very exciting co-production possibility between West and East Germany now depends upon approval from Bonn. It concerns the filming of the novel by Thomas Mann, "The Buddenbrooks." A clause in the late author's last will directs the trustees of his estate to sell the film rights to the book only if such co-production can be arranged. If it does, it will be the first of its kind.

The official buyer of foreign films for East Germany, Frau Schlotter, was on hand to explain that she would like to buy more U.S. pictures but finds the rentals asked by most of the American film companies too high for her budget.

She also complained bitterly about "Chaplin's unreasonablness" for "Limelight," Chaplin is asking a million dollars and will discuss no other figure.

He told Communists, so Mrs. Schlotter reported, that he cannot possibly accept a lower price because of his tremendous expenses, which include besides his present wife and family—the support of several ex-wives, and their children and the upkeep of his huge estate in Switzerland. He also mentioned taxes, Frau Schlotter said, and future production plans.

Zurich June Fest Offers Multi-Lingual Panorama of European Legit, Opera

By GEORGE MEZOEFI

Zurich, July 16.

This year's Zurich June Festival at Stadttheatre (opera, ballet), Schauspielhaus (legit) and Tonhalle (concerts), May 31-July 7, offered this Swiss metropolis its most spectacular roundup in many years. It also illustrated again, that though the Swiss themselves have relatively little to offer theatrically their multi-lingual character makes them a warm audience.

This Festival was impressive indeed. It included: seven straight plays in German, French, English and Italian; one Shakespeare recital by Sir John Gielgud; four operas, of which one was a scenic world preem and one a European preem; ten single ballets; four symphony concerts with such artists as Menuhin, Ormandy, Curzon, Schuricht, Klemperer, plus a series of puppet shows and several top-grade art exhibitions among which the first all-out exhibition of Le Corbusier as an architect, painter and sculptor.

Boxoffice ran from good to smash. Financial toppers were: the first scenic performance of Arnold Schoenberg's controversial opera "Moses and Aron" with three advance sellouts which, however, could not prevent a heavy deficit despite municipal subsidies, due to the production's exorbitant staging costs which included hundreds of orchestra and choir rehearsals at Stadttheatre. Also in the winners' category, at the same house, was the European preem of a Japanese opera by Ikuma Dan, "The Twilight Heron," coupled with two ballets, Swiss composer Nico Kaufmann's "Le Prisme" and Bela Bartok's "Miraculous Mandarin."

Schauspielhaus hit the jackpot with two of its own productions, a revival of Schiller's German classic "Don Carlos" and German-language preem of Thornton Wilder's "A Life in the Sun," tagged here "The Alcestiad." Both clicked solidly. Three imports from Paris were strictly SRO: The Theatre National Populaire's productions of Racine's "Phedre" with Maria Casares and Moliere's "L'Etourdi," staged by and starring Daniel Sorano; and Jean-Louis Barrault's one-man drama "Le personnage combattant" by Jean Vauthier.

The initial Swiss appearance of the Sadler's Wells Theatre Ballet at Stadttheatre (six performances) did not live up to expectations coin-wise. Artistically, only one of the two programs presented, including predominantly modern choreographies, was up to this troupe's high reputation.

Two operas with an all-Italian cast, orch and choir, Verdi's "Masked Ball" and Puccini's rarely performed "Gifi of the Golden West," also failed to make the grade—undeservedly so, at least with "Girl" which marked a stunning assemblance of great voices combined with top acting. Soprano Gigliola Farzzoni in the title role rates strong attention. Having appeared at the Milan Scala, the Opera of Rome and Naples' San Carlo, she seems set for a bright future. "Masked Ball," despite good voices, suffered from an incredibly naive and outdated mise-en-scene.

Low-point of the Festival came from London's Theatre Workshop with Joan Littlewood's production of a modernized "Macbeth."

Nervi Ballet Sked

Genoa, July 16.

A varied international program has been set for the third annual Ballet Festival of Nervi, which opens Sat. (20) in the nearby resort town on the Italian Riviera. Site, as in other years, is the Teatro del Parchi, an elaborate alfresco setup which permits spacious stagings.

First on the slate, July 20 and 21, is a program entitled "Homage to the Italian 19th Century," in which Alicia Markowa, Yvette Chauvire, Magrethe Schanne, and Carla Fracci will execute a series of pas de quatres in the style of onetime greats Maria Taglioni, Carlotta Grisis, Lucille Grahn, and Fanny Cerito.

In for two programs, July 24-25, is the Marquis de Cuevas Ballet Company, followed by Luisillo and his Spanish troupe, also for two evenings (July 27-28). Festival winds in three evenings (July 31, Aug. 1-2) by the Paris Opera Ballet under the direction of Serge Lifar.

Mex Craft Unions Hardly Plutocrats —Says Palomino

Mexico City, July 16.

Felipe Palomino, secretary-general of the technical-manual locals within the Picture Workers Union (STPC, in the Spanish abbreviation) throws the calcium light of realism on "real wages" in the film studios of Mexico. It sounds great when all the supposed rights and privileges are listed but the typical studio worker seldom works 35 weeks a year and often for as little as $11.84 a week.

The producers in their propaganda against the current demand are making Mexican craft union members sound like plutocrats, and Palomino's message is "don't you believe it."

Palomino asserted that pay hike and other economic demands his union is making upon producers, in the biennial revision of collective labor pacts, are not excessive. He is doing his utmost to make talks about the pacts "as cordial as possible." He intimated that a strike is unlikely as, practically, producers see the union's viewpoint.

The trade sees the labor situation becoming either (a) more complicated, or (b) less tangled, if Palomino's locals merge with the National Cinematographic Industry Workers Union (STIC).

Spain's Top Stars Bursting Bounds Of the Economy

Madrid, July 16.

Government film authorities are apprehensively aware that mounting salaries now being paid top Spanish stars, directors and technicians may be the beginning of an inflationary surge.

Film industry legislation now has the Sindicato Nacional del Espectaculo guaranteeing that actors' salaries up to 500,000 peseats ($12,000) per film will be paid, but stars like Carmen Sevilla, Jorge Mistral and Francisco Rabal have been getting 1,000,000 pesetas per picture in exclusive pacts with local producers. It's believed that Sarita Montiel has a four-picture deal with Benito Perojo at over 1,500,000 per picture.

Government is worried that fancy payments will unbalance the present official production aid system, now pegged at a maximum pic rebate of 3,000,000 pesetas to producers.

Producers are already pressuring for more money on two fronts; they want the aid maximum increased and are asking the government to subsidize Uniepsana (producer association) in its efforts to sell Spanish film product on the world market.

With continued producer failure to turn out quality pix, there is little evidence the government will yield to latter pressure.

Mrs. Edward J. Wall, wife of Paramount's advertising and publicity director in the Albany and Buffalo districts, is working as group sales representative for Mike Todd's "Around the World in 80 Days," which opens a run at the Ritz July 24.

LONDON'S NEW STUDIO

St. John's Wood Breaks Ice With Roc Starrer

London, July 16.

A new film studio has opened in London. It's known as the St. John's Wood Studios, and its first feature is in production. The picture, being produced by The Film Storytellers, a unit within Film Workshop Ltd., is titled "The House In The Woods," and will be distributed by Archway Film Distributors. It stars Patricia Roc, Ronald Howard and Michael Gough.

The building, erected in the early 1800's as a church, has two stages.

Guild Films Prexy Grabs British Sunday Paper's Secret Agent Series

London, July 16.

Ruben Kaufman, Guild Films prexy, was negotiating a production deal in London last week for "Sabotage," a book by Leslie Bell, now being serialized in the Sunday Empire News, and due for publication in the Fall. Kaufman came to London to acquire the property, after reading the first nine chapters in galley proof form.

The book describes the adventures of war-time secret agents who, every day penetrated into enemy territory. Kaufman said last week that he thought the skein would comprise either 39 half-hour features or 26 hour long programs.

Guild Films were willing to take care of financing of the series and would, of course, handle distribution world wide. They were sending over a staff writer to work with Leslie Bell on the treatments and screenplays.

ECONOMY STRIKES

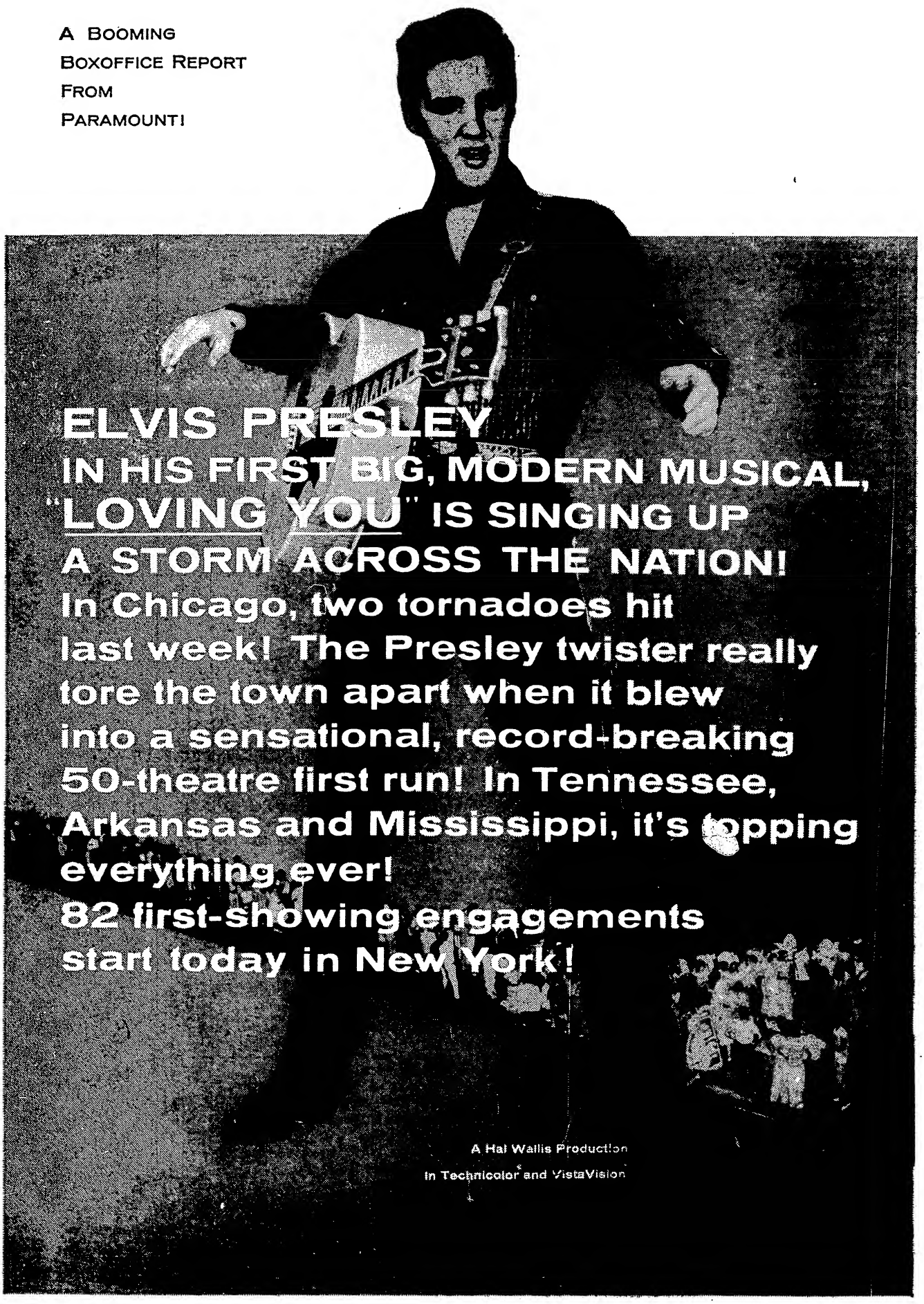
Top Publicists Exit Metro's London Office

London, July 16.

As a result of an economy campaign at Metro's British h.q., there has been a clean sweep of the top brass in their publicity department.

Among the top echelon pinkslipped last week were J. Leslie Williams, their long-time director of publicity and advertising, and Ernest Betts, in charge of press relations. As a result of the reorganization, Ronald A. Lee has been named as publicity department topper.

A BOOMING
BOXOFFICE REPORT
FROM
PARAMOUNT!



Goldwyn Vs. California Status Quo of 1950

[MUCH INSIDE STUFF REVEALED]

San Francisco, July 16.

Sam Goldwyn appeared to have scored a major point in the first week of his $1,755,000 antitrust suit against 20th-Fox, National Theatres, Fox West Coast and Fox West Coast Agency Corp.

Arthur B. Dunne, Frisco Fox attorney, had asked Federal Judge Edward P. Murphy, who's trying the seven-year-old suit without a jury, to limit the scope of evidence and testimony to the six Western film exchanges. Judge deferred ruling on Dunne's request immediately, and also on disagreements between Dunne and Goldwyn attorney Joseph Alioto on how far back in time some evidence can go. But at week's end the judge opened the trial to the debatable exhibits and testimony Alioto had introduced earlier and remarked:

"I'm going to try this case if it takes until Christmas."

Evidence Alioto had sought to introduce concerned the complex Fox corporate structure with its five subsidiary circuits, overlapping directorates and territorial pools.

In opening statements the lawyers drew diametrically opposite portraits of Goldwyn. Alioto portrayed his client as a little man trapped by a film production-distribution-exhibition octopus. But Dunne accused Goldwyn of "second guessing," of wanting Judge Murphy "to renegotiate upward transactions with which he was satisfied at the time."

Statements centered on the value of seven films produced by Goldwyn between 1947 and 1950. Alioto said Goldwyn lost a total of $1,513,000 on these "quality" pictures and, interesting enough, listed "the direct cost, not counting studio overhead or maintenance of the New York office" for each film. The figures:

"Best Years of Our Lives"—$2,300,000;
"Secret Life of Walter Mitty"—$2,984,000;
"Bishop's Wife"—$2,995,000;
"Song Is Born"—$2,800,000;
"Enchantment"—$1,392,000;
"Roseanna McCoy"—$1,760,000;
"My Foolish Heart"—$987,000.

The heavy loss Alioto blamed on "the predatory, monopolistic practices in the industry" and insisted the defendants were "prime movers" in these practices.

Pooling Arrangements

The lawyer leaned heavily on 20th-Fox-National pooling arrangements which he said effectively cut out independent exhibitors in a "nationwide conspiracy." He particularly attacked sliding-scale percentage rentals with "everything but the kitchen sink" loaded into theatre overhead, claimed municipalities and labor unions were recruited to "scare off" competition and cited the Skouras brothers' 'income pool" as one reason for the continuation of "collusive collaboration."

Altogether, he said, about 675 theatres were involved directly in the "conspiracy"—about 100 of them were McNeil-Naify houses in Northern California (the McNeil-Naify interests will be tried separately, later, under a ruling handed down by Federal Judge Michael Roche many months ago: treble damages sought by Goldwyn is the same).

But Alioto accused Fox and McNeil-Naify of "buying for a great number of theatres they had no interest in" so as to freeze the territorial "pockets of monopoly."

"An important personality," said the lawyer, was Joe Schenck, who was "a principal figure in the United Artists circuit" and had also been 20th-Fox's board chairman.

Alioto traced "the interlocking arrangements on Michael Naify's side" to the smaller Nasser, Blumenfeld and Mann circuits and on the Fox side said there was "a basic arrangement between Naify and the Skouras brothers and Schenck."

He dwelled at length on the income pool of the Skouras brothers, saying Spyros got 37½% of the total take, the late Charles got 37½% and George got 25%.

Who Got What

Alioto claimed Charles Skouras, Elmer Rhoden, Harold Fitzgerald and F. H. Ricketson arranged purchase of 40 shares of National Theatres stock in 1944 for $565,000, thanks to "a secret letter" they held. Two years later, the lawyer claimed, the four resold the stock to National for a profit of $6,850,000, on which they paid a 25% capital gains tax. The breakdown:

	Shares	1944 Cost	1946 Profit
Charles Skouras	25	$353,125	$4,281,250
Rhoden	6	84,750	1,027,500
Fitzgerald	3	42,375	513,750
Ricketson	6	84,750	1,027,500

Said Alioto:

"A stockholders' suit forced them to disgorge some profits later, but on the basis of waiving salary which was subject to a 90 per cent income tax bracket."

Independent exhibitors were frozen out by a variety of methods, the lawyer claimed, and cited a case where Goldwyn had to hire a dance hall in Reno to get a date. Goldwyn, said Alioto, fought 'the best he could, not very successfully, but he fought anyway," and he had to deal with the defendants because of their power.

Naify's 'Tight Monopoly'

The lawyer claimed Naify's Golden State chain held the "tightest" monopoly in the country and that Federal divorcement orders were "completely frustrated" by such techniques as drawing by lot for films.

"In fact," claimed Alioto, "they're still doing it here on Market Street on Wednesday afternoons—drawing pictures out of Fred Dixon's hat."

(Dixon is Golden State's film buyer.)

To all of this Dunne replied in effect, balderdash.

He declared:

"I think the case boils down to Goldwyn's attitude of being dissatisfied with everything . . . there's no place in the U. S., with one or two minor exceptions, where Goldwyn was paid what he thinks he should have been paid."

Dunne detailed the industry's economics, noted the variability of product quality and boxoffice appeal and claimed his evidence would show "the treatment given Goldwyn pictures was as good or better than other pictures."

Indeed, said Dunne, Goldwyn was "treated better than he was entitled . . . far from being an orphan (he) actually had a close relationship with one of the major distributors; RKO. . . ."

Dunne claimed Alioto's "vilifications and wild generalizations will not fit any particular part of this curious industry. . . . We are dealing with a series of variable . . . the principal problem is to be assured of a steady flow of product. . . . The cost of positive prints is prohibitive to have simultaneous showings throughout the U.S. . . ."

Dunne noted, too, that since 1940 the whole industry had been under close surveillance from both the FBI and Justice Dept., and was "in a sense operating in a fishbowl."

First witness Alioto called was John B. Bertero, Los Angeles counsel for the defendants and also a National-Fox West Coast vice-president.

Through Bertero, Alioto pounded on the point that Fox West Coast lent Naify $230,000 in mid-August, 1947, to enable Naify to buy McNeil's and Eugene Emmick's stock in the United California chain and thus shut out an independent competitor identified only as "the Reynolds offer." Naify had an option on the McNeil-Emmick stock dating back to 1932.

Other Angles

Alioto brought out that Joe Schenck, then UA boss, was a party to the three-day negotiations and got Bertero to testify that Schenck was present because he was "a suitable person (to buy the United California stock for UA) in case we were turned down."

As it turned out, the Justice Dept. rejected Fox West Coast's acquisition of the United California stock six weeks after Fox's loan to Naify had enabled Naify to exercise his option. By then, according to Alioto, the threat of independent competition had been eliminated.

The lawyer then noted that George Skouras eventually became UA chief, succeeding Schenck. But the lawyer sarcastically added that George Skouras "scrupulously" avoided being paid by UA until the Justice Dept. had broken up the Skouras brothers' income pool late in 1950.

Alioto's point, of course, was that, though George Skouras was working for UA, he was being paid by 20th-Fox through the income pool.

Bertero testified "there was a time when we explored 100% purchase of Golden State and T & D Jr. (another Naify interest) circuits" and Alioto introduced 1942 documents showing deal had reached contractual stage. Bertero felt the reason the deal wasn't consummated was "because they couldn't agree on price and couldn't get court approval," to which Alioto amended, "the latter was the real reason, wasn't it?"

When Bertero was asked if buying for the Naify chain was part of Fox West Coast buyer Eddie Zabel's job, Bertero said "that wasn't part of his duties." Whereupon Alioto introduced evidence tending to show that Zabel had, in fact, helped buy for Naify theatres.

(Zabel is now an independent producer.)

Associated with Alioto, legally, are Goldwyn's attorney, George Slaff, and Maxwell Keith. James Mulvey, president of Goldwyn Enterprises, sat in on trial last week, too.

Associated with Dunne are Fred Pride and Bennett Priest, of 20th's New York law firm, the Los Angeles firm of O'Melveny and Meyer, and Theodore Rosenak and Ed Keil, of Frisco.

Goldwyn was not present for opening sessions, but is expected to come in from Hollywood this week to testify.

Booz Report Echoes Sid Kent, 1924

While no decisions have been made on the Booz, Allen & Hamilton recommendations for industry economies, and none are expected for some time, some highly-placed execs this week said they anticipate a substantial segment of distribution will go along with the idea of collective operation of non-selling activities. Shipping and backroom work will be included.

One homeoffice v.p. said there's nothing new about the idea—"I remember Sidney Kent suggesting it in 1924; that shows how long it is before the patient takes the cure." But the Booz report is the kind that provokes action because it deals in specific dollars and cents, outlining exact amounts that can be saved, how and where, according to the exec.

Consolidation

Companies would save an average of $830,000 annually with the consolidation of physical print handling, centralized billings and accounting and modification of credit and collection practices, according to Booz, Allen.

Major rub though is that top efficiency and economy can be reached only via unanimous distributor participation, stated the study. And last week's VARIETY quoted a top company president as saying he's against adoption of the management consultants' proposals. Unless he has a change of heart, or simply yields to the pressure of other outfits seeking that unanimity, the majority but not all will get together in the consolidation plan, according to early prognostications.

There have been no formal meetings at the Motion Picture Assn. of America regarding the subject yet. These are not likely to begin for at least several weeks.

On another aspect of proposed economies there appears unanimity of opinion. This holds that there cannot be any concerted action on the part of the distribs in the way of shutting branch offices. Any agreements on closings would mean moving in on the area of competitive sales and this in turn would mean antitrust problems. Just about every film company exec has had his share of the a-t migraine; anything that might invite Department of Justice investigation is carefully eschewed.

Lancaster Stars in Two For Metro Separate From 4 H-H-L Routes That Way

Hollywood, July 16.

Burt Lancaster will star in "Ben Hur," and "The Wreck of the Mary Deare" for Metro as part of a new deal under which Hecht-Hill-Lancaster will produce four films for Metro release, beginning in 1958. Neither "Hur" nor "Deare" are included in the quartet; both are Metro production.

H-H-L deal with Metro gets underway after the indie completes three films for United Artists release under its present commitment, "Run Silent, Run Deep," "Separate Tables" and "The Catbird Seat." For Metro, the firm will turn out "Lucy Crown," "Bandoola," "The Devil's Disciple" and "The Rabbit Trap." Lancaster will star in the latter and H-H-L is dickering with Bing Crosby to co-star.

Meanwhile, indie has signed a new releasing deal with United Artists, calling for five additional films.

UA on Big Board 12 Weeks After 'Going Public'

United Artists has made it, the corporation's common stock having been admitted to trading on the New York Stock Exchange beginning today (Wed.). Big board listing, approved in rapid time by the Securities Exchange Commission, comes exactly 12 weeks after the first public offering of the stock was made on an over-the-counter basis.

Event will be marked with a ceremony on the floor of the Exchange with participants including Exchange head Keith Funston and UA's Robert S. Benjamin and Arthur B. Krim, chairman and president, respectively.

UA common issue has been trading at slightly over the $20 level.

PAR EXECS' SERVICE SEPARATE & UNEQUAL

Regular Paramount board meeting had to be postponed a day, until Friday (12), because Barney Balaban found himself grounded twice while en route back to New York from the Coast. The president and veep Paul Raibourn, left Los Angeles at the same time but on different planes, as per Balaban's dictate against key execs traveling via air together.

Raibourn arrived in Gotham at 7:30 Thursday morning but it wasn't until late into the night that Balaban's cross-country hop was completed. Motor trouble caused a four-hour grounding in Las Vegas and nearly half the day in Chicago.

Restrained Rapture As to Films' Future

Standard & Poor's Study Dramatizes 90,000 Overseas Houses Vs. 19,000 in U.S.-Canada

Further improvement in the picture business is possible but don't do any handsprings in joyous anticipation. Too much depends on the public's response to new pictures and this is a "very unpredictable factor."

This is the conclusion drawn by Standard & Poor's, which has concluded an industry survey. A boost in operating earnings is expected for most companies, particularly those which have sizeable interests in television. Non-operating income will decline, obviously, for those outfits which already have sold their backlogs to television and have collected for same.

Upbeat

Upbeat factor noted is the continued steady advance in foreign revenues. In 1957 Yank producers' rentals from abroad on an average should equal domestic money. This is not surprising, says S&P's, since there are 90,000 foreign theatres against 19,000 domestic.

While the big circuits have no libraries to peddle, they have taken to unloading marginal theatres and investing the proceeds in non-theatre activities as a means of bolstering profits.

Study sizes up the various companies and offers some stock-investment advice. American Broadcasting-Paramount Theatres' common issue should be held; the preferred provides a good yield. Higher production costs may cause a slight decline in Columbia earnings but the 30c cash quarterly dividend and some stock extras expectedly will continue.

List Industries (RKO Theatres) appears headed for a slight earnings rise and its shares may be held on a speculative basis. Modest increase is seen for Loew's whose stock is worth holding for speculative purposes and corporation's large asset value.

National Theatres is dropping unproductive houses, is entering production and considering diversification into new businesses—adding up to an uncertain situation for the investor. Paramount is well spread out in show business, has strong finances and its shares are worth holding.

Republic

Republic has never paid common stock dividends and hasn't been able to develop more than small earning power. Benefits accruing from increased tv and laboratory work but the common stock nonetheless is too speculative for the average account. Earnings rise is in view for Stanley Warner, this due to expansion of its International Latex subsidiary.

Active on various fronts, 20th-Fox is now benefitting from oil and gas wells at its studio; speculative investments may be held. Release of the backlog should have an important effect on Universal's earnings; common stock bought on speculation may be held.

Expanding tv operations are promising for Warners but this company still remains a highly speculative situation.

Picture Grosses

'DELINQUENT' BIG 20G, TORONTO; 'SIN' $6,500

Toronto, July 16.

With four-a-day, 30-mins. on-stage appearance of Jerry Lewis and combo for opener, "Delicate Delinquent" is topping the city on newcomers to continued socko biz, but "Seventh Sin" off to bad start. However, on second stanza holdovers, "Island in the Sun" and "Bernardine" are hep, with "Something of Value" off in third frame.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1)—"Island in Sun" (20th) (2d wk). Holding big at $16,000. Last week, $23,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 694; 698; 50-75)—"Calypso Heat Wave" (Col) and "Utah Blaine" (Col). Light $11,500. Last week, "Shoot-Out at Medicine Bend" (WB) and "Spoilers of Forest" (Rep), $15,500.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75)—"Bernardine" (20th) (2d wk). Dipping to $13,000. Last week, fine $25,000.

Imperial (FP) (3,344; 60-$1.10—"Delicate Delinquent (Par). Big $20,000. Last week, "D. I." (WB) (2d wk), bad $3,500 for three days.

Loews (Loew) (2,098; 75-$1.25)—"Something of Value" (M-G) (3d wk). Down to light $8,500. Last week, $13,000.

Tivoli (FP) ($1.50-$2)—"Oklahoma" (Magna) (64th wk). Holding steady at $7,000. Last week, same.

University (FP) (1,536; 60-$1)—"Lost Horizon" (Col) (reissue). Nice $8,000. Last week, "War and Peace" (Par) (2d wk), first time at pop prices, $8,000.

Uptown (Loew) (2,098; 60-$1)—"Seventh Sin" (M-G). Bad $6,500. Last week, Tammy and Bachelor" (U) (2d wk), $7,500.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (34th wk). Holding at good $4,500. Jumped last week to $5,000.

DETROIT

(Continued from page 11)

(WB) and "Spring Reunion" (UA), $14,000.

Palms (UD) (2,961; 90-$1.25)—"Sweet Smell Success" (UA) and "War Drums" (UA) (2d wk). Fair $9,000. Last week, $18,000.

Madison (UD) (1,900; $1.25-$2.75)—"10 Commandments" (Par) (33d wk). Great $15,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Beyond Mombasa" (Col) and "Calypso Heat Wave" (Col). Light $8,000. Last week, "Johnny Tremain" (BV) and "Tarzan and Lost Safari" (M-G), $13,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World" (UA) (29th wk). Good $21,000. Last week, $25,000.

Adams (Balaban) (1,700; 90-$1.25)—"Man on Fire" (M-G). Okay $12,500. Last week, "Something of Value" (M-G) (3d wk), $7,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65) — "Seven Wonders" (Cinerama) (48th wk). Fine $17,100. Last week, $17,100.

Krim (Krim) (1,000; $1.25)—"The Strange One" (Col) and "Moonfleet" (M-G) (2d wk). Fair $4,000. Last week, $4,600.

BOSTON

(Continued from page 10)

(AA). Fair $16,000. Last week, "Prince and Showgirl" (WB) and "Deep Adventure" (Indie) (2d wk), $7,000.

Paramount (NET) (1,700; 60-$1.10)—"Curse of Frankenstein" (WB) and "X the Unknown" (WB). Slick $17,000. Last week, "Beau James" (Par) and "Calypso Joe" (AA), $16,000.

Pilgrim (NET) (1,000; 65-95)—"Midnight Story" (U) and "Hot Shots" (AA). Fine $10,000. Last week, "20 Million Miles to Earth" (Col) and "27th Day" (Col) (2d wk), $7,000.

Saxon (Saxon) (1,100; $1.50-$3.30)—"Around World" (UA) (14th wk). Fourteenth week ended Friday (12) was $25,000. Last week, $30,000.

Trans-Lux (Trans-Lux) (730; 75-$1.10)—"Red of Grass" (T-L) and "Love Lottery" (Cont) (2d run) (3d wk). Oke $3,000. Last week, ditto.

Orpheum (Loew) (2,900; 75-$1.25)—"Fire Down Below" (Col) and "Big Boodle" (UA). Torrid $17,500. Last week, "Man on Fire" (M-G) and "Bailout at 43,000" (UA), $13,000.

State (Loew) (3,600; 75-$1.25)—"Fire Down Below" (Col) and "Big Boodle" (UA). Hotsy $10,000. Last week, "Man on Fire" (M-G) and "Bailout at 43,000" (UA), $7,000.

BROADWAY

(Continued from page 11)

mer" (Indie) set to follow, but no specific date set as yet.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Prince and Showgirl" (WB) (5th-final week). Marilyn Monroe-Laurence Olivier starrer concludes successful engagement with fine $123,000 or near for week ending today (Wed.). "Silk Stockings" (M-G) opens tomorrow (Thurs.). Previous session of "Prince and Showgirl" was great $148,000.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around the World in 80 Days" (UA) (40th wk). Mike Todd attraction continues as the hottest hard-ticket entry on the Main Stem, going clean again with $37,100 for 11 performances. Previous round during July 4th holiday week saw picture tally $48,000, with four extra eprformances adding to the usual SRO total.

Plaza (Brecher) (525; $1.50-$2)—"Happy Road" (M-G) (4th wk). Gene Kelly production seems to have settled down for a good run, scoring $6,000 for third round ended Sunday (14). Second stanza was $8,000. Continues.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Island in Sun" (20th) with stageshow. (5th wk-final week). Frame ending today (Wed.) looks to wind up with good $56,000 or near, very good for this period of run. "Affair to Remember" (20th) opens Friday (19). Previous canto of "Island" $74,000.

State (Loew) (3,450; 78-$1.75)—"Sweet Smell of Success" (UA) (4th wk). Third inning finishing today (Wed.) is estimated to tally a fine $26,000. Last week, $28,500. Continues.

Sutton (R&B) (561; 95-$1.75)—"Third Key" (Rank) (7th wk). Sixth stanza of British import chalked up good $8,100 for period ended Saturday (13). Last week, $9,200. "Doctor at Large" (U) opens July 28.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (53d wk). Award-winning Italo import concluded its first year's engagement with an okay $4,300 for 52d stanza finished Sunday (14). The 51st round was $4,500. Continues.

Victoria (City Inv.) (1,060; 50-$2)—"Hatful of Rain" (20th) opens today (Wed.). "St. Joan" (UA) wound up third and final week yesterday (Tues.) with sad $3,500. Second stanza was $5,500.

Warner (SW-Cinerama) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Cinerama) (67th wk). Longrunner continues its steady pace with $34,400 for 66th week ended Saturday (13). The 65th session was $34,300.

World (Times) (501; 95-$1.50)—"Stella" (Burstyn) (6th wk). Fifth ended Sunday (14) was nice $5,900. Previous round scored $8,800. Continues indef.

LOS ANGELES

(Continued from page 10)

(Fav) (2d moveover wk). Fine $14,900. Last week, $30,000.

Four Star (UTAC) (865; $1-$1.75)—"Saint Joan" (UA) (3d wk). Slow $2,600. Last week, $3,700.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (3d wk). Fine $19,500. Last week, $22,100.

Fine Arts (FWC) (631; $1.25-$1.75)—"Monte Carlo Story" (UA) (4th wk). Thin $1,000 on six days. Last week, $1,400.

Egyptian, Hillstreet (UATC-RKO) (1,503; 2,752; 80-$1.80)—"Love in Afternoon" (AA) (4th wk). Quiet $13,400. Last week, $13,800.

Chinese (FWC) (1,908; $2-$2.40)—"Island in Sun" (20th) (5th wk). Okay $15,000. Last week, $16,300.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 6th wk (14) after $40,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (30th wk). Nice $27,000. Last week, same.

Warner Beverly (SW) (1,612; $1.50-$3.30)—"10 Commandments" (Par) (35th wk). Good $16,500. Last week, $20,000.

Vagabond (Rosener) (390; $1.50)—"Fernandel the Dressmaker" (Indie) (5th wk). Dipped to $1,800 after $2,250 last week.

Canon (Rosener) (533; $1.50)—"Magnificent Seven" (Indie) (4th wk). Fair $2,300 after $3,000 last week.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Miller's Beautiful Wife" (Indie) (3d wk). So-so $3,200 after $5,600 last week.

'Bambi' Fast $16,000, Denver; 'Prince' 10½G

Denver, July 16.

"Bambi" packed the Denver to the rafters with kids and their parents for matinees, but biz tapered off nights. Disney reissue is holding as are "St. Joan" at the Aladdin and "Prince and Showgirl" at the Centre. "Delicate Delinquent" gets two days on a third week at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90) — "St. Joan" (UA). Good $4,000 and stays. Last week, "Johnny Tremaine" (BV) (3d wk), $3,000.

Centre (Fox) (1,247; 70-$1.25)—"Prince and Showgirl" (WB). Good $10,500. Last week, "Island in Sun" (20th) (4th wk), $8,000.

Denham (Cockrill) (1,428; 70-90)—"Delicate Delinquent" (Par) (2d wk). Fair $6,500 and holds two days on a third week. Last week, $11,000.

Denver (Fox) (2,525; 70-90) — "Bambi" (BV). Big $16,000 and stays. Last week, "Fire Down Below" (Col) and "Phantom Stagecoach" (Col), $11,000.

Esquire (Fox) (742; 70-90) — "Albert Schweitzer" (Indie) (3d wk.) Good $2,250 and holds. Last week, $2,250.

Orpheum (RKO) (2,600; 70-90)—"I Was Teenage Werewolf" (AIP) and "Invasion of the Saucer Men" (AIP). Fair $7,500. Last week "Man on Fire" (M-G) and "Sierra Stranger" (Col), $7,500.

Paramount (Wolfberg) (2,200; 70-90)—"Tammy and Bachelor" (U) and "Man Afraid" (U) (2d wk). Good $10,500. Last week, $15,000.

Tabor (Fox) (930; $1.25-$2.50) — "Around World" (UA) (9th wk). Good $10,500 and stays. Last week, $11,000.

Valley Drive-In (Wolfberg) (950 cars; 75c) — "Check Point" (Rank) and "Black Tent" (Rank). Fine $6,000. Last week, on subsequents.

Vogue Art (Sher-Shulman) (432; 70-90) — "Love Lottery" (CD). Good $2,000. Last week "Vitteloni" (Indie) $2,000.

West Drive-In (Wolfberg) (750; 75c) — "Check Point" (Rank) and "Black Tent" (Rank). Fine $6,500. Last week "Trooper Hook" (UA) and "Spring Reunion" (UA), $7,000.

PITTSBURGH

(Continued from page 10)

Crosby but no business. Doesn't look like even $10,000 and that's plenty under expectations. Last week, "Sweet Smell Success" (UA). Fine $17,000 on nine days.

Nixon (Rubin) (1,400; $1.50-$3)—"Around World" (UA) (14th wk). Over the hump and should be around for longtime. May hit $18,000, very good. Last week, almost $16,500.

Stanley (SW) (3,800; 80-$1.25)—"Delicate Delinquent" (Par) (2d wk). Should grab $8,500 on the holdover. Last week Lewis' p.a. on kickoff day helped it get rolling to sturdy $15,500.

Squirrel Hill (SW) (900; 85-99)—"Strange One" (Col) (3d wk). Dipping to almost nothing. Got a good opening stanza and that's all. Will wind up at $1,800. Last week, barely $2,000.

Warner (SW) (1,500; $1.25-$2.50)—"Ten Commandments" (Par) (18th wk). Shooting sharply ahead again and at present pace will have no trouble sticking until the next Cinerama is ready, probably the end of Sepetember. Tipping $16,500. Last week, $16,000.

SAN FRANCISCO

(Continued from page 11)

World" (Cinerama) (34th wk). Great $20,900. Last week, $21,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Sweet Smell of Success" (UA) and "Gun the Man Down" (UA) (2d wk). Good $7,200 on six days. Last week, $9,750.

Stagedoor (A-R) (440; $1.25-$2.20) — "Ten Commandments" (Par) (8th wk). Big $8,000. Last week, $8,500.

Larkin (Rosener) (400; $1.25)—"Green Man" (DCA) (3d wk). Fine $4,400. Last week, $6,000.

Clay (Rosener) (400; $1.25)—"Fernandel the Dressmaker" (Indie) (5th wk). Fair $2,300. Last week, same.

Vogue (S.F. Theaters) (364; $1.25)—"Gold of Naples" (DCA) (7th wk). Dipped to $2,500. Last week, $2,900.

Bridge (Schwarz) (396; $1.25)—"Third Key" (Rank) (2d wk). Good $3,000. Last week, $3,200.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World" (UA) (29th wk). Smash $26,000. Last week, $29,000.

Rio (Schwarz) (397; $1.10)—"Naked Night" (Times) (2d wk) and "Torment" (Indie) (1st wk). Nice $2,000. Last week, "Naked Night" and "Great Adventure" (Indie), $2,200.

Ideal of Theatre Comfort Achieved?

Colonial Williamsburg (Rockefeller) Initiates Unique Twin Operations

Williamsburg, Va., July 16.

What may be the world's most modern theatre is the twin operation located in Colonial Williamsburg's new Information Center.

Two identical theatres on either side of the building are linked in the upper story of the building by a double projection booth with duplicate equipment. The theatres are each 71 by 81 feet and each with only 250 seats. Each screen is a continuous flow into an outbulging side-wall. The result is a screen 26 feet high and with an uninterrupted length of 120 feet, although the picture is projected on only the central 50 feet. It bleeds off to the sidewalls.

The distance between seat-rows is four feet, providing more than enough room to stretch one's legs. And you don't have to stand to let someone get by.

The seat-rows are in sharp one-foot elevations. In front of each row is a three-feet high aluminum barrier. This prevents a seated person from seeing the head of the person in front of him. Thus, the request, "Will you please remove your hat" becomes superfluous.

Because of the barrier before each row, it is impossible to see the bottom of the screen. This, and the large size of the images, give a definite illusion that the picture is three-dimensional and within touching distance.

Illusion is heightened by the Paramount Vista-Vision process used for the historic orientation film shown—"Williamsburg—The Story of a Patriot." The sense of depth is further helped by Todd-AO 6-channel stereophonic sound.

The twin theatres operate on a staggered system, one always beginning the 35-minute color film while the other is about half-way through it.

'Beau' Handsome $9,000, Seattle; 'Prince' Mild 6G

Seattle, July 17.

Cinerama's "Holiday" and Todd-AO's "Around the World" are both hitting a stronger pace as the tourist season comes along. Cooler weather is also aiding biz. "Bernardine," with a hefty opener, is holding at the Coliseum, though "Delicate Delinquent" was all set to go this week.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "Around World" (UA) (13th wk). Great $13,000. Last week, $14,300.

Coliseum (Evergreen) (1,870; 90-$1.25) — "Bernardine" (20th) and "Way to Gold" (20th) (2d wk). Okay $9,500 on six days. Last week, $14,800.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"Beau James" (Par) and "Wild Dakotas" (FF). Swell $9,000. Last week, "Fire Down Below" (Col) and "Burglar" (Col), $8,100.

Music Box (Hamrick) (850; 90-$1.25)—"Love in Afternoon" (AA) (2d wk). Big $5,000. Last week, $6,300.

Music Hall (Hamrick) (2,200; 90-$1.25) — "Prince and Showgirl" (WB). Mild $6,000. Last week, "Something of Value" (M-G) and "Vintage" (M-G), $6,200.

Orpheum (Hamrick) (2,600; 90-$1.25)—"Land Unknown" (U) and "Midnight Stay" (U). Okay $7,000. Last week, "Sweet Smell Success" (UA) and "Gun Duel at Durango" (UA), $7,900.

Paramount (SW) (1,282; $1.20-$2.65) — "Cinerama Holiday" (Indie) (12th wk). Great $12,000. Last week, $10,200.

CHICAGO

(Continued from page 11)

Sprightly $7,000. Last week, "Beast of Hollow Mountain" (UA) and "Boss" (UA), $6,000.

Loop (Telem't) (606; 90-$1.50)—"Silk Stockings" (M-G) (3d wk). Shapely $14,000. Last week, $15,500.

McVickers (J&&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (34th wk). Sunny $22,500. Last week, $23,400.

Monroe (Indie) (1,000; 67-87)—"Fire Maidens of Outer Space" (DCA) and "Bride of Monster" (Teitel). Powerful $5,500. Last week, "Calypso Heat Wave" (Col) and "Ride High Iron" (Col), $3,400.

Oriental (Indie) (3,400; 90-$1.50)—"Island in Sun" (20th) (5th wk). Nice $19,000. Last week, $20,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (30th wk). Tall 34,900. Last week, $33,500.

Roosevelt (B&K) (1,400; 65-90)—"Johnny Tremain" (BV) and "Gun Duel in Durango" (UA) (2d wk). Sharp $14,000. Last week, $28,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA) (3d wk). Terrif $30,000. Last week, $48,000.

Surf (H&E Balaban) (685; $1.25)—"Green Man" (DCA) (4th wk). Tidy $4,300. Last week, $5,200.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (15th wk). Sock $26,000 with extra shows. Last week, $30,500 because of extra holiday shows.

United Artists (B&K) (1,700; 90-$1.50)—Gunfight at O.K. Corral" (Par) (7th wk). Good $12,000. Last week, $13,000.

Woods (Essaness) (1,200; 90-$1.50) — "Something of Value" (M-G) (2d wk). Lustrous $25,000. Last week, $35,000.

World (Indie) (606; 90)—"Invitation to Dance" (M-G). Topping smash first frame with $5,000. Last week, $4,500.

Ziegfeld (Davis) (430; $1.25-$1.50) — Subsequent run. Last week, "Sheep Has Five Legs" (Indie) and "Mr. Hulot's Holiday" (Indie) (reissues), only $2,200.

Indiana Chain Seeks Local OK For Cable Video

Muncie, Ind., July 16.

The Y & W Management Corp., which operates a chain of theatres in Indiana, has petitioned the Muncie City Council for authorization to wire homes in the city for home-toll tv. Request of the theatre circuit is similar to those being made in other cities whereby theatres would pipe first-run films directly into homes.

Marc Wolf, an official of the theatre chain, estimates that would cost $200,000 to $250,000 to put the system in operation in Muncie. As part of its petition, the firm has suggested that the city receive a fee of one half of 1% of the gross receipts.

Y & R does not plan to launch its project until it studies the results of tests being made in other sections of the country. The company, however, has petitioned for similar authorization in other Indiana cities where the chain operates. These include Gary, Terre Haute, Bloomington, Bedford, New Castle and Indianapolis.

'80 Days' Printdowns Match Todd-AO B.O.

Unimportant to '80 Days'?

It doesn't seem to matter whether "80 Days Around the World" plays in the Todd-AO version or in print-down 35m gauge. This is the conclusion drawn from initial runs of the picture in conventional widescreen.

Mike Todd production (standard exhibition) is in its fourth week at the Esquire Theatre, St. Louis, and the grosses have been consistently comparable with other dates where the AO process is utilized. Film in 35m also has been running in London and Paris and the business is on par with the AO outings elsewhere.

This brings up the question of why present the picture in the expensive AO way if it doesn't have any noticeable effect on the b.o. It was Todd himself who insisted on the special presentations at the start, feeling this to be an extra special cinematic and merchandising value.

Now, though, United Artists, distributor of the picture, is offering exhibitors their choice; they can play it in regulation form or AO. Some are going for the extra equipment so as to be prepared for future releases in this process due from other companies.



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Everybody Else Staging 'Fairs,' Hollywood Oughta Get Wise: Unit Managers Guild Advice

Hollywood, July 16.

Let's go to the Fair.

That's the suggestion of the Unit Production Managers Guild as its contribution to the continuing debate on how best to publicize Hollywood and regain some of the lost interest and glamor. It's an idea born out of five years of research into what has become the world's biggest business - boosting medium—county, state and national fairs—and one which, thus far, Hollywood has largely ignored.

Unit men point out that in the last three years, the U. S. Government has underwritten official American exhibits at foreign fairs and some 3,000 Yankee firms have signed up millions of dollars in sales through exhibits that symbolize both American production and the American way of life. Available statistics indicate that exhibits in 27 foreign countries have attracted more than 40,000,000 visitors and helped immeasurably in building good will.

"If tractors can do it for Uncle Sam," the report contends, "glamor can do it for Hollywood."

Organization's "Fair Plan," however is not limited to foreign exhibits only. There are approximately 2,500 county and state fairs held annually in the U. S. and they attract better than 75,000,000 Americans. Fair managers throughout the country have indicated they would welcome a Hollywood exhibit and would cooperate to the fullest. Some have even suggested that a Hollywood tent would probably be the most popular on the fair grounds.

Managers Guild first became interested in the Fair setup back in 1951 when "Operations Worldwide" was launched by the Guild. Its primary purpose was to provide an advance information service to assist producers planning productions anywhere in the world. As a part of this activity, it is in constant communication with Fair officials.

Cost of an exhibit, states Ed Ralph, secretary of the "Operations Worldwide" service, would be minimal to the industry. Wall Street Journal recently calculated, he reported, that exhibit space generally runs about $1.25 per square foot since the fairs are run by State or County agricultural societies on a non-profit basis.

For this figure, Ralph estimates, the industry could easily afford to construct a regular exhibit which could be toured from place to place. One such exhibit was attemped in 1951 when a motion picture tent was set up at the Ohio State Fair. The exhibit was furnished mostly by Universal and the "glamour" by Marjorie Main. The tent drew 250,000 visitors and then was moved to the Indiana State Fair where it had a similar success.

Ralph suggests that some of the revenue recently set aside for a publicity and promotion campaign be earmarked for the Fair Plan, with the exhibit to include interesting items from such crafts as makeup, hairdress, art, camera, wardrobe, etc. and featuring stills from memorable pix. Exhibits could be packed in special cases that would open up to become display tables, the exhibits to be manned by volunteer workers from local exhibition and distribution ranks. In each case, a producer representative familiar with all phases of motion picture production could accompany the exhibit to answer all questions.

In addition, unit execs believe that Hollywood's message could be conveyed by utilizing some of the most interesting reels of "The Movies and You," either in 35m or 16m, looped for continuous running. Appearances of film stars would, of course, be an added plus factor but not necessarily vital to the success of the scheme.

Noting Bob O'Donnell's success with treks, Ralph believes that the "Hollywood at the Fair" plan could also become "a great vehicle to bring Hollywood's young, new talent to the millions of Americans who still love movies and could once again be induced to make a regular habit of going to see them."

BRITISH 'GRAF SPEE' B.O. WOW IN REICH

Hamburg, July 16.

"The Battle of the River Plate," last year's Royal Command selection, now on release throughout Europe under the title "The Graf Spee," is shaping as Western Germany's top grosser of the year. It's likely to take around 10,000,000 marks (approximately $2,500,000) at the box office, of which the distributor's share will be in the region of 3,000,000 marks ($750,000).

The Rank release, produced by Powell and Pressburger, is the first British war pic to make a b.o. mark in Western Germany, probably due to the fact that the German naval commander, played by Peter Finch, emerged as the most sympathetic character in the film—a factor that contributed to some adverse reaction when the film was preemed in London.

U.S. Companies In France Roll Pix

Paris, July 16.

Metro's "Gigi" starts this week starring Leslie Caron, Maurice Chevalier and Irene Dunne. It is to be a musical version of the Colette opus by Alan Jay Lerner and Fritz Loewe and Vincent Minelli directs. It will be made here and in Hollywood, and songs, since the principals are bilingual, will be done in French and English to try to beat the musical film jinx here.

Due here from Norway is the crew and cast of "The Vikings" (UA) which will continue the adventures of 10th century blonde terrors along the Atlantic coast of France. Kirk Douglas, Tony Curtis and Ernest Borgnine star and Richard Fleischer directs this one.

"Paris Holiday" (UA) winds here this week and the Bob Hope-Fernandel starrer may be two and a half hours long. Hope, who also produced, is thinking of roadshowing it which may be a first for a film comedy.

Otto Preminger has started shooting the Francoise Sagan novel, "Bonjour Tristesse" (Col) and another adaptation of a Sagan book "A Certain Smile" (20th) is due in soon.

TAMPA THREATS SHRINK; 6 PICKET 20TH'S 'ISLAND'

Tampa, July 16.

Tampa is the nation's first community to experience adverse reaction to the film, "Island in the Sun." Despite demonstrators, however, the picture is racking up good grosses at the Park Theatre where manager Jack Fink says it's doing "the biggest business since before television."

House is being picketed, and Fink has received threats on his life.

Before the picture opened, Fink received a phonecall informing him that 200 demonstrators would show up in front of his house. Came the appointed day, and all of four men appeared. Their number eventually increased to six, when police asked the pickets to show up only two-strong.

They carried placards and handpainted signs reading: "Don't Buy a Ticket to White Race Destruction." "Intermarriage a Pattern for Our Children?," "God's Plan?" and "White Race Protests This Filth." They also handed out tearsheets of a scandal mag about Joan Fontaine and Harry Belafonte.

Fink received personal threats, including a call hinting that his car starter was wired for a bomb. There were anonymous calls on opening day about a bomb in the theatre. They all proved false. Policeman is stationed in front of the theatre.

Critic Rash

Continued from page 4

focussed. N.Y. Herald Tribune review by William Zinsser of Warners' "Band of Angels" also took trade's breath away.

In the case of that tough-to-handle property, "Island in The Sun," 20th-Fox by dint of astute sales strategy has overcome many of the difficulties and even lined up a lot of playdates in Dixie, which it was feared might be a dead loss. All this could be a matter of honest relief and showmanly satisfaction but during the anguishing interim of getting the picture launched the critics inflamed tender tissues by some jabs at the picture's scripting and masterminding which Darryl Zanuck resented.

Change of status opened Stanley Kramer to unkind thrusts at his last two releases, both boxoffice hits, because he presented himself as his own director. Both "Not As A Stranger" and "The Pride and the Passion" suffered certain letdowns in the department of artistic kudos. That the films were big earners did not smother all criticism of critics at United Artists.

Mood Variables

Those not themselves in a tizzy against the critics question that the film industry would ever, or could ever, unite against all critics. To do so would penalize the friends of the medium out of pique at certain individual reviewers, whose initials frequently turn out to be B.C. Perhaps not coincidentally the New York dailies are definitely tougher of late, partly because they've been encouraged by certain segments of the industry to improve the quality of their film reviews. VARIETY has mentioned the changes at the Mirror and Journal-American especially. At least five of the daily reviewers in New York (the ones the producers read in their hotel suites) are among the bluntest in the nation.

Posed in opposition to any united action against critics is the obvious truth that a policy adopted in anger and antagonism is hard to enforce under the expansive geniality of the next hit. There is the further practical fact that publishers are often quite as sensitive as their critics about "freedom of the press" where pressure takes drastic forms. In this connection there would be the conspicuous irony of the industry encouraging and inviting closer cooperation from publishers and managing editors while mounting a campaign against reviewers.

Over-Bunched

Continued from page 3

try bumpkins go to the city—in the holiday and vacation periods. The visitors obviously don't want to spend all their time in town at the showcases. They select the limited few super clicks; the respectacle (but not super) offerings are given the brush. Art-house and inexpensive productions don't require epic boxoffice money to come out on top; the good "A" though usually represents a sizeable budget and needs the showcase loot.

Checked by telephone in Detroit (he was on a stopover en route to San Francisco), market researcher Albert Sindlinger said he found July 4th weekend business to have been off 5% to 6% from last year. Drive-in revenue was slightly better, but there were more drive-ins this year than last.

One factor that must be considered is the hot spell that hit most of the country over the holiday this year. In 1956, rain fell on July 4 and this obviously discouraged the treks to the beaches.

But rain or shine, the basic consideration is that the climb from the May-June slump materialized this year but not so impressively as in previous years. The upsurge of 1957 should have been far greater to be consistent with the preponderance of great-expectations pictures which the companies had held back for release.

Sterling Hayden will star in Seltzer Productions' "Hard As Nails" . . . "Island of Lost Women," story by **Prescott Chaplin**, purchased by Jaguar Productions . . . Columbia Pictures bought "The Wackiest Ship in the Navy" as a **Jack Lemmon** starrer, to be produced by **Fred Kohlmar**.

Crosby, Other Stars Rap H'wood Scripts; Frank Nugent Answers: Bing Wouldn't Even Dig Bard

By DAVE KAUFMAN

Hollywood, July 16.

Top Hollywood stars and screenwriters have tangled over the question of quality of screenplays, with the scriptwriters angrily rebutting charges by the stars there is a lack of qualitative scripts these days. Among stars complaining they can't find good screenplays are Bing Crosby, Joan Crawford, Van Heflin, Gregory Peck, Frank Sinatra and Cary Grant. They beef that while there is no dearth of story material, what they read leaves much to be desired

Screenwriters answered by questioning the wisdom of the stars in their selection of scripts, also emphasizing there is always a shortage in quality—even in stars. And there is more work creating a fine screenplay than a star, they added stingingly.

Frank Nugent, prexy of the Screen Writers branch of Writers Guild of America West, declared in reply to Bing Crosby's remark he had read 100 scripts without finding one he likes, " it does not automatically follow that what Bing wanted was good script quality and what the writers offered was not. Shakespeare would have peddled in vain to der Bingle; so would Shaw, O'Casey, and probably, Tennessee Williams," said Nugent, who screenplayed "The Rising of the Moon," and more recently, "The Last Hurrah."

But more important, noted the screenwriter, is that "no one should be surprised at the dearth of quality scripts. There is always a shortage of quality, whether it be of scripts, of books, or plays, or for that matter, actors. It is unquestionably much simpler to create a star than it is to create a fine screenplay. Stars have been plucked from behind drugstore counters and from beauty contests; one of our current male idols has attained stardom by gyrating his pelvis while playing his guitar, and starring qualifications for some of our current leading ladies can be summarized briefly as 38-22-38. Good writing is no such accident. It cannot be tape-measured nor weighed; nor created by UNIVAC, nor mass-produced by General Motors. For that reason there will always be a shortage of quality. Year after year screenplays of first rate quality have been and are being written in Hollywood.

"I ask Mr. Crosby and the others not to stop looking; or better still, to hire a good story editor or producer. Who knows, they may find something the boys have overlooked," commented Nugent.

Daniel Taradash, who screenplayed "From Here to Eternity," and now writing the screenplay of "Andersonville" at Columbia, remarked: "My hunch is most of the actors are looking not for good scripts, but for good parts, and there's quite a difference. I would like to ask how many of them would like to cut their astronomical salaries and take a character role in a fine script. In England, extraordinarily good actors take the second or third part because they're good scripts. But this is rare here. These stars may be thinking of parts rather than of scripts."

Screenwriter Irwin Gielgud commented "the writers don't write original material because they feel such stories won't get much of a reception at the major studios. 'Around the World in 80 Days' would have been turned down by every major; but Mike Todd made it, and today it's the top money maker.

"I doubt if these stars read 100 screenplays; they probably read a good many treatments. The practice of writing treatments was begun years ago. A treatment is neither a story nor a screenplay; it's an in-between form, like a blueprint for a project. But the stars don't realize that. And the stars don't take the time to get into a creative session with the writers to work it out. And there are other ramifications. For example, Bing Crosby liked 'On My Honor,' the screenplay Gwen Bagni and I did from a MacKinlay Kantor story for RKO. But then nothing happened because RKO got into a situation where there was no production," he said.

Crosby had remarked "I've read a hundred scripts, but can't find one I want." There is a possibility he may take a starring role in "The Rabbit Trap," H-H-L film also starring Burt Lancaster, but final decision must await a rewritten script. There is also the possibility he may make a film for producer Henry Ginsberg, but Crosby wouldn't commit himself at this point. The groaner personally picked his last story, "Man on Fire," after seeing it on television.

Other stars who gripe about the scarcity of story material these days include Frank Sinatra, Gregory Peck, Cary Grant, Joan Crawford and Van Heflin.

Studios' answer to these gripes is, in many instances, remakes but the stars don't care for these as a rule. As an illustration of the extent to which remakes have been overdone, Crosby starred in the remake of his own 20-year-old film, "Anything Goes," at Paramount.

Sinatra said recently "I will never do another picture unless it's on a participation basis," then added quickly "Unless it's a script I like very much," emphasizing the importance stars give a good story. Sinatra once complained, too, that he had poured over more than 100 yarns without finding a suitable one.

Gregory Peck also has groused that following formation of his indie he read many, many stories but couldn't find much of interest or originality among them. Same has been said by Miss Crawford and Heflin, the latter remarking he's nixed over 100 scripts the past year because of their mediocre or format quality.

General tenor of the stars' beefs, in fact, is that stories submitted are too routinish, are carbons of films which have been done often in the past. Comedies with sophisticated tone are particularly absent among the submissions, they say.

194 U.S. Releases To India in '56

The United States was by far the largest importer of films into India during 1956, according to a U. S. Government report. The Americans brought in 194 features last year as against 180 in 1955.

At the same time, film imports by the Soviets and their satellites dropped in '56. Whereas the Russians imported 18 last year, they had shipped 34 films into India in 1955. Red China last year brought in nine, against 15 the year before.

All countries are affected by the current Indian import ban on a variety of hard-currency goods, including films. The Indians will decide in September on their import policy for the six months starting in October.

India makes a large number of films herself, and their distribution by far outdistances any imports. Only other country sending films into India in any substantial number is Britain, which imported 30 last year. France brought in four and Italy six.

Camp Tamiment as Site Of 'Morningstar' Feature

Stroudsburg, Pa., July 16.

Camp Tamiment in the Poconos is being considered as the site for the filming of "Marjorie Morningstar," it has been learned. Edward G. Robinson will star in the film to be produced by Milton Sperling for Warner Bros.

A large part of Wouk's book takes place at a mountain resort resembling Tamiment, a well known vacation spot.

Warner technicians have made preliminary studies of the location. Still photographers and cameramen have visited the camp.

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STARS LOVE THOSE TV SUNDAY PLUGS BUT SHUN SULLIVAN-ALLEN CROSSFIRE

Television prestige tug o'war between Ed Sullivan and Steve Allen has placed the major film companies in the awkward position of having to decide which potentate to satisfy. With both Sunday night shows battling aggressively for picture names to bolster their ratings, N. Y. film publicists are in a quandary.

When Sullivan was undisputed king of Sunday night, the question did not arise. He automatically got the top stars when they visited Gotham if he wanted them. However, as things stand Allen cannot be sloughed off. Both shows represent important exploitation for pictures.

Some performers prefer Sullivan; others choose Allen. Frequently the actor triggers the choice. Straight actors, it's claimed, are moving toward Allen because they feel that can be shown in a better light via integration into a scene or a sketch. On the Sullivan show, they argue, they'll merely rate some banter with Sullivan or a bow. Singers have no preference.

There's been some indication that the film companies were leaning over backwards towards Allen. The latter, a few claim, may get the edge in the power fight because he pays a handsome fee to the performer and delivers a good plug at the same time. A new discount against Sullivan arose when he linked plugs for four different pictures on his show last week—a combination of film clips and live plugs for "The Prince and the Showgirl" (WB), "Island in the Sun" (20th), "Fire Down Below" (Col) and "The Pride and the Passion" (UA)—there was a general feeling in the Broadway homeoffices that none of the pictures came off satisfactorily. Pressed, Sullivan neglected to give the proper credits relating to color and CinemaScope.

Despite this particular incident—which most filmites regard as accidental—and inadvertent—Sullivan is still regarded as the longtime good friend of the motion picture industry. He has repeatedly cooperated in filming special interviews and has devoted considerable time on his show to plugging pictures. As a result, his bitter rap of Paramount's "Beau James" in his recent N. Y. Daily News column came as a surprise to industryites, especially since the film received a favorable review by News film critic Dorothy Masters. Some filmites were inclined to charge ulterior motives. Bob Hope, star of "Beau James," intimated in an interview on the "Tex & Jinx" show that Sullivan's resentment may have been motivated by the fact that Walter Winchell provided the narration for the film.

Generally showmen try to hold a neutral position in the rivalry between Sullivan and Allen. It's pretty serious. The Allen group has charged the Sullivan team with unethically listing the presence of film stars on his shows when they appear in a filmed scene from an upcoming picture or merely take a bow out of the audience.

Cathay Relights Cathay

Singapore, July 9.

Cathay Organization, largest circuit in the Far East, reopens its Odeon cinema in Kuala Lumpur the end of the month and also has another house under construction in the same city. Latter theatre will be known as the Cathay.

Odeon was razed by fire of unknown origin last Jan. 30, the eve of the Chinese New Year, minutes after patrons for the last performance had left the theatre. New seats and an air conditioning system have been installed in the deluxer which has a capacity of 1,100.

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Amusement Stock Quotations

For Week Ending Tuesday (16)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for 2 wks
17½	11¼	ABC Vending	54	16⅝	16⅛	16¼	— ⅜
24⅞	20⅜	Am Br-Par Th	147	22⅛	21	21⅜	+ ⅜
36⅛	29¾	CBS "A"	168	32¼	31	33	—1¾
35½	29¼	CBS "B"	81	32	31¼	31¾	+ ¾
20½	17	Col Pix	64	20⅜	19¼	20¼	+1⅜
18⅜	13⅜	Decca	103	17⅜	17	17⅛	—
115	81¾	Eastman Kdk.	93	112¾	110¼	111¼	+1¾
4⅜	3⅛	EMI	131	4½	4⅛	4¼	— ⅛
9⅞	7⅜	List Ind.	935	10⅜	9⅝	10⅛	+ ⅜
22	18⅝	Loew's	269	19¼	18¾	18¾	— ⅝
9⅛	7⅞	Nat. Thea.	76	8¼	8	8	—
36⅞	28¼	Paramount	102	36	34¾	35⅛	— ⅞
18⅜	14⅛	Philco	124	16⅜	15¾	15⅞	— ⅞
40	31⅝	RCA	297	38⅜	37¼	37½	— ¾
8¼	5½	Republic	45	6⅝	6⅛	6⅝	+ ¼
13⅛	11⅝	Rép., pfd.	8	12¼	12	12⅛	+ ⅛
18½	14¼	Stanley War.	53	17⅝	17⅛	17⅜	+ ⅛
29¼	25¼	Storer	31	26¼	26⅛	26⅛	+ ¼
30¾	22⅛	20th-Fox	80	28⅜	27⅛	27½	— ½
30⅞	23⅝	Univ. Pix	4	27	26⅛	26⅛	—1⅞
73	69	Univ. pfd.	10	*70¼	70¼	70¼	— ⅞
28⅞	22⅝	Warner Bros.	21	23⅜	22⅜	22⅜	— ⅝
121¼	91¼	Zenith	39	121	115½	115½	— ¾

American Stock Exchange

4½	3⅛	Allied Artists	31	3½	3⅜	3⅜	— ¼
10½	8⅝	All'd Art. pfd.	2	8¾	8¾	8¾	— ⅛
11¾	9¾	Asso. Artists	118	10½	9¾	9¾	— ⅝
1¼	⅝	C & C Super.	465	1	⅞	⅞	+ 1/16
6⅛	4⅝	DuMont Lab	69	5⅛	4¾	5⅛	+ ½
4⅝	2½	Guild Films	278	3⅛	2⅞	2⅞	— ⅜
9¾	7	Nat'l Telefilm	138	8⅜	7⅝	7⅝	— ⅛
7¾	3⅛	Skiatron	451	8⅞	7	7⅛	+ ½
8¾	6	Technicolor	74	7	6¾	6⅞	+ ¼
5⅞	3⅞	Trans-Lux	4	5⅛	5	5⅛	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	51¾	58½	+1⅛
Chesapeake Industries	1⅞	2¼	—
Cinerama Inc.	1¼	1⅝	—
Cinerama Prod.	2⅞	3¼	+ ⅛
DuMont Broadcasting	9	9⅝	+ ⅝
Magna Theatres	2½	3⅜	—
Official Films	1⅜	1⅝	—
Polaroid	188	198	+10
United Artists Corp.	22¼	23	+1¼
U. A. Theatres	4⅝	5¼	+ ⅛
Walt Disney	23½	25⅛	+ ⅛

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Hackneyed Stuff Acceptable on TV, Can't Peddle at Boxoffice—Rackin

Audiences will accept second-rate material on television where it's for nothing, but they "smell out" and attend the good pictures, producer Milton Rackin said in Gotham last week. He added that, in his opinion, the public's twelve year old mentality is "just a myth."

Rackin opined that Hollywood had made a serious mistake in latching on to so many tv scripts. "Television is basically different from the movies," he held. "We can take a thing out and expand it." He said that, with the exception of "Marty" and "Dragnet," he knew of no tv property that had been successfully converted to the big screen.

Speaking of Warner Brothers, where he has completed "The Helen Morgan Story," "The Deep Six" and "Darby's Rangers," Rackin said the studio was now wholly committed to "flagship" pictures. "We don't go in for remakes," he declared. "We'll only make important films, the ones that count with the public. We can do that because our studio is so well geared, we don't have any tremendous overhead. We don't have to worry what assignments we can give next to a large number of directors, writers, etc."

Asked whether the concentration on fewer but bigger films didn't increase the risk, Rackin said: "If you throw the dice, you might as well throw for a seven." He noted that WB would continue to purchase smaller and exploitation films from independents.

Exhibs Fatalism

The producer, who was a writer for 16 years, deplored the let-it-go attitude of exhibitors. "Exhibitors used to hustle," he exclaimed. "The neighborhood exhibitors really knew his neighborhood. Now, the theatremen don't protect their investment. The worst thing that could have happened was divorcement. Before that, exhibitors were really showmen."

Rackin noted that few pictures today cost less than $500,000. "An exhibitor will play two of those, and night after night he is playing a $1,000,000 product. That's something to go out and sell," he said.

Producer was in New York for huddles with Pearl Buck, whose new book, "Letter from Peking," he'll make into a film, with John Lee Mahon scripting. Studio paid a basic $200,000 for the book. Deal has an escalator clause based on the sale of the novel.

Rackin said he wasn't worried about the effects of the Helen Morgan Story on tv. His picture stars Ann Blyth. "People who've seen the show will only be more eager to see the picture," he held. He said the show was a "whitewash" of the singer's life.

Benny's BBC Cuffo

Hollywood, July 16.

With all talk about pay-tv, Jack Benny, who is not allergic to green stuff, will do a free show for BBC-TV Aug. 28. It will be a British concept of a 90-minute spec or in their parlance, "a large one."

Mary Livingston, who'll accompany Benny on his European junket, will parade her new Paris finery on program.

New York Sound Track

Continued from page 7

rently touring the summer circuit with her husband **Hume Cronyn**, in "The Man in the Dog Suit" . . . All Loew's Theatres have pledged to take up audience collections for the Will Rogers Memorial Hospital for a one-week period beginning Aug. 7 . . . Metro tradepress contact **Bill Ornstein** and his family off on a Carribean island hopping tour. Ornstein has a number of assignments for travel pieces for syndication in the U.S. and abroad . . . Universal sending out **Rossano Brazzi** to plug "Interlude" in five cities.

Darryl F. Zanuck, a Wahoo, Neb., boy who made good, gifting friends with copies of "The Nebraska Reader," anthology of that state's top writers.

A painting, "The Boy Navigator," hanging in the Keith Memorial Theatre, Boston, once figured in a bidding battle between **Edward F. Albee** and **William Randolph Hearst**, it was disclosed by a retired art dealer, **Frederick Bucher** of Newport, R.I., who spotted it this week. Albee outbid Hearst in 1923 in an auction at the American Art Galleries in New York. The painting, by **Josef Israels**, sold for $27,000 in the auction. It was sent to a theatre in Cincinnati and Bucher said he had lost track of it until he spotted it at the Hub theatre where "Island in the Sun" is current. Bucher estimates that the painting would bring about $4,000 now.

Alberto Lattuada's "Guendalina" won the Grolla D'Oro prize as the best Italian picture of the year, at ceremonies held at St. Vincent, in the Aosta Valley resort area. Pic stars **Jacqueline Sassard** and **Raf Mattioli**, and was shown at the recent Cannes Film Festival. US release rights are held by Lopert Films. Winners in the best acting categories were **Giovanna Ralli**, for "Il Momento Piu Bello" and **Vittorio Gassmann**, for "Kean," pic which he also directed. Grolla D'Oro prizes, consisting of valuable solid gold steins, are rapidly being considered the top recognition to the local industry's product during the year. No kudos are handed foreign pix or thesps.

The official tour agency of the convention of Variety Clubs International to be held April 22 to 25 in London, will be American Express, per **John Rowley**, international chief barker.

Y. Frank Freeman doing fine, expectedly will be up and around shortly. During his absence **Jacob (Jack) Karp** is running the Paramount studio . . . Big reason behind the multiple-house openings off Broadway: The prestige of a first-run engagement hardly means anything any more and in too many recent cases the rental from the showcase was less than the ad budget.

Rumored around is an impending merger of the **Arthur Jacobs** and **Rogers & Cowan** publicity outfits . . . **Benny Hooper**, seven-year-old Long Islander who made the headlines when trapped 24 hours in a well shaft, may go Hollywood. **Robert Aldrich** says he'll test the youngster for "Snipe Hunt," having been impressed with his appearance on the **Steve Allen** tv show . . . **Louis Phillips** off on the Liberte for a vacation . . . **Francis Winikus**, UA's man in Paris, and former head of ad-pub in N.Y., taking a breather now that "Paris Holiday" is finished and the principals all scattered. Next to roll there, in a couple of months, will be **Dave Miller's** "The Short Weekend."

Crawley Films Ltd. of Ottawa, Canada's largest commercial film producer, won a silver cup at International Nuclear Energy Conference in Rome last week. Film, "History of the Atom," was made for a crown company in charge of atomic energy in Canada. Japan, United States, Britain and France also won silver cups.

Sydney Harris of Chicago Daily News quotes **Arthur Miller** as saying he overheard a salesman in the lobby after his "Death of a Salesman" in N.Y. Drummer's only comment was: "I always said that New England territory was no damn good!"

Bill Perlberg and **George Seaton** were in for one day only last week to shoot a Columbia U. campus and a street campus scene for their "Teacher's Pet" (Par). The Perlbergs (Bobbie) are due east in August, en route to the Venice Film Festival as the accredited State Dept. representative. Perlberg's opinion on the b.o.: "It's like a legit show, more and more—if you got a hit they'll break down the doors, if it's a 'nervous hit' or under you can lose your shirt."

Edward Dmytryk, directing "The Young Lions" in Europe, due back this week and bound for the Coast . . . Also Coasting: **Jerry Wald** . . . Columnist **Frank Farrell** blowing his top (and in public) over not being able to get a seat at the "Affair to Remember" screening aboard ship last week. 'Twas crowded allright! . . . Skiatron-TV's **Matty Fox** due to testify before the House antitrust subcommittee tomorrow (Thurs.). N.Y. Giants' **Horace Stoneham** billed for today.

"Beau James," Paramount's biopic on late N.Y. **Mayor James J. Walker**, practically snubbed in Boston—the boxoffice was particularly disappointing in the Hub. But Gothamites will have a chance to retaliate later on. **Harold Robbins** (Allied Artists) autobiography by former Boston Mayor **James M. Curley**, "I'll Do It Again" . . . Music Hall piling up the cheesecake via the leggy ad displays for "Silk Stockings" . . . Most of the 75 dates for "Pride and the Passion" within the next month are on the basis of a 90-10 split—90 for UA and 10 for the exhib after house expense.

Columbia pulled back all prints of "Jeanne Eagles" for additional cuts of four and a half minutes. Had been an hour and 52 mins. Lopping designed to speed the pace, no censorship angles being involved . . . After 27 months of missionary work for **Stanley Kramer** and **"Pride and the Passion,"** and the job completed, **Dick Condon** now switching to **John Wayne** and "Legend of the Lost."

Federal Judge Sanctions New Loew Hardtopper In Miami Despite Protests

N. Y. Federal Judge Edmund L. Palmieri last week signed an order granting Loew's the right to acquire a new conventional theatre in the Sunny Isle section of Miami, Florida. Court ruled Loew's had shown to its satisfaction that such acquisition would not unduly restrain competition.

Opposing the Loew's petition, which was filed under the name of the Miami Beach Theatre Corp., were Wometco Television & Theatre Co. and the E. M. Loew circuit. These two independent chains intervened as friends of the court. The Dept. of Justice, through attorney Maurice Silverman, stated its position on the matter was neutral.

Sunny Isle house, now under construction, is the second Florida theatre to be acquired by Loew's with permission of the Federal Court. Last year it won court approval to take over the Riviera Theatre, Coral Gabels. Petition at that time also was opposed by the Wometco loop which owns and operates more than 20 theatres in the Miami area.

Censor-That-Was Author of Film

London, July 16.

"The Moonraker," based on the play by Arthur Watkins, the former censor turned vice-prez of the British Film Producers Assn., is to be made by Associated British Elstree Studios. The picture will star George Baker, Sylvia Syms and Marius Goring, and will be produced by Hamilton G. Inglis and directed by David MacDonald.

After locations in the West of England the picture will go on the floor at the studio on August 6. It will be photographed in Eastman Color and wide screen process.

CBS-TV MAY FILM OWN SHOWS

They're Just Wild About Frankie

Hollywood, July 16.

Frank Sinatra's new ABC-TV series has sponsors begging to share the ride with Chesterfield, in a rare instance of an untried and untested show being "oversubscribed." Liggett & Myers originally bought the entire series of 13 musicals, 23 dramas and two specs, but later decided to sell off portions and spread tv coin around.

Bulova, out of same ad agency (McCann-Erickson) as Chesterfield, first got wind of sharing plan and struck deal to bankroll nine shows—five full shows this year, around holidays, and four next year with Chesterfield on major-minor basis. Max Factor, which shares NBC-TV "Panic" with Chesterfield, also put in an order, but too late. Factor is now shopping around for another network show.

CBS-TV's 2-Month Daytime Harvest, $16,500,000 New Biz on 9 Shows

The upsurge in daytime ratings and sponsors by NBC-TV, resulting in recent months in a dramatic change for the web from an also-ran to a healthy competitor to CBS-TV, has benefitted both webs. Columbia, though now in the position of having to fight for every viewer and sponsor, has nonetheless pulled in an astonishing $16,500,000 in new business over the past two months and moreover has filled in some vital spots in its daytime schedule.

Though it hasn't examined the books, CBS-TV is probably in a better daytime position for the fall than it was a year ago at this time, while NBC undoubtedly is far ahead of last year. In the case of CBS, the web has made a remarkable recovery in closing out a couple of big gaps left from a Procter & Gamble daytime cutback a couple of months ago and in filling up the sponsorship ranks on some brand-new and recent program entries, with all this in the face of stiff NBC competition.

As an example, the web has sold out "Edge of Night," the half-hour soap strip which P&G entirely

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Chrysler-Dodge's 'Climax' Wholehog

Start of the new fall season will bring a change in the sponsorship status of the hourlong Thursday night "Climax" series on CBS-TV.

Until now the show, representing a $7,000,000 time-and-program investment, has been underwritten exclusively by the corporate Chrysler outfit on behalf of all its cars. Beginning in September, however, the parent company will turn over two weeks out of every four to the Dodge and Chrysler car divisions, with Chrysler Corp. getting the benefit of the remaining plugs.

For some time the corporate chieftains have been exploring ways and means of building up both the Dodge and Chrysler car campaigns, weighing the possibility of separate programming (Dodge already has the two Lawrence Welk shows on ABC-TV while Chrysler car has been completely out of the tv picture), as against giving them half a stake in the "Climax" series. It was decided in favor of the latter course.

CBS RADIO PLANNING 30TH ANNI HOOPLA

CBS Radio is contemplating a radio spectacular commemorating its own 30th anni on Sept. 18. Project is still in the iffy stage, with network officials at this point concerned with examining the idea and possible formats before coming to a definite decision as to whether to do the show at all.

project is expected next week.

Understood CBS-TV has turned down the idea of a tv spectacular devoted to the web's history, but the radio network is interested in the possibilities. One thing militating against a radio version is the fact that in dealing with CBS, it would have to get into the story of television, a line it isn't too happy about pursuing.

Love Her, Hate Hat

Cleveland, July 16.

Lawrence E. Spivak, interviewed on reverse "Meet the Press" at Kent State U. campus, polled packed auditorium whether they preferred May Craig appearing as often as she does.

Audience overwhelmingly approved, and then responded they wished she'd get a new hat. Spivak promised to ask Miss Craig to so do.

Seaton Fights For Industry Coin To Sponsor 'Oscars'

Hollywood, July 16.

A meeting has been tentatively scheduled between the Academy of Motion Picture Arts & Sciences and the Motion Picture Association of America, to discuss industry sponsorship of next year's Academy Awards on television.

Session will probably be held the first week in September, Academy prexy George Seaton disclosed.

"I hope the climate will be better this year for such sponsorship of the Awards presentation," commented Seaton. Industry has first refusal on such sponsorship, with Oldsmobile standing in line to latch onto the event if the industry doesn't. Show, on NBC-TV, would cost the industry approximately $475,000, Seaton said.

Leopold (& Loeb) Nixes TV Interviews, Fearing It'll Jeopardize Parole

Chicago, July 16.

Nathan Leopold, hot copy again now that he's appealing for a commutation of sentence, cancelled a pair of scheduled network interviews for reasons that the tv inquisitions might jeopardize his chances of leaving Statesville Penitentiary this December. "For you it's only a program," he told one of the interviewers, "but for me it's my life."

He was to have appeared on Irv Kupcinet's segment of NBC-TV's "Tonight" last Thursday (11) and was to have filmed an interview with ABC's Mike Wallace. Although both Kupcinet and Wallace vowed not to probe him about his parole appeal, Leopold, who has served 33 years to date for his part in the sensational thrill killing of Bobby Franks, apologized and said, "I can't afford to take any chances." He did, however, promise Kupcinet first crack at him after a decision in handed down, one way or the other.

Wallace, who flew back to Gotham empty-handed late last week, managed to turn his trip to Chi to publicity advantage, taking a dose of his own medicine on seven local radio and tv shows.

TV CITY ANNEX LINKED TO PLANS

CBS-TV, which has a multi-million stake in the farming out of all its filmed programming to various studios, (Desilu, McCadden, Filmaster, et al), is mulling the possibility of filming its own shows.

All told, CBS-TV has 18 hours of filmed shows weekly. About 50% of this represents Columbia-owned properties, all of which are brought in via outside facilities. A thorough study of the whole future pattern of network programming (live vs. film vs. tape) is currently being undertaken by CBS and one of the major objectives will be to determine whether it would make economic sense to go into film production on its own or continue the present arrangement of farming out all its celluloid shows to outside studios.

That's one of the reasons why CBS has called a sudden halt to construction of the $7,000,000 addition to CBS Television City on the Coast. Eventually the network will proceed with construction, but it may be along entirely different lines, based on the exhaustive survey being undertaken in association with the management consulting firm of Robert Heller & Associates, of Cleveland.

The new CBS Television City addition, for one thing, was geared to estimates arrived at some 18 months ago. A lot of things have happened since then, notably (1) the network's increased stake in filmed programming and (2) the emergence of tape as a major program facet. Primarily because of these two factors CBS is anxious to proceed with caution and certainty to achieve maximum use of the new facilities.

As of now, jurisdictional snafus prevent CBS-TV from doing any filming within the confines of its Television City. The same, of course, would apply to the annex. But should the network decide in favor of doing its own filming, measures will be taken to eradicate the ban and utilize the TV City floor space for film as well as live.

Howard Meighan, v.p. in charge of Coast operations for CBS-TV, is currently in New York for high command powwows concerning the temporary shutdown order.

AFTRA Won't Let Bing Use Cuffo Talent For All-Star Charity TVcast

Hollywood, July 16.

Beef last week by Theatre Authority and American Federation of TV and Radio Artists brought prompt assurance by producers of proposed Bing Crosby all-star charity telecast, that all names will be paid "standard compensation." Gonzaga U. of Spokane, Bing's alma mater, is packaging show and would benefit from both tv sponsorship and seat sales. Rosenberg-Coryell agency is repping Gonzaga in deal, with CBS-TV reported on inside track in bidding.

Claude McCue, exec secretary of Hollywood AFTRA, last week disclosed that both union and TA had "expressed concern about original plans, in which Crosby and guest names would appear cuffo. TV and AFTRA advised producers that "standard compensation must be paid to all stars on commercial programs." In turn, producers assured both groups that this point would be met.

Chas. Isaacs to NBC

Hollywood, July 16.

Charles Isaacs, producer-creator-head writer of last season's CBS-TV "Hey Jeannie" show, has been assigned producer-head writer [illegible] on NBC-TV "Gisele MacKenzie Show" next fall.

Musical-variety show is a Saturday night entry.

ABC's Got Its Problems: Half-Sale Status on 'Colt 45,' 'Sugarfoot,' 'Bowie,' Mitchell Could Hit Profits

Tip on a Live Jockey

Washington, July 16.

Macy's may not tell Gimbels.

But when Steve Allison moved his nightly radio disk jockey-interview from Philadelphia over to Washington's WWDC, Philadelphia merchant sponsors told Washington merchants.

A Quaker City Chevrolet agency recommended the show to a D. C. Chevy Agency, which bought time. A Philly men's clothing store told a Washington ditto, which also bought a piece of the two-and-one-half-hour late show. A third Washington sponsor signed up because a relative in Philadelphia recommended the program as good listening.

Finally, a motel owner, near Atlantic City N.J., who had been a sponsor of the Philadelphia program, has continued his sponsorship in Washington.

ABC-TV is more troubled by failure to sell completely "Colt 45," "Jim Bowie," "Sugarfoot" and Guy Mitchell than it is by the lack of sponsors for those nine fully available half-hours between 7:30 and 10:30 every week.

Unless those partially sold tv programs are able to hang out the SRO sign by fall, the ABC-TV net profit for 1957 is expected to suffer hard. A good part of the web's income will be shot paying for those shows.

At very best, it is thought ABC can break even on "Colt," "Bowie" and "Sugarfoot" if no further sales in their behalf are made. But there is also the belief that a sales standstill now will cut deeply into the full-company profit ABC might have realized from its otherwise improved 1957 sales position.

On the greater sales volume this season over last, ABC was able to project a 1957 gross of over $100,000,000. This is several millions more than the 1956 gross, but the figure is deemed virtually meaningless in light of the "half sell" problem. Though it is unsubstantiated by the network, one opinion put forth by a qualified observer was that 1957 net could amount to less than 1956's; if the sponsor chill toward these four shows continues.

Biggest complication for ABC is that the season for selling network shows is considered by most of the trade to be virtually over. The season for bargain buys has about set in. So that any further sales of any of the nine uncommitted half-hour segs will probably be only to make the outward picture look better, but the sales are not expected to allay the budget problems on the half sold shows.

ABC is guaranteeing full production costs to Warners, maker of "Colt" and "Sugarfoot." Same goes for Lou Edelman, maker of "Bowie." Though "Sugarfoot"

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Set Sponsors For 3 Vegas TV Specs 'Command' Series

Henry Jaffe's new Coronet Productions operation, which centres his various television packaging efforts into one organization, is beginning to pile on momentum. Coronet this week sold two specpackages via NBC-TV for next season, three shows to Exquisite and a series to Texaco in the "Command Appearance" format.

The Exquisite Form deal, plugging the film's foundation garments, calls for the first of the three Las Vegas specs to be telecast Nov. 16 in the Perry Como 8 to 9 slot, with the second scheduled for March and the third in May. Talent, format and even origination site aren't set yet, but William Phillipson of Coronet will act as exec producer. There's a strong possibility that a Vegas cafe will be utilized as the origination point.

Second deal, with Texaco, is for the "Texaco Command Appearance," to be produced by Coronet is association with American Theatre Wing and Saluting different single performers. First will be an hour entry on Sept. 19 in the "Lux Video" 10 to 14 period. Deal was set via Cunningham & Walsh and represents Texaco's first major network splurge in years. Texaco will sponsor several "Command" shows, with exact number not yet determined.

Beyond the specials, Coronet has the 16 Shirley Temple fairy tales in preparation for Breck Shampoo, Sealtest and Hill Bros. next winter, and the 52-hour "Chevy Show" for the fall, with Dinah Shore set for 20 of them and talent still to be signed for the remaining 32.

ROSEMARY CLOONEY AS TV LUX ENTRY

Hollywood, July 16.

Rosemary Clooney has reached agreement to head up a half-hour musical variety show next season on NBC-TV, as a replacement for departing "Lux Video Theatre." However, contracts have not been inked yet.

Half-hour format will be logged "The Rosemary Clooney Show," marking end of a quarter-century of Lux identification in title. Program will air in Thursday, 10 p.m., time slot.

LaRosa & Dean To Share Sat. TV Slot

Julius LaRosa may take over part of NBC-TV's Saturday at 9 musical offering next fall. Network has offered LaRosa to Liggett & Myers and Max Factor, the spot's sponsors, for an unspecified number of shows. Dean Martin had previously been set to do about half of the shows in the spot.

LaRosa is currently serving as summer replacement for Perry Como, and NBC apparently is pleased at the way he's developed as a personality as well as a singer and how he's handled the assignment this year. He's got the full summer spread this season, whereas last year he only did four Como replacement shows.

WEAVER TO 'DIRECT' KAISER'S TV ADV.

Pat Weaver has been retained by Kaiser Industries (aluminum, steel, cement, Willys Motors, gypsum, et al.) the direct all the company's television advertising. Direction will take the form of coordination of all advertising and publicity relating to the ABC-TV "Maverick" stanza which Kaiser will sponsor starting Sept. 22 handling commercial production and coordinating among Kaiser, ABC, Young & Rubicam and Warner Bros.

Deal goes beyond a straight consultancy since Weaver will be directly responsible for the specific tasks to which he's detailed. Deal is highly unusual, since much of the work Weaver will handle is ordinarily covered by the ad agency.

Coast Group Buying Mutual Web For $3,000,000, But Sans RKO Stations

Thomas O'Neil is expected today (Wed.) to complete negotiations to sell Mutual Broadcasting System to Coast interests headed by Paul Roberts. Sale by O'Neill, for reportedly under $3,000,000 was motivated in part by internal strife and also because, ironically enough, the 500-station radio network, while not a winning operation, was apparently not losing enough to justify keeping it taxwise as part of RKO Teleradio.

Roberts was identified as a Los Angeles FM station operator. He and his group bought only the goodwill, few sponsor contracts, contract talent and the affiliates that go with Mutual. O'Neil is also promising him that the owned & operated stations of General Teleradio Division of RKO Tele-radio will continue as affiliates of Mutual.

Vaguely defined furor at Mutual's top level, among prexy Jack Poor, RKO boss O'Neil and Washington news boss Robert F. Hurleigh, reportedly helped precipitate the sale, which O'Neil has been mulling intensively for several weeks. For a year previously, he had been toying with the idea of discarding Mutual. He could not disband Mutual entirely, it is contended, since the web has some sponsorship pacts for its new newsmusic formula.

In the last 12 months, O'Neil has slowly been buying out the various stations which were share-

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Now Regional TV Web?

Now that he's getting out of the national network radio biz, Tom O'Neil, it was rumored yesterday (Tues.), is thinking of forming a regional television web. Using his WOR-TV, New York, as the key station, a feed to several Pennsylvania operations is envisioned.

O'Neil reportedly is not going completely out of the network radio field, since he is retaining his interest in the regional Don Lee and Yankee webs.

Jack Paar's Sponsors

NBC-TV has signed its first pair of sponsors for the new Jack Paar edition of "Tonight." Polaroid, via Doyle, Dane, Bernbach agency, signed for 20 particlpations over the period from July 29 to Dec. 20, while RCA, via Kenyon & Eckhardt, pacted for eight spots from July 29 through Sept. 20.

Current version of "Tonight," which Paar replaces on July 29, has virtually no sponsors, with local stations doing the business via sale of adjacencies.

ABC Snares Lotsa TV Kid Strip Coin

ABC-TV is all but SRO on that 5 to 5:30 kid strip for next season. Sweets Corp. of America has inked for three of the daily half-hours on an alternate-week schedule to Kelloggs, leaving only one skip-week slot still open for sponsorship. Sweets also pacted for alternate Saturdays of "Tales of the Texas Rangers."

Sweets, according to the network, bought "Superman" on Mondays, "Wild Bill Hickok" on Wednesdays and "Buccaneers" on Friday. Kellogg owns all the alternate slots and every week of the Thursday "Woody Woodpecker," being produced for first run by Universal-International. Only half of the Tuesday "Sir Launcelot" remains.

"Rangers" goes from 5 to 5:30 on Saturdays.

Shriner Sez He's In No Hurry to Reenter TV: 'Nothing to Prove'

Minneapolis, July 16.

Absent from television the past fall and winter, Herb Shriner said here that he'll wait before returning "until the tv mortality among comedians has declined somewhat."

Shriner said he's in no hurry to reenter the field and he'll sit back with some plans he has formulated for a while yet.

"Judging by what's taking place with other comedians, there's nothing you can prove in tv right now," asserted Shriner.

"I was on steadily from 1948 and it always was lucrative. But I've always considered tv as an offshoot of my regular business of entertaining in theatres and night clubs.

"Right now tv is in a saloon fight, and the less you're on the fewer your chances of getting shot."

Max Factor's Summer Ride on 'Masquerade'

NBC-TV picked up some extra summer coin last week by pacting Max Factor to alternate-week sponsorship of "Masquerade Party," web's Wednesday at 8 entry which runs in the slot through Sept. 4 before giving way to "Wagon Train."

Cosmetic outfit, which will share the show with Associated Products, was repped by the Anderson-McConnell agency in the deal.

'What's It For' As Sat. NBC-TV Entry

Pharmaceuticals Inc. has finally made its Saturday program choice on NBC-TV. It's "What's It For," the new Entertainment Productions Inc. (EPI) panel entry based on new inventions filed with the U. S. Patent Office. Show, previously titled "What's the Use," goes into the Saturday at 10 spot for Pharmaceuticals comes the fall.

NBC is still dickering for Speidel to move into the Saturday period as an alternate-week sponsor with Pharmaceuticals on "What's It For." Speidel is looking at the show before making its decision. In the event Speidel decides to move, it will drop "Price Is Right" in the Monday at 7:30 period, to which it had been committed for alternate weeks. NBC will then move "Price" out of the lineup and replace it with "My Friend Flicka," even though it has no sponsor prospects on "Flicka" yet.

PRESTONE FIRMS UP DEAN MARTIN SPEC

Prestone antifreeze has firmed up its commitment for full sponsorship of the first Dean Martin special of the season, on Saturday, Oct. 5. Prestone had wavered between half-sponsorship of two Martin specs or full sponsorship of one, and decided on the latter course. William Esty agency is now scanning other network tv buys and is arranging a saturation campaign in network and spot radio.

Previous VARIETY story on the Prestone negotiations for the Martin spec erratumed in identifying Prestone as a product of E. I. du-Pont. Actually ,Prestone is made and sold by the National Carbon Co., a division of Union Carbide.



Swing and Sway with
SAMMY KAYE

Sat., July 20—Colonial Beach, Va.
Radio: Sunday Serenade—ABC.
Columbia Records Exclusively.
'CHARM BRACELET, b/w PAST MY PRIME.
Just released 'POSIN' b/w CHARLESTON
An Album of Beautiful Recitations
"SUNDAY SERENADE OF POETRY"

CBS Woos PanAm For 'Small World' As Tues. TV Entry

"Small World," the new Ed Murrow-Fred Friendly package starring Eric Sevareid as host of a filmed transatlantic interview series, is CBS-TV's hottest candidate for its still-vacant Tuesday at 10:30 spot in the fall. Web is currently dickering with Pan American World Airways to take on the sponsorship, but even if a deal doesn't jell, CBS may very well go ahead and sustain "World" in the spot.

Pan American is currently sponsoring "See It Now" on CBS, but its pact on that runs out at the beginning of December. There's little likelihood that Murrow and Friendly would object to Pan American's shifting its billing from "See It Now" to "Small World" if a sponsorship deal would help the new package get off the ground.

Tuesday period is currently occupied by Spike Jones, but he's due to exit in late August after having received a last -minute reprieve in June. Unlikely that Liggett & Myers, Jones' sponsor, will stay with the Tuesday time after Jones goes off.

'Club 60' Proves Its Point—Stays

Chicago, July 16.

Terrific mail pull of "Club 60"—over 100,000 viewer letters in two weeks—has convinced NBC-TV brass that the mild ratings could be deceiving, and the web has renewed the daytimer for next season, again on a co-op basis. Until recent mail campaign, the Chi origination had a dubious future.

Show, however, will be hosted by Chi deejay Howard Miller starting Aug. 19 with the same cast as helmed by Dennis James. Latter leaves out of choice, preferring to work out of New York for family reasons.

5 News Shows in Radio Top 10

Revealing commentary on the patterns of network radio listening is the fact that the latest Nielsen Top 10 multi-week radio list for nighttime gives newscasts five of the 10 slots. Toprated of the nighttime strips is NBC's "News of the World," with three other NBC newscasts in the Top 10, joined by CBS' Lowell Thomas. A sixth news-type offering is Herman Hickman's CBS sports show. Only other entries are "Amos 'n' Andy," with three listings due to different commercial setups, and NBC's "One Man's Family." Ratings cover the two weeks ended June 8.

1.	News of the World	NBC	2.1
2.	One Man's Family	NBC	2.1
3.	Lowell Thomas	CBS	1.9
4.	Amos 'n' Andy	CBS	1.6
5.	NBC 8 O'Clock News	NBC	1.5
6.	Amos 'n' Andy	CBS	1.5
7.	Amos 'n' Andy	CBS	1.4
8.	Richard Harkness News	NBC	1.4
9.	NBC 7 O'Clock News	NBC	1.3
10.	Herman Hickman Show	CBS	1.3

TV-Radio Production Centres

IN NEW YORK CITY . . .

William I. (NBC) Kaufman is editor of "Best Television Plays, 1957" signalizing the first Harcourt-Brace Awards, as judged by **Frank Baxter, John Houseman** and **Joseph Wood Krutch.** They will select the 1-2-3 prizewinners from these seven plays, all of which will appear uncut in the book: **Rod Serling's** "Requiem for a Heavyweight" (Playhouse 90); **Alvin Sapinsley's** "Lee At Gettysburg" (Omnibus); **Alvin Boretz's** "The Trial of Poznan" (Armstrong Circle Theatre); **Tad Mosel's** "The $5 Bill" (Studio One); **Alfred Brenner's** "Survival" (U.S. Steel Hour); **Mac Shoub's** "Thank You, Edmondo" (Matinee Theatre); **Steven Gethers'** "Cracker Money" (Kaiser Aluminum Hour).

Arnold Cohan, dollar-a-year radio-tv aide to N.Y.'s Mayor Wagner, resigned as exec v.p. of the Sydney S. Baron Public Relations Corp. . . . **Syd E. Bandes,** who's been news editor and soundphoto editor of International News Photos, upped to marketing director of the INP sales department . . . **Jim Lowe** vacations from his WCBS disk show the week of July 29, with **Martha Wright** subbing him, thereby expanding her morning stint to an hour that week . . . **Lothar Perl,** who did the special arrangements and accompaniment for **Mata & Hari** in their appearance on the first CBS-TV Vic Damone show on July 3, threatened suit against the web because his name wasn't included in the credits. Hassle was settled amicably, however, when producer **Lee Cooley** explained that the show ran over and the credits cut short and promise made of a correction on future shows . . . **Kirby Stone Four** signed for eight appearances a year on the **Ed Sullivan** show as a result of their appearance on the July 7 stanza . . . **Betty Madigan** set to guest on the Vic Damone show next Wednesday (24) and the "Woolworth Hour" Sept. 1 . . . **Ed Sullivan** named chairman of the citizen's committee to cooperate with the American Bar Assn. traffic court program . . . **Barry Shear** named director on the Jack Paar version of "Tonight," which kicks off on NBC-TV July 29 . . . **Tom Dawson,** CBS-TV sales veepee, splitting his vacation between his Greenwich home and Montauk and Cape Cod . . . **Paul Tripp,** producer-host of WCBS-TV's "On the Carousel," off on a six-week vacation that includes an appearance at Robin Hood Dell, Philadelphia, with the Philadelphia Orch, as narrator of "Adventures at the Zoo," for which he wrote the lyrics to **George Kleinsinger's** score some five years ago . . . **Hubbell Robinson Jr.,** CBS-TV exec v.p. in charge of programs, off to the Coast on biz . . . **Alfredo Antonini,** CBS conductor, back in N.Y. after two weeks of guest appearances in Milwaukee and Hollywood . . . **Bob Blake,** CBS-TV's Coast exploitation chief, in town on business and vacation, visiting with some old CBS and NBC cronies . . . **Harry Rasky,** CBS public affairs producer, in Battle Creek and Portland gathering material for a fall special . . . **Irving Gitlin,** web's public affairs director, due back from European vacation Monday (22) . . . **Alden Schwimmer,** who heads Ashley-Steiner writer-director-producer department, back from month's business trip on Coast.

Sylvan Talpinger, tv-radio head of Peck Advertising, flying to Paris to supervise filming on several of Bob Hope shows underwritten next season by the agency's Timex Watches client. One Hope program will be shot in Morocco shortly, with comedian currently in the French capital completing his Paramount picture, "Paris Holiday."

Pinckney B. Reed upped to v.p., international sales, at RCA . . . **Don Large,** conductor-composer on CBS Radio's "Make Way for Youth" show, in N.Y. from Detroit to consult with web officials and music publishers . . . **Peter Fernandez** of CBS Radio's "Right to Happiness" cast has his 27th published short story in this month's Cavalier mag . . . **Arthur Anderson** returned from an 800-mile motor-scooter tour of Cape Cod and Nantucket to do a series of Betty Crocker commercials for BBD&O . . . **Ralph Bell** into "Second Mrs. Burton," **Guy Repp** and **Paul Potter** into "Nora Drake" cast and **Rolly Bestor** set for "Helen Trent," all CBSoaps . . . **Jerry Landay** subbing for vacationing **Bob Chang** as exec producer of the Tex & Jinx shows through July 29 . . . **Bob Readick** and **Joan Lorring** featured in "FBI in Peace & War" on CBS Radio Sunday (21), while on the same day **Fred O'Neal** does a doubit-stint on CBS' "Indictment" and CBS-TV's "Look Up and Live" . . . WRCA-WRCA-TV business manager **Fred Acker** vacationing in Vermont . . . **Hank Aaron** and **Dale Long** the baseball stars on **Happy Felton's** "It's a Hit" on CBS-TV Saturday (20) . . . **Lissa Charell,** writer on Bill Leonard's "Eye on New York," awarded a public education citation by the Assn. for the Help of Retarded Children 'in grateful recognition for the intelligent way in which the problem of mental retardation was presented to the public" . . . **Syd Rubin,** director of CBS Television Enterprises, entered in the Eastern Clay Court tennis championship matches, doubles and singles. Rubin's aide, sales manager **Murray Benson,** back at the homeoffice following a business trip to Chicago . . . **Dean Stockwell** and **Walter Mathau** costar on "U.S. Steel Hour' tonight (Wed.)

Staats Cotsworth to the Coast Monday (22) for the featured role of the defense attorney in 20th-Fox's "Peyton Place." Back in three weeks . . . Scripter **Allan Sloane** teamed with former N.Y. assistant district attorney Eleazar Lipsky in a two-part documentary on a juvenile gang war in N.Y., to be presented July 21 and 28 on CBS Radio's "Indictment" . . . **Lolita Mainland,** formerly with Compton, joins CBS Radio Spot Sales as copywriter and coordinator of promotion material in the sales promotion dept. . . . NBC News assigned **Frank Bourgholtzer,** the new Vienna bureau chief, to Poland with a soundfilm crew to cover the visit there of Red China boss Mao Tse-tung . . . **Bill Stern** leaving for a tour of Russia Aug. 5 and will do radio shows out of Berlin, Warsaw, Moscow, Leningrad, Kharkov, Kiev and Vienna. He returns Aug. 24, and in the meantime, his WPIX "Sports Beat" will use kinnies . . . **William B. Crawford** of the CBS news and public affairs dept. engaged to **Jean Kerr Davenport** of Sports Illustrated; fall wedding planned. His father is chief of the Newsweek Washington bureau . . . **David Kerman** into running role on CBS-TV's "Edge of Night" soaper.

IN LONDON . . .

During the year ended March 31, the BBC-TV Drama Department aired 225 plays, including dramatized documentaries and serials. Of the total, 116 were specially written for the web . . . **Mel Torme** will headline the bill of Associated TeleVision's "Val Parnell's Saturday Spectacular" (20) . . . Granada TV's program "Youth Wants To Know," has returned to the air ahead of schedule . . . **Jack Payne** begins his own fortnightly BBC-TV series entitled "Say It With Music," (23) . . . **Tony Iveson** has been appointed Yorkshire representative for Granada TV. His duties will include keeping Yorkshire informed of the programmers plans and activities . . . **Ulanova** will be seen in a telefilm on BBC-TV's "A-Z" which reaches the letter "U" on Friday (19).

IN HOLLYWOOD . . .

Elliot Alexander, former tv producer, named manager of advertising and promotion for ABC-TV's western division—CBS-TV's press boss, **Jim Kane,** added two new staffers from the downtown news desks . . . **Don Quinn** made a tieup with Universal for his Ad-Staff outfit which creates commercial jingles and other advertising comeon. Studio will provide the facilities for filming the connectives and Quinn's legmen will do the contacts and sales . . . Tidewater Oil (Associated on the coast) moved its billing from Buchanan to Foote, Cone & Belding, worth about $3,000,000 a year . . . **Charles Clifton,** KRKD's sports-

(Continued on page 42)

N.Y. TV FILM LABS' SLOWDOWN

It's SRO for Location Sites

Hollywood, July 16.

With so many oater telepix galloping across the telescreens next season, 21 at last count, outdoor-western locales near Hollywood are booked solid. Over weekend, Four Star Films leased Hertz-Topanga Ranch on an exclusive basis for a year, to get some place to shoot its "Zane Grey Theatre" series. Deal also provides options for two more years.

Company plans to build additional ranch houses, barns and corrals, besides two western streets currently standing. Also, Four Star will sub-lease property to other production outfits. Besides "Zane Grey," Four Star will use the property for other series, starting with a "Mr. Adams & Eve" segment lensing Thursday.

CNP's Two for the Show

'Boots & Saddles' and 'Union Pacific' Segs to Roll Simultaneously

California National Productions, the NBC vidpix subsidiary, is taking the unusual step of ordering fullscale production simultaneously on two new syndicated series. CNP has given the go-ahead on production of 39 episodes in each of "Boots & Saddles" and "Union Pacific" at the same time, with the former being filmed on location in Utah and the latter at Metro.

CNP is offering only "Boots" for sale at the moment, and is putting "Pacific" on the shelf indefinitely, though it will have 39 in the can. Reasoning is that it doesn't make sense to sell two shows in the syndicated market at the same time, and "Pacific" won't become available until after "Boots" is pretty well sold out. Reason for the simultaneous shooting, however, is the fact that CNP doesn't want to get caught without any new product after "Boots" is sold, as was the case just recently when its "Silent Service" had a quicker sales success than was anticipated.

WGN-TV Grabs Off 337 WB Cartoons

Chicago, July 16.

WGN-TV, beating the local NBC station to the punch, grabbed off Associated Artists Productions, package of 337 Warner Bros. cartoons last week and forced WNBQ again to revise its noontime strategy.

The NBC o&o had received permission from New York a few weeks ago to drop the "Tex and Jinx" show, which reaches Chicago at noon, in favor of a moppet strip. Station has planned to build one around the WB cartoons. Having lost the package, WNBQ is retaining "Tex and Jinx" temporarily until it can device a new show to compete with WGN-TV's high-rated "Lunchtime Little Theatre" and WBKB's "Uncle Johnny Coons."

35,000 ACRES LEASED FOR 'AFRICAN PATROL'

Second production unit has been set up by Kenya Productions Ltd., at Rumurui, 150 miles northwest of Nairobi, East Africa, to lens new "African Patrol" series, according to Gross-Krasne exec v.p. Phil Krasné, currently on scene.

Main base of operation remains at Nairobi, but permanent location base has been set up, complete with airstrip, on 35,000 acres leased from rancher Carr Hartley.

'Official Detective' To Roll at Desilu

"Official Detective," the new half-hour syndication being handled by National Telefilm Associates, goes into reproduction on the Desilu lot within a fortnight. NTA reports it has 27 markets signed for the show.

Mort Briskin, who produced "Sheriff of Cochise" for NTA at Desilu, will also handle "OD." Lee Sholem will derect.

Eva Wolas Exits SG For Jane Wyman Show

Hollywood, Jluy 16.

Eva Wolas has exited Screen Gems where she produced the "Playhouse 90" vidfilms, and will produce the new Jane Wyman telepix series on NBC-TV.

Miss Wolas supervised production of the "90" telepix for CBS-TV at SG. Wyman series will be shot at Revue Productions, headquartered at Republic. Actress will be hostess of the series and star in some segments.

Film 'Big Story' For Syndication; $1,500,000 Budget

After seven years on NBC-TV as a live program, "The Big Story" will be filmed and syndicated next season. Pyramid Productions, package's owner, and Official Films have teamed to do 39 half-hours starring Burgess Meredith as host-narrator.

Production budget for 39 black-and-white shows is $1,500,000, Official reports. Official has already closed with WABD, New York, and WTTG, Washington, both DuMont stations, for lease of the package. Another deal was closed with KTLA, L. A., the Paramount station, which until recently was operated by DuMont.

The three orders in advance of production brought $250,000 into the Pyramid-Official till, Official said.

Pall Mall sponsored "Big Story" as a network entry from the day it began, only recently selling off to other national bankrollers. Show held down Friday slots on NBC-TV.

Other Official syndicated entries for next season are "Vagabond" and "Sword of Freedom," the Edmond Purdom show.

Cal Nat's Kinnies For Businessmen, Training Films, Et Al

NBC's telefilm subsidiary, California National Productions, is developing a new source of business via the sale of kinescope services to businessmen. CNP is calling the process "Calnatron" and offering it as an inexpensive and quick way of providing training films, sales messages and similar film services to industry.

Process is no more than the shooting of a kinnie, but it has the advantage of costing about half as much as regular 16m filming. Theodore H. Marcovic, manager of NBC-TV's Film Service Sales, will head up Calnatron operations, reporting to CNP v.p. H. Weller (Jake) Keever. Kinnies will be shot at network and o&o studio facilities and

(Continued on page 38)

DEADLOCK ON NEW CONTRACT

The New York telefilm industry is being seriously affected by a slowdown of many of the city's 2,300 laboratory technicians. Large-scale shift of work to the Coast is considered imminent unless the situation ends.

Telefilm distributors are beginning to have difficulty getting out prints, and one or two of them have already shifted operations to the Coast. Worst hit, it seems, are the producers of tv film commercials in New York, since rapid service is invariably demanded by ad agencies, and the producers can't readily deliver.

Over 20 film laboratories here and local 702 of the Laboratory Technicians of IATSE are deadlocked over a new contract. Work slowdown reportedly began a month ago, within a few days after the old contract between the labs and the union expired. Renegotiation began nearly two months earlier.

Union originally asked for a 32-hour work week. The labs refused to consent to shorten the week eight hours, and the union shifted its demands to a 25% package increase, it was reported, though particulars were not made known to the employer group.

Production Falloff

Falloff in production, and the ensuing problems for the entire industry, is being blamed on the fact that the technicians are not working weekends as they normally do. Moreover, one report has it, the union called a roll call meeting recently, which took men off the job in the middle of the day. Other employers report that a few technicians at a time have not showed up for work since the new negotiations began.

An official spokesman for the employers did not believe that a solution was to be found immediately. Unofficially, a reliable source figured that if there was to be an agreement it would not come before mid-August.

Distribs of both features and half-hours, who normally do their processing in New York, are falling behind in deliveries. Average life of a half-hour print is 10 showings, it is generally thought, and the big turnover of reorders is not being met. Neither, it is said, are first printings on telefilm shows, although one producer, who has most of his stuff done on the Coast, said he got a New York print in two hours the other day.

An unsubstantiated guess is that film processing in New York has fallen off 50% in the past two weeks alone.

The affect on the commercial makers, not fully felt yet, is critical, some tradesters feel. Commercial production lately picked up, after a long period of little or no business. And, of constant worry to New York producers, is the fear of losing more business to Coast competitors, which is already happening because of the delay caused by the union problem. Some New York labs have reportedly rejected commercial orders because of the overnight delivery needs of agencies.

One distrib said, "Prints and negatives are piling up. I'm going out of my mind."

Management spokesman said he offered the union a 10 cents an hour increase several days ago, but the union negotiators rejected the proposal.

PEDDLE GLEASON IN CANADA

Toronto, July 16.

'CBS Film Sales' "The Honeymooners," Jackie Gleason's network reruns, are now being peddled in Canada. Caldwell Television Film Sales is handling sales here.

Ken Page is Caldwell manager.

Other TV-Film News on Page 31

Geo. Sidney Asks Showdown On TV Jumping Gun on Film Projects, Assails CBS' Andersonville Tale

By DAVE KAUFMAN

Hollywood, July 16.

Television's industry's "piracy" of motion picture ideas and projects has been assailed by producer-director George Sidney, who asks for a meeting between the two industries to discuss the problems and put an end to tv's jumping the gun on upcoming film projects. TV may be within its legal rights in such actions, but ethically it's way off base, declares Sidney, prexy of the Screen Directors Guild.

Sidney, producer-director of Columbia's upcoming "Andersonville," based on MacKinlay Kantor's best-seller, didn't attempt to conceal his bitterness at CBS-TV's "Climax" recently telecasting "The Trial of Captain Wirz, the Andersonville Jailer," which also dealt with the Civil War prison camp.

"We are planning a $6,000,000 project, and it's jeopardized by a pretty bad tv version. If the people who saw that tv play think that's what the picture will be like, then that's pretty bad. We have rape and prostitution in our picture, for example; our film deals mainly with the camp itself, whereas the tv play dealt with the trial of its commander. (The censorship code is becoming broader and broader, and I don't think we'll have any difficulty with our picture in that respect.)

"First the major studios supplied tv with its old films; then with new tv films. You can't say we're not partners. The movies paid television for the stories they got from tv, although except for 'Marty' I'm sorry they made them. The movies have not operated on a piracy basis, but tv has. TV grabs off material which we have invested a lot of money in. They did this to Warner Bros. when 'Playhouse 90' carried 'The Helen Morgan Story' on CBS, even though Warners had finished a picture about the singer.

"Metro has a lot of money in-

(Continued on page 41)

A Borrowed Format

Boston, July 16.

TV advertising for films are using the radio-tv pages giving the appearance of ads for actual picture houses. Side by side were ads for "Laura" on WNAC-TV's Late Show, and "Dodge City" on WBZ-TV's Pleasure Playhouse in the Boston Globe.

Both ads used top and bottom lines for station and time, with the typical Hollywood packaged format ad in between. WNAC-TV billed "Laura" as "first Boston telecast." Both ads featured names of the actors: Gene Tierney, Dana Andrews, Clifton Webb, in "Laura"; Errol Flynn, Olivia DeHavilland, Ann Sheridan, in "Dodge City."

It was the first use of regulation picture advertising in the battle of tv films late at night which has broken out in the Boston-Providence territory.

Sutton Reverts To Topdog Status In MCA-TV Shifts

Command of MCA-TV Ltd. has shifted in the past several months. Since Wynn Nathan moved the syndication company's headquarters from Hollywood to New York last fall, he has clearly ended his reign over sales and has been giving up administrative command generally to concentrate on selling in New York.

Functioning command of the company seems to have reverted to David Sutton, who has always had the title of vicepresident with actual command over national telefilm sales and theoretical command over syndication and Nathan. Nathan's sales responsibilities outside of New York were turned over to veep Ray Wild. Wild moved to Chi when Nathan moved to New York, and became head of the field sales force.

Despite the lensing of a new half-hour series, based on Mickey Spillane, the syndication department has shrunk in importance at MCA, it is felt. There is a belief that Nathan, who came to MCA two years ago, when United Television Programs was assimilated by the agency, will eventually move out of syndication, and either concentrate on national sales entirely or move up into the company's category of "freewheeling" executives, who have no definite areas of responsibility.

Col. Barney Oldfield As Host-Narrator On 'War Correspondent'

Hollywood, July 16.

New series, "War Correspondent," has been set by Don Barry as part of his recent telepix lineup with Batjac Productions. Barry will produce-direct and has been promised Defense Dept. cooperation, he reports. Col. Barney Oldfield has been set as host-narrator for series, and initial stanza, "The Ousted Lion," was penned by Oldfield, former Warner flack, and Air Force PRO now stationed in Colorado.

Meanwhile, completed print on "Calamity Jane," another Barry-Batjac project, left over weekend for N. Y. selling rounds, accom-

(Continued on page 42)

C&C Spinoff Up To Stockholders

C&C plans a spinoff of all beverage, food and manufacturing interests from the television distribution arm, offering stockholders a share in the new wholly owned manufacturing subsidiary for every two owned in C&C as it stands. A proposal to stockholders asked that all non-tv interest be turned over to National Phoenix Industries Inc. and that C&C Super Corp., the current holding operation, have its name changed to C&C Television Corp.

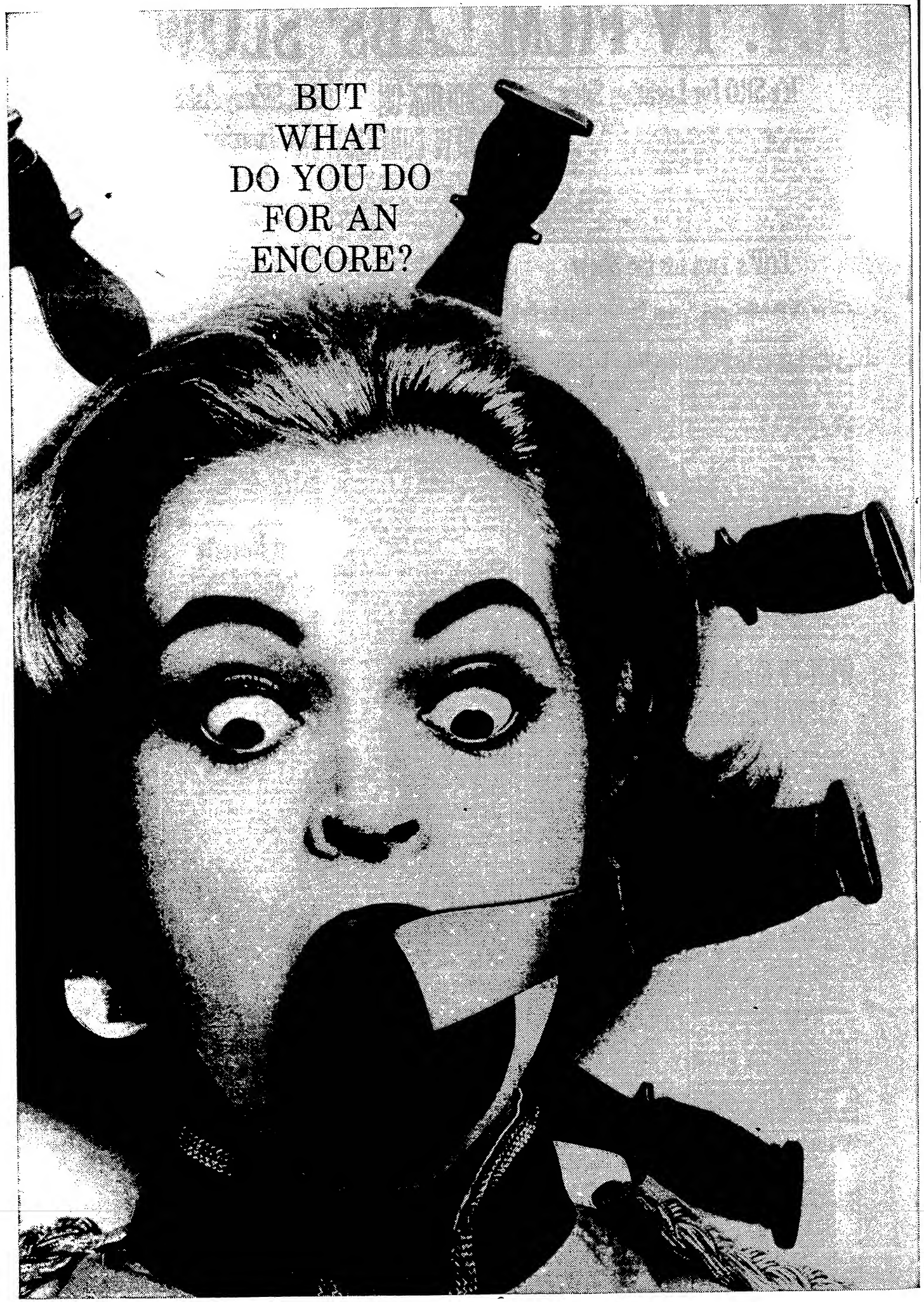
There are 8,178,715 shares outstanding in C&C Super at present. Presently, the company's tv operations, sale of RKO pre-1956 features, is carried on by Matty Fox through Western Television, a C&C division. Other tv subsids in foreign sales.

The soft drink company used Western in the first place to place its own tv advertising, which C&C got in barter for the old pix. Stockholders will meet and vote at the end of July in Delaware.

Herman Rush Exits OF, To Set Up His Own Biz

Herman Rush has quit Official Films after seven years to enter business for himself. Rush, an officer of the distributing company since 1951, the year after he joined it, will not disclose his plans publicly, but it is beleived he intends to set up his own packaging-production company in television.

Resignation becomes effective Aug. 1. Rush is a veep and board member at Official.


BUT
WHAT
DO YOU DO
FOR AN
ENCORE?

In show business, it's considered one of the tougher propositions. How, for instance, do you follow up a series like "The Silent Service?" Very simple. You produce "Boots and Saddles – the Story of the Fifth Cavalry." It's set in the 1870's, when Indians and Yankees played for keeps instead of pennants. It won't solve a single world problem. It will entertain.

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Top Plays of '57 (Dr)	WRCA	Screen Gems	Tues. 10:30-11:00	14.4	34.1	42.3	Spike Jones	WCBS	7.9
2. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	12.5	57.6	21.7	7 O'Clock Report	WCBS	4.9
							CBS News—D. Edwards	WCBS	4.6
3. Code 3 (Adv)	WRCA	ABC	Mon. 10:30-11:00	11.3	24.3	46.5	Studio One	WCBS	20.1
4. Death Valley Days (W)	WRCA	McC-E	Wed. 7:00-7:30	10.1	42.8	23.6	7 O'Clock Report	WCBS	6.8
							CBS News—D. Edwards	WCBS	5.5
5. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	7.3	35.4	20.6	Sheriff of Cochise	WABD	5.2
6. Whirlybirds (Adv)	WPIX	CBS	Thurs. 7:30-8:00	7.0	20.2	34.5	Lone Ranger	WABC	7.4
7. Popeye The Sailor (Ch)	WPIX	AAP	Mon.-Fri. 6:00-6:30	6.6	33.4	19.7	Early Show	WCBS	6.6
8. Silent Service (Adv)	WRCA	NBC	Fri. 7:00-7:30	6.5	30.9	21.0	7 O'Clock Report	WCBS	6.0
							CBS News—D. Edwards	WCBS	5.7
9. Celebrity Playhouse (Dr)	WRCA	Screen Gems	Tues. 7:00-7:30	6.3	29.8	21.1	7 O'Clock Report	WCBS	10.1
							CBS News—D. Edwards	WCBS	8.4
10. Men of Annapolis (Adv)	WABC	Ziv	Tues. 10:30-11:00	6.0	14.2	42.3	Spike Jones	WCBS	7.9
10. My Little Margie (Com)	WCBS	Official	Sat. 6:30-7:00	6.0	35.4	16.9	Rin Tin Tin	WABC	4.1

CHICAGO

Approx. Set Count—2,900,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	19.9	38.1	52.3	U. S. Steel Hour	WBBM	15.0
2. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	17.0	33.5	50.8	Best of MGM	WBBM	28.7
3. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	15.6	31.4	49.7	Spike Jones	WBBM	20.2
4. Sheriff of Cochise (W)	WNBQ	NTA	Fri. 7:30-8:00	13.8	31.3	44.1	Crossroads	WBKB	16.1
5. Highway Patrol (Adv)	WGN	Ziv	Fri. 800-8:30	11.9	25.5	46.6	Mr. Adams & Eve	WBBM	20.9
5. Star Performance (Dr)	WBBM	Official	Sat. 9:30-10:00	11.9	22.7	52.3	Your Hit Parade	WNBQ	30.5
6. Superman (Adv)	WGN	Flamingo	Fri. 6:00-6:30	11.3	53.9	21.0	News—J. Bentley	WBBM	7.2
							CBS News—D. Edwards	WBBM	5.0
7. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	11.0	18.6	59.1	Person to Person	WBBM	37.1
8. Studio 57 (Dr)	WBKB	MCA	Mon. 9:30-10:5	10.5	20.5	51.3	Studio One	WBBM	21.8
9. Don Ameche (Dr)	WGN	TPA	Tues. 9:30-10:00	10.3	20.8	49.7	Spike Jones	WBBM	20.2
10. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	10.1	18.1	55.7	$64,000 Question	WBBM	28.4

LOS ANGELES

Approx. Set Count—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	19.6	32.3	60.8	Twenty-One	KRCA	18.4
2. Death Valley Days (W)	KRCA	McC-E	Sat. 7:00-7:30	14.5	34.7	41.8	Jackie Gleason	KNXT	10.7
3. Confidential File (Doc)	KTTV	Guild	Mon. 9:30-10:00	14.1	24.6	57.4	Welk's Top Tunes	KABC	15.4
3. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	14.1	28.6	49.2	Five Stars of Springtime	WRCA	19.2
4. Whirlybirds (Adv)	KHJ	CBS	Mon. 7:30-8:00	12.7	26.4	48.0	Godfrey's Talent Scouts	KNXT	8.1
5. Men of Annapolis (Adv)	KNXT	Ziv	Thurs. 7:30-8:00	12.2	26.6	45.9	Search for Adventure	KCOP	12.2
5. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	12.2	27.6	44.2	Amos 'n' Andy	KNXT	8.6
							Men of Annapolis	KNXT	12.2
6. Sheriff of Cochise (W)	KTTV	NTA	Sat. 7:30-8:00	10.3	21.1	48.7	People Are Funny	KRCA	23.4
7. Superman (Adv)	KABC	Flamingo	Fri. 6:30-7:00	9.9	31.9	31.0	Beat the Clock	KNXT	7.2
8. Annie Oakley (W)	KABC	CBS	Thurs. 6:00-6:30	9.7	32.6	29.8	6 O'Clock Report	KNXT	7.6
							CBS News—D. Edwards	KNXT	9.7
9. Buffalo Bill Jr. (W)	KABC	CBS	Fri. 6:00-6:30	9.4	32.7	28.7	6 O'Clock Report	KNXT	8.6
9. Dick Powell (Dr)	KNXT	Official	Fri. 10:00-10:30	9.4	20.4	45.9	CBS News—D. Edwards	KNXT	9.1
							Juke Box Jury	KRCA	11.1

CLEVELAND

Approx. Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

1. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	27.4	49.4	55.5	What's My Line	WJW	24.8
2. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	20.7	52.4	39.5	Science Fiction Theatre	KYW	11.9
3. State Trooper (Adv)	KYW	MCA	Mon. 10:30-11:00	19.3	40.3	47.9	Studio One	WJW	17.2
4. Death Valley Days (W)	WJW	McC-E	Sat. 7:00-7:30	19.0	56.5	33.6	City Detective	KYW	11.6
5. Men of Annapolis (Adv)	KYW	Ziv	Wed. 10:30-11:00	18.7	40.6	46.1	U. S. Steel Hour	WJW	18.0
6. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	16.5	62.5	26.4	Gene Autry	WEWS	7.5
6. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	16.5	45.8	36.0	Secret Journal	WJW	11.8
7. Silent Service (Adv)	WJW	NBC	Sat. 10:30-11:00	15.2	25.6	59.3	Your Hit Parade	KYW	24.1
8. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 7:00-7:30	13.7	55.9	24.5	Dr. Christian	WJW	6.8
9. All Star Theatre (Dr)	WJW	Screen Gems	Sun. 6:00-6:30	13.6	51.7	26.3	Meet the Press	KYW	7.9
10. Buffalo Bill Jr. (W)	KYW	CBS	Sat. 11:30-12 a.m.	13.5	78.4	17.2	It's A Hit	WJW	2.0

ATLANTA

Approx. Set Count—575 0 *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Highway Patrol (Adv)	WAGA	Ziv	Fri. 10:00-10:30	22.8	54.3	42.1	Secret Journal	WSB	13.5
2. Superman (Adv)	WSB	Flamingo	Thurs. 7:00-8:00	22.1	43.9	50.4	Climax	WAGA	19.2
3. Dr. Christian (Dr)	WSB	Ziv	Wed. 9:00-9:30	19.8	39.7	49.9	U. S. Steel Hour	WAGA	19.0
4. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 9:00-10:00	19.6	47.6	41.2	Captain David Grief	WSB	11.9
5. Search for Adventure (Adv)	WSB	Bagnall	Tues. [illegible]:30	17.2	59.6	28.8	Great Gildersleeve	WAGA	6.8
6. Man Called X (Myst)	WAGA	Ziv	Mon. [illegible]:00-11:00	16.1	52.5	30.7	Susie	WSB	9.8
7. Badge 714 (Myst)	WSB	NBC	Mon. [illegible]:00	15.8	34.2	46.3	Studio One	WAGA	22.5
8. Mr. District Attorney (Myst)	WAGA	Ziv	S[illegible]	15.4	38.5	40.0	Late Show	WSB	20.4
9. State Trooper (Adv)	WAGA	MCA	W[illegible]0	14.3	45.5	31.4	Sheriff of Cochise	WSB	11.6
10. Buffalo Bill Jr. (W)	WLW-A	CBS	W[illegible]	13.8	72.6	19.0	World News; Weather; News	WAGA	3.5
							CBS News—D. Edwards	WAGA	5.5

The WW (Wallace & Wingate) Circuit

It was inevitable that Diana Barrymore would be subjected to the Mike Wallace "shock treatment" on his Sunday night ABC-TV interview show. As one of the notorious "problem children" of the 20th Century, and with her controversial "Too Much Too Soon" autobiography as the come-on, her appearance was a "natural" as these in-depth closeup interviews go. It's to Miss Barrymore's credit that she handled herself with a finesse that evoked considerable audience sympathy.

Since Miss Barrymore has figuratively washed her dirty linen in public and beat her breasts in confession many times before, it wasn't to be expected that Wallace would find a nonplussed interviewee on his hands or for that matter extract deeper motivations than had prompted her previous outpourings. It was all a thrice-told tale, particularly to the readers of her "sensational" opus, as the whole sordid past of alcoholism, immoralities and three ill-fated marriages were dug up and "dissected," yet it was the manner in which Miss Barrymore comported herself and met the stinging challenges that won for her a clear-cut victory with the viewing public. As her exhibition of eyeblinking and occasional facial ticks suggested adequate evidence of her physical and emotional strains, it was equally apparent that her battle isn't won by a long shot. She's got herself a considerable cheering section.

Meanwhile on Wallace's ex-WABD "Nightbeat" turn, John Wingate is turning in a facile carbon-copy job. He's very positive, at ease and self-confident, with a personal approach that resembles Wallace in both manner and voice. Without being diffident he appears more cognizant of the sensitivities of his subjects. With added practice there's no doubt he'll develop a more personalized and more individual approach.

Last Friday's brace of interviewees included the expert on Exurbia, A. C. Spectorsky, and Lester Velie, billed as reporter, editor and investigator in the field of magazine journalism as well as an expert on labor. Neither of them could be called controversial subjects. In the case of Spectorsky, he was in his element when discussing his theories on Exurbia, but this is by now a well-hashed subject. There's little more of a provocative nature to tell. When Wingate tried to put him on the spot on his associate publisher status for Playboy mag, Spectorsky's replies were cagy although the inferences to be drawn by his lack of rebuttal were rather telling.

As for reporter Velie, familiar especially to Reader's Digest fans, it was just a case of an able, highly-regarded craftsman giving adequate evidence why no publication has ever lost a libel suit resulting from his bylined product. If Wingate thought he could stir up any sensationalism, he chose the wrong target. *Rose.*

Foreign TV Reviews

PERSONAL APPEARANCE
With Alan Young, Guylaine Guy, The Peter Knight Singers and Orchestra, others
Director: Philip Jones
30 Mins.; Tues., 8:30
Granada TV, from Manchester

There's been a general outcry in the British press about the number of films and artists imported from the States to appear on tv, but Alan Young, returned to the country of his birth after many years to fill a regular 30-minute weekly spot on commercial tv, has a brand of humor that cannot be typed to any one nationality. Granada TV, the originating programmers, have, in the past, run several situation comedy type shows, but this one promises to beat the lot.

From his first tv airing, Young put himself into the category of artist that takes his time to build up a reputation as a funny man. His gimmick of strongly under playing makes him a slow starter with British audiences.

Pattern for the show was built round a sketch on the events of Young's air trip to England, with a break for a guest artist spot, which, on this occasion, was filled by French recording star Guylaine Guy. The sketch opened in the New York air terminal, where Young, about to make his first flight, got involved with an airport clerk about take off time, and then went into a funny routine involving a coffee vending machine that wouldn't stop working. The plot progressed onto the plane where normal takeoff procedure supplied a vast amount of comedy for Young who did everything wrong. Capers with annoyed passengers, especially a harrassed business man in the next seat during dinner, were in a high class comedy bracket.

Miss Guy, a vivacious brunet with a sizzling personality, came over well with a rendering of "That's What Makes Paris Paree," strongly supported by the Peter Knight Singers and orch. From the first airing of this show it appears that the future guests spots will only supply an incidental break for Young to recover his breath.

Bary.

TURNABOUT
With Roy Ward Dickson, Pamela Russell, others
Director: Audrey Starrett.
30 Mins., Thurs., 8 p.m.
Associated-Rediffusion from London.

The popularity of quiz games on commercial tv, where, unlike their counterparts on the state web, there's money at stake, has proved to be a major audience draw, and with four new programs of this type ushered in for the summer schedule, programmers are assuring themselves of regular viewers.

But this Associated-Rediffusion version of a Canadian quiz show, had better pull something out of the bag pretty quickly if it wants to offer any competition to the others. Quizmaster Roy Ward Dickson, a fast talking Canadian, had his work cut out to smooth over production faults which should never have occurred. It was the production that stopped the show from making any impact on its first airing, though the game itself has some interesting and amusing potentials.

Contestants were shown photographs of places which they had to identify, and were awarded small cash prizes for every correct answer. If they successfully answered 50% of the questions, they were allowed to choose two words from a dictionary for Dickson to spell. His spelling prowess was stumped on only one occasion and the winning contestant was allowed to dip her hand into a jar of silver coins, each worth 35 cents, and pull out as many as she could at one time. The actual amount was never disclosed, and was obviously an opportunity missed to start another competition among jackpot winners. Top prize won by any contestant, apart from the jackpot, was $42. Dickson as a high powered emcee did his job well despite the hitches which put wrong photographs on the screen and listed words he had not been asked to spell. Pamela Russell provided an attractive break as the girl with the dictionary. *Bary.*

CRISS CROSS QUIZ
With Jeremy Hawk, others
Director: David Main
30 Mins., Mon., Wed., Thurs., 8 p.m.
Granada TV, from Manchester

"Criss Cross Quiz" is the British version of "Tic Tac Dough." It's a show with a great deal of appeal, so much so, that Granada TV is airing it three times a week and attracting large audiences. The British public is still comparatively new to quiz shows which involve fairly large amounts of money, and this one has the lure of no upper limit.

The program is good light entertainment, with Jeremy Hawk doing a commendable job as emcee. Basic ingredients of the game are that two contestants compete against each other to complete a line diagonally, vertically or horizontally, with either noughts or crosses by answering questions on subjects of their own choice which are set out in nine squares. The winner of one game is challenged by a new competitor. If the new contestant wins, his prize money is deducted from the total of the other. Most won so far has been just under $1,750.

The game creates a fair amount of tension with players battling to stop one another from completing a line. *Bary.*

FRONT-PAGE CHALLENGE
With Gordon Sinclair, Tobi Robins, Alex Barris, Scott Young; moderator, Winston Barron
Writer: John Aylesworth
30 Mins., Mon. 9:30 p.m.
LEVER BROS.
CBC-TV, from Toronto
(Young & Rubicam)

Though it's reminiscent of Ken Murray's weekly "Where Were You?" series, complete with narrator's chair for on-screen newsreel shots of the period, "Front Page Challenge" tees off as a good summer quiz show which should have the viewers guessing as to what Canadian news story—in the past half-century—held the interest of international newspaper readers. Series will be sent across the Dominion for full tv network treatment in the ensuing 13 weeks by the Canadian Broadcasting Corp. There will also be some 200 in the Toronto studio audience.

Panel consists of hearty extrovert Gordon Sinclair; the quiet but discerning Scott Young; Alex Barris for the ad libs; Tobi Robins for her good looks and off-the-shoulder evening gown. The moderator is Winston Barron, off-screen voice of Paramount News for the past 15 years, and publicity manager for Paramount Pictures in Canada. The three men on the panel are staffers on three separate Toronto dailies.

On fine physical buildup on tiers, with visiting participants in the news story perched behind the panel, stories on opening "Front Page Challenge" ranged from the Moose River gold-mine cave-in of 1936 to the birth of the Dionne quints in 1934 and the recent vice-probe in Montreal which saw the election of a new mayor and the tossing out of the chief of police and his henchmen. Present as participants in the trio of newspaper events—but behind the panel for questioning — were Alfred Scadding, sole survivor of the Maritimes mines disaster; Mme. Alex Legros, midwife deliverer of the first three of the Dionne quints before Dr. Alan Dafoe arrived; and Mayor John Drapeau of Montreal, who won the reform election in Montreal. (Each got $100 and expenses).

Only question to viewers was why the panel was puzzled when some of the panel members had, themselves, worked on the news stories; but "Front Page Challenge" starts off as exciting to the trans-Canada newspaper reader *McStay.*

OUR NATION'S ROOTS
With Profs. Ormond J. Drake, Thomas Robinson; Don Horan, Fritz Kraft
Producer: Nazaret Cherkezian
Director: Neal Finn
30 Mins., Sat.; 2 p.m.
Sustaining
WCBS-TV, N. Y.

Second 13-week series of this instructive half-hour presented by WCBS-TV's public affairs dept. in cooperation with New York U. and the Educational Television and Radio Center, Ann Arbor, Mich., went before the cameras Saturday afternoon (13) to relate a fresh episode in the growth of America through contributions of its immigrants.

As with the initial 13-week cycle, "Our Nation's Roots" still has a strong classroomish atmosphere which may discourage attention of some viewers. This was most evident in the narration of Prof. Ormond J. Drake who acted as guide in the subject at hand, "The Immigrant Serves His Country—The Civil War." He recited a bushel of historical facts which took the immigrant all the way from the War Between the States to World War II.

An effort at dramatization was made through use of Don Horan, as an Irish soldier, and Fritz Kraft, who portrayed a German, in the Union forces. But unfortunately the small sets hampered their movements and the actors' contribution was largely limited to monologs in which each expounded on individual philosophies, why they were fighting, etc.

It would appear that the inability of the producers of "Our Nation's Roots" to make their brainchild more colorful and dramatic stems from a limited budget. But while no viewer expects the Battle of Bull Run or Sherman's March Through Georgia to be re-created in the studio, there's no reason why an occasional film could not be utilized to illustrate a point more graphically.

This series, incidentally, is done live in New York, and is distributed later via tv film recordings to educational tv stations throughout the country. Project is partially financed by the Educational Television and Radio Center. Regulars on the program are Profs. Drake and Thomas Robinson. *Gilb.*

THE BIG BEAT
With Alan Freed, Ferlin Huskey, Billy Williams Quartet, Don Rondo, Everly Bros. (2), Johnnie & Joe, Connie Francis, Sunny Gale, Sam (The Man) Taylor, Big Al Sears.
Producer: Frederick Heider
Director: Cort Steen
30 Mins.; Fri., 10 p.m.
Sustaining
ABC-TV from New York

Rock 'n' Roll which got its great impetus through radio and diskings, has now gone into the world of video, with the great white father of the moment, Alan Freed, helming a weekly half-hour on ABC. In his initial venture as a steady show, Freed has collected an unusually large group for a 30-minute session. It's one number and off for most of the act, with the mode of selection governed generally by the amount of disk sales.

Thus the Everly Bros. became the stars of the initial show. These youngsters are a pair of hillbillies who clicked with their recording of "Bye Bye Love" and at the end were presented a gold disk denoting a million in record sales, for which they did an extra tune.

This seems to be the keystone of this show. Because of the tremendous disk sale, these kids are stars before they are performers. Of course, there are so few places for them to get sufficient seasoning, and naturally, to put them on before network audiences is neither the place nor the time to give these kids the necessary experience.

Everly Bros., like so many of their colleagues in the hillbilly, rock 'n' roll, and the disk biz in general, have something different to offer as disembodied sounds on wax, but in the flesh, they are from Major Bowes.

The same applies to some others on this show, namely Don Rondo, Johnnie & Joe and Connie Francis. Johnnie & Joe are a pleasantly sounding Negro boy and girl team, and the others offer little that's vital. Ferlin Huskey is another matter, although working like an amateur, there's a lot of interest in both his voice and his rendition. The professionals on this show are Sunny Gale, who shows some knowhow of what to do in front of an audience, and the Billy Williams Quartet, who know their business from way back.

The orchestra, with Sam (The Man) Taylor and Big Al Sears, in their spot, show interesting musical patterns.

According to accepted forms of show biz, there's lots and lots wrong with this show. The repetition of sounds, lack of relief from any other form of entertainment, the camera crews picking up the wrong faces in the audience are all drawbacks that should make a show-wise network exec cringe. But this show is appealing to the juve tastes, and at the moment this is what they are buying.

And as for Freed, he works like the juveniles' answer to Ed Sullican. *Jose.*

CONCEPT
With Marciarose
30 Mins.; Sat. 1:30 p.m.
WRCV-TV, Philadelphia

New educational session is produced in cooperation with the U. of Pennsylvania to show the workings of a university, presumably to non-grads. The hostess, billed simply as "Marciarose" with one eye on the TelePrompter explained the self-conscious title "Concept" as the intent "to explore the world of ideas." The first half was given over to two doctors from the Veterinary School and their four-footed friends, against an awkwardly conceived set.

Marcia and a vet sat on a wooden park bench while some doelike creatures were sandwiched between them and the backdrop drapes. The guest explained the animals were ruminants—a word which curiously bewildered the former "Jr. Press Conference" panelist. Following the definition she settled back and listened to the prof talk briefly on one of the school's research programs—the transmission of diseases from animals to man. Of interest was the demonstration of the use of an oxygen tent for relief of heat prostration in animals. "Miss Marcia," as she is sometimes called, is a looker who seems more at ease than her guests.

Second half, according to the hostess," brings "a change of pace as we switch to the Civil War." Dr. Roy Nichols, Pulitzer-prize winning historian, could certainly have delivered his theories on the Civil War without extraneous prodding. The War Between the States has become again a subject of mounting interest. It could more profitably be discussed by experts of equal caliber and information under such conditions would rate a series. *Gagh.*

Tele Follow-Up Comment

Studio One

Good farce, for some reason, is one of the toughest nuts for television writers to crack, but a gent with the improbable name of Romeo Muller came up with a nifty script in "Love Me to Pieces" Monday (15) on CBS-TV's "Studio One." Though only mildly diverting for the first two acts, the play had a madcap finale that rivaled in pacing and zaniness anything the best of bedroom farce has to offer—and "Love Me" even used a bathroom.

A takeoff on the rock 'n' roll music business, "Love Me" concerned a teenager who writes a song that somehow lands a recording deal, but with the proviso that the teenager arrange and sing the number. When she and her businesslike brother get poison ivy, the session is held in their home.

That's where that finale comes in, with an instrumental group (including a harpsichord installed in the bathroom to achieve the echo chamber effect), the girl and a vocal combo downstairs in the livingroom, a distraught and bewildered mother wandering around, a father just returned from out-of-town popping up in the middle, and assorted and sundry characters all over the joint. Withal, Muller was able to get in some choice lines, as when the recording director yells upstairs to turn the bathroom faucet off and one of the musicians shouts back, "You mean we gotta drink this stuff straight?"

Producer Norman Felton and director James MacAllen dressed the show up with a topflight cast. Bennye Gatteys had just the right touch of wacky adolescence as the girl, while William Hickey, as the business-minded brother, showed a proper devotion to the coin of the realm. Jerome Cowan and Parker McCormack were excellent as the helpless parents; Cliff Norton and Ned Glass were fine as a pair of hapless music publishers; Woodrow Parfrey was topflight as an effeminate arranger-conductor and Norman Feld, Ralph Stantley and Rene Riano were picturesque minor characters. The Upbeats played the vocal combo.

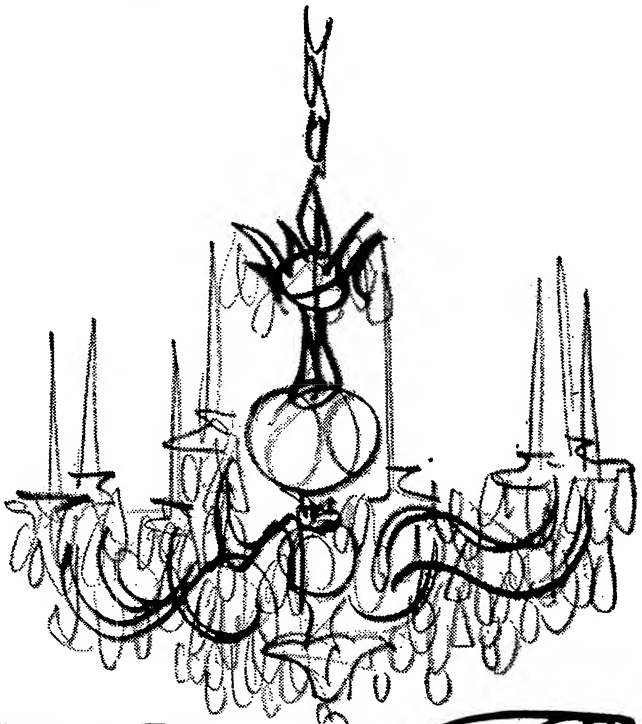
Script is written around a real rock 'n' roller, "Love Me to Pieces," recorded on Columbia by Jill Corey. Show should help the disk, which curiously enough is a catchy tune, as rock 'n' roll tunes go. *Chan.*

Goodyear Playhouse

"Backwoods Cinderella" was the name given the faulty attempt at laughter on "Goodyear Playhouse" last Sunday (14). Be reminded that this is what they call "summertime television," but author Peggy Lamson works in the winter, too-so-do Martha Scott and director Paul Stanley.

Looks like Miss Lamson picked up the discarded negatives of "Funny Face," the recent Fred Astaire-Audrey Hepburn flick, and turned them into a songless, danceless, charmless hour of mirthless tv. Miss Scott, who is more used to getting her teeth into a wintertime role, wasn't very comfortable as the summery fashion mag editor who was "inspired" to convert a dumpy Kentuck teenager into a delirious and attractive Cinderella. Abigail Kellogg, unfortunately for the advancement of the theme, was the same girl before and after. She and her Ky. kinfolk, Peg Hillias, Crahan Denton, Michael Allen, Tuesday Weld, William Traylor and her dodo boyfriend, Larry Hagman, all northern trained types, slid in and out of some of the most shoddy backwoods accents heard in many a season—including summer. But dialects apart, there was not a one of Miss Lamson's characters with enough breadth to make do on an early evening summer juve show.

In short the show was terrible, and to make it complete somebody dug up a thoroughly grating guitar arrangement which persisted in the background of the story. Network, which didn't have the musical credits readily available, volunteered that the regular musical director was on vacation. *Art.*



BRA



VO!



A few weeks ago, the curtain came down on the last of this season's television performances by the NBC Opera Company. The season was a triumph for viewers, music lovers, and for television itself. Four operas-in-English brought millions of new fans into direct and delightful contact with the operatic form.

From critics all across the country came a chorus of rave reviews. Here is just a sampling:

Variety: "The Opera Company has set a standard of what television can accomplish in the way of pioneering new avenues of entertainment and enlightenment . . . easily (TV's) Sunday best."

Albert Goldberg, Los Angeles Times: (La Traviata) "It is hard to understand how an English-speaking audience could ever again be content to listen to this work in a foreign language, or for that matter, be satisfied with the traditional methods of operatic staging."

Howard Taubman, New York Times: (La Grande Breteche) "...an impressive production ...cast was chosen with customary high standards . . . singing and acting merged indivisibly."

Time, January 21, 1957: (War and Peace) "A major musical event...a notable achievement."

Paul Hume, Washington Post: (War and Peace) "...a vastly commendable piece of work in every way, and a credit to its performers, to NBC, and to the television industry today."

Ben Gross, New York Daily News: "Put down 'War and Peace' as one of the memorable events on television."

Daily Variety, Hollywood: (La Boheme) "A brilliant slice of coaxial culture . . . prime entertainment . . . color never looked better."

The acclaim came not for the TV performances alone. This was the year that NBC made the unprecedented move of sending full-scale opera-in-English on tour*—over 100 artists visiting 47 cities. The tour, too, was a triumph!

The NBC Opera Company will return this Fall with even greater opportunities for Americans to know and enjoy opera. The Company's tour will be expanded to 57 cities. Already scheduled for the new television season is the world TV premiere of Francis Poulenc's "Dialogues of the Carmelites." NBC's operas-in-English will continue to bring the country new excitement and new high standards for musical entertainment.

*Tour Direction: Judson, O'Neill and Judd

NBC TELEVISION



Trendex Top 10

Evidence of the summer shift in shows and viewing habits is in evidence in the Trendex Top 10 for July. Top three shows are late-hour entries—after 10 p.m., while the only show in the group to air earlier than 9 is Ed Sullivan. "I Love Lucy" is missing from the group because it's off for the summer. CBS, incidentally, took nine out of 10. Survey covers the week of July 1-7.

$64,000 Question	CBS	20.0
What's My Line	CBS	19.7
The Lineup	CBS	18.6
Hitchcock Presents	CBS	17.9
Twenty One	NBC	17.9
$64,000 Challenge	CBS	17.5
Gunsmoke	CBS	17.3
Ed Sullivan	CBS	16.6
G. E. Theatre	CBS	16.1
I've Got a Secret	CBS	16.1

NBC Board Names Kintner & Sacks

Bob Kintner, NBC-TV exec v.p. over programs & sales, and Manie Sacks, the web's v.p. in charge of network programs, were elected to the NBC board of directors at the board's monthly meeting last Friday (12).

At the same time, Coca-Cola topper William E. Robinson resigned both from the NBC board and the RCA board due to the pressure of his duties at the soft drink company. Charles M. Odorizzi, RCA exec v.p. for sales and services, will succeed Robinson on the RCA board.

No Summer Doldrums For Ashley-Steiner On Scripting Deals

Traffic on the Ashley-Steiner agenting front seems to be running against the force of summer gravity, particularly on setting scripting assignments for tv dramatic vehicles. All of which takes a bit of doing at a time when dramatic entries are going one way—downward.

Activity is particularly strong on the NBC-TV "Matinee" front, where a flock of A-S writers are currently roosting, as witness: Bill Altman's "Forbidden Search," Lee Pogostin's "Freedom Comes Later"; Abby Mann's "The President's Child Bride"; Frank Barton's "Night Train to Chicago," Harry Junkin's "Boys Will Be Men," Tony Spinner's "The Ivy Curtain" and "The Iceman," Frank de Felitta's "The Fable of Honest Harry," Alvin Boretz's "The Last Hour" and "Heed the Falling Sparrow," Dick Berg's "Long and Terrible Day" and Bob Dozier's "Finchley's Fan Club."

Set for the Wednesday night Kraft dramatics are Harry Junkin's "Smart Boy," Alfred Brenner's "The Hawthorne School," Don Ettlinger's 'Sing A Song of Sixpence" and Abby Mann's "Tuesdays and Thursdays"

Set for U.S. Steel's Theatre Guild stanza are Irving Gaynor's "Never Know the End" and Alfred

(Continued on page 41)

FEDDERSON'S 'WIFE' AS DAYTIME STRIP

Hollywood, July 16.

Don Fedderson has firmed a deal with ABC-TV for five half-hours weekly daytime of "Do You Trust Your Wife?" He's also negotiating with the network for a nighttime series of the show with Edgar Bergen resuming as emcee.

Latter would not appear in the daytime strip, Fedderson now screening candidates.

Wm. Morris, Framer Tie

William Morris office has signed to represent Walt Framer for four of his new packages, "Winabuck," "Million Dollar Family," "Calling on America" and "Behind Closed Doors." All are quiz formats, with two of them involving home viewers as contestants as well as studio audience.

Framer roster currently comprises "Strike It Rich" in its 11th year, "Big Payoff" in its sixth, and "Lady Luck" due to start in the fall on ABC-TV.

Max Factor Buys Mon. ABC-TV Time

Max Factor has taken 8 to 8:30 Mondays over ABC-TV, replacing R. J. Reynolds which also had an order in for the time period. Meantime, Reynolds is eyeing 8:30 to 9:30 Sundays on the same web.

The cig house, after innumerable flashes of hot and cold over Don Sharpe's filmed "Wire Service," is said to be considering retention of the stanza in its 60-minute form, to insert behind Kaiser Aluminum's "Maverick." Idea is to back to back two adventure programs, with "Service" shifting more along the lines of a modern-dress actioner, alternating as stars Dane Clark and Brian Kieth.

Max Factor, unable to get a half-hour edition of "Service" due to the renewed interest of Reynolds, had already been considering "Do You Trust Your Wife?" or "Those Whiting Girls" as its regular fall ABC entry. However, the network reports, those shows are not necessarily the final choices.

Ideal Toy's Parade Coin

Ideal Toy Co. is returning to NBC-TV for the third successive year as sponsor of the web's coverage of the Macy's Thanksgiving Day Parade on Nov. 28. Ideal will sponsor half the one-hour remote.



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month
99,430 more homes per week
101,130 more daytime homes, weekdays
100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost $4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Inside Stuff—TV Films

Telefilm publicists have come into their own. They are now members of a fraternal order called the "156 Market Club," (a self-ribbing title at the number of markets touted to have bought every skein), and have initiated monthly luncheon meetings.

The charter gives each member the title of senior veepee, with Jerry Franken, of Television Programs of America, going under the moniker of "hog-caller" as the loosely-knit organization's topper. Plans call for the printing of a trade paper in which any rejected stories get printed, the production of an 8m pilot film, a western with the press agent as the hero and a composite tv editor as the heavy. Awards will be given for the worst live tv show monthly, perhaps daily, and the best swindle sheet for the month.

The recent review in VARIETY of an Overseas Press Club telefilm show out of Birmingham, England, credited Frank Jerome as the correspondent from whose file the story was taken. Correct name is Frank Jerome Riley, then with the European News Service of the New York Times and now with the American Weekly.

TV Film Chatter

Richard Wattis, London legit comedian, goes as one of the regulars on the new **Sheldon Reynolds** series, "Dick and the Duchess"; he joins title performers **Patrick O'Neal** and **Hazel Court** . . . **Pintoff-Lawrence**, producers of animated tv commercials, into new Manhattan quarters . . . **Frank Bibas** to Transfilm Inc. as producer-account exec . . . **Bill Thourlby** into **Phil Silvers** cast . . . **David Piel** inked by Needham, Louis & Brorby for 18 one-minute Monsanto blurbs . . . **Harry Foster Welch**, original film Popeye, appeared Saturday (13) in a promotional stand for Assosiated Artists at Bamberger's department store in Newark—to push the cartoons on tv . . . **Jay Smolin**, AAP ad-promotion chief, and actress wife **Marian Winters** ("Auntie Mame" cast) to Paris and Rome for a month . . . **Bob Rich**, AAP sales chief, and missus spending vacash on Nova Scotia.

Cameron Andrews and **Lawrence Webber** set for the cast of "Flaming Angel," episode in the Ziv "Harbor Master" series to be filmed in August in Rockport, Mass. . . . Seven promotions at the NBC Television Films Division of California National Productions: **Daniel M. Curtis** becomes manager of regional sales, while **John F. Tobin** replaces him as eastern sales manager; **William Breen**, **Jules Arbib**, **Richard Baldwin**, **Herbert Miller** and **Robert Blackmore** upped to regional sales supervisors . . . **Zel deCyr** did the voices for an animated film commercial for Adventurers' Inn in Queens, via the Ben Sackheim agency and Wilbur Streech Film Productions . . . **Allen Swift** did voice-overs for Tip Top Bread and Aluminium Ltd. commercials for J. Walter Thompson, with Pelican Films turning in the bread blurb . . . **Perry Fiske**, who just completed 13 weeks on NBC's "True Confessions," now busy with a tv film commercial for Eastman Kodak.

Desilu Leasing Space For Winchell Series

Hollywood, July 16.

In deal set last week, Desilu Productions is leasing space at Paramount Sunset lot, with Desilu's "The Walter Winchell File" to go before cameras there this week. Additionally, Desilu is dickering with 20th Fox for space on Fox Western Ave. lot, but what series would go there isn't known yet.

It'sunderstood that as part of deal with Paramount Sunset, Desilu will get use of parent Paramount lot on Marathon St. for exteriors, and will use Par Sunset only for interiors.

Bert Granet produces "Winchell"; Jerry Thorpe directs.

KTTV'S 2-A-NIGHT GRIND ON METRO PIX

Hollywood, July 16.

Twice-a-night grind policy on backlog of old Metro pix has been instituted on KTTV. New policy is part of programming shakeup, which finds Jackson Wheeler, post-midnight pic jockey since station's start in 1949, moving over to afternoon spot, vice departed Norma Gilchrist.

In new evening lineup, first showing of the Metro feature will start about 10 p.m. and will run unhosted. Del Moore assumes hosting chores for second run, slated after midnight. Moore will emphasize entertainment personality interviews as part of his format.

'Bush Pilot' 3d Telefilm Series Set for Canada

Third telefilm series for the U.S. market is about to go into production in Canada. Bernard Van Marken, a Canadian producer, starts "Bush Pilot" in August. Television Programs of America started "Tugboat Annie' there Monday (15) and Budge Crawley is about to start on his "Royal Canadian Mounted Police" series.

Evidently, excellent location availabilities and a desire to come as near as possible to assuring sales in both the U.S. and Canada has offset what were reportedly poor production facilities in Canada. Word of an equipment shortage hit New York when "Last of the Mohicans" was being lensed north of the border.

Van Marken has hired a 75-mile tract—apparently at a song—on which to shoot his series. Larry Doheny will direct it.

Van Marken is in the U.S. to cast his leads. "Annie" is being shot outside Toronto.

Huge Metro Lot Resources Lend Class to Enders' Satevepost Series

Hollywood, July 16.

Robert J. Enders org, currently in fifth week of shooting on "Best of the Post" teleseries, on MGM lot, is tying in background shooting for series with firms commitment to make some 60 documentary and industrial films this year. "Post" producer Robert Friend and assistant Lew Ciannelli disclose that within next few weeks, two crews departing for Europe to lens a documentary for the Air Force will also shoot color background footage for the series. Process has been going on since series started to roll, according to Friend, with Enders crew shooting background stuff in East for use in telepix.

Sidelight on current shooting at Metro finds thet telepix outfit suffering almost an embarrassment of riches. With huge resources of Metro lot available to Enders outfit, last week unit used 18 "major" sets in a 25-minute telepic. Next week unit will use huge backdrop from "Something of Value" for another segment.

Series is a 50-50 proposition between Enders outfit, which shifted over from pioneer live video into the documentary-industrial field several years back, and the Saturday Evening Post. Post supplies story material from its files and Enders org is color filming, with view to a net sale next season. Show is budgeted roughly in the $45,00 per-segment class, with color adding about $7,500 to each half-hour telefilm. Thirty-nine episodes are slated, on a one-day rehearsal, three-day shooting schedule.

Metro has no piece of the deal; only rents below-line facilities.

High proportion of budget goes into adaptation, with such scripters as Lew Meltzer (who adapted "Man With the Golden Arm" for the screen), S. S. Schweitzer, John Dunkel, Gabrielle Upton, Leo Lieberman, George Lefferts, and Max Wilk assigned to various segments. Much of writing is done in East, to be shot here, according to Friend.

Hub's WHDH-TV Eyes Bundle of Par Features

Boston, July 16.

More tv feature films for Hub area are on the horizon with new Channel 5, WHDH, expected on the air before the year's end, contracted for ABC and undoubtedly a Paramount film package to go with the deal. With Channel 5 on ABC; WNAC-TV, CBS; and WBZ-TV, NBC, everything looks even steven with the three Hub tv stations busy setting up promosh deals for the three-way competish now upcoming.

In the meantime, WMUR-TV, Channel 9, Manchester, N.H., ABC-TV affiliation, is expected to win its request to FCC to move its transmitter closer to Boston. Odds are the N.H. station will then drop its ABC-TV affiliation, become an indie operation with films and locally live shows.

SG's World Rights On Hellinger Pix

Screen Gems has purchased world television rights to two pictures produced by the late Mark Hellinger, "Brute Force" and "The Naked City." Deal was set through Hellinger's estate. Both films were distributed via Universal-International, but with ownership reverting to Hellinger.

"Brute Force," released in 1947, starred Burt Lancaster and Hume Cronyn, while "Naked City," released in 1948 and starring Barry Fitzgerald, was a double Academy Award winner. Screen Gems will make the films available it its next feature package. Deal was negotiated by Jerry Hyams, Screen Gems director of syndication sales.



Dialmanship? Selectivity is what it's all about. Today—the televiewer decides before he dials. You have to pre-sell him. You have to hammer hard on tune-in promotion.
When you recognize the importance of *Dialmanship*, you realize the influence of TV GUIDE. Every day, all week, more than 12 million televiewers turn to TV GUIDE before they tune to you. Gad, what a place to talk tune-in . . .

The best-laid program promotion plans begin here and now . . .

TV GUIDE

FLASH! NOW AVAILABLE

25% Sponsorship on ABC-TV Network

**26 HOUR SHOWS on Saturdays,
4 to 5 PM, clock-time,
starting October 12, 1957**

ALL-STAR GOLF

WE HAVE SIGNED THE WORLD'S GREATEST STARS
(Exclusively for our shows)

Cary Middlecoff – Sam Snead – Julius Boros – Mike Souchak – Gene Sarazen – Dutch Harrison – Jack Burke, Jr. – Ed Furgol–Gene Littler–Fred Hawkins – Arnold Palmer – Lloyd Mangrum – Jimmy Demaret – Ed (Porky) Oliver

★ ★ ★

Tournament golf. Medal play
Jimmy Britt does on-the-spot narration
$100,000 IN AWARDS

★ ★ ★

Typical Matches Never Before Seen on TV or Anywhere Else!

Ed Furgol vs Cary Middlecoff
(Both U.S. open winners)

Jack Burke, Jr. vs Jimmy Demaret
(Pupil vs teacher)

Lloyd Mangrum vs Sam Snead
(Two of America's all-time greats)

Thrilling one-hour 18-hole matches, with all the excitement and suspense of a *live* sports event—filmed especially for television. It will be a block-buster in every city on this or any hemisphere. There is nothing in TV that can be substituted for great sports competition.

This is the first time that modern TV techniques have been properly applied to the game of golf . . . we eliminate the "walks" and the "waits" . . . but we graphically capture all the shots and all the drama that make this game famous. Seven cameras photograph the action and every nuance . . . you see and you *hear* what's happening better than if you were there in person.

SOLD • 50% sponsorship to Miller Brewing Company

SOLD • 25% sponsorship to Wildroot

OPEN • 25% sponsorship, with cross-plugs.

WALTER SCHWIMMER CO.

CHICAGO—MAIN OFFICE—75 E. Wacker Drive • FR 2-4392
NEW YORK—527 Madison Ave. • EL 5-4616
HOLLYWOOD—Haan Tyler & Assoc. • 5746 Hollywood Blvd. • HO 7-9913
CANADA—S. W. Caldwell, Ltd. • 447 Jarvis St., Toronto • WA 2-2103

OR SEE YOUR ABC-TV REP.



CARY MIDDLECOFF—Twice Winner of the National Open





SAM SNEAD – The greatest money winner in golf history



JULIUS BOROS – The World Champion at Tam-o'-Shanter in 1955



JACK BURKE Jr. – 1956 Golfer of the year–Masters and PGA winner



JIMMY DEMARET–1957 Thunderbird Invitational winner, Palm Springs



ED FURGOL–The U.S. Open Championship winner in 1956



DUTCH HARRISON – 1956 All American Championship winner



MIKE SOUCHAK – Was winner of the St. Paul Open in 1956

CHAMPIONSHIP BOWLING • 26 new Hour shows available—on spot basis coast to coast. (partial or full sponsorship)

Monsanto Returns to TV With Ambitious CBS Science Series

Monsanto Chemical Co. is re-entering television next fall with sponsorship of "Conquest," a new CBS-TV series of hourlong specials on science. Monsanto has committed for 10 of the hour shows to be spaced over two seasons, with four next season starting in October and six in the 1958-59 season.

Programs, to be produced by the web's public affairs department, will be slotted in the Sunday 5 to 6 p.m. period, preempting "Seven Lively Arts." Present schedule calls for one show next October, three more next spring, three in the fall of '58 and three more in the spring of '59, with the possibility of additional shows after that.

Each program will deal with current happenings in science, via a science newsreel, a biographical salute to a leading living scientist, an award to a "junior" scientist and special features. Program is being done in association with the National Academy of Sciences and the American Assn. for the Advancement of Science. Michael Sklar, out of the web's public affairs department, will produce. Host hasn't been decided upon yet.

"Conquest" purchase brings Monsanto back into network television after a year's absence, but on a different basis from before. When the giant chemical outfit was in tv via "Warner Bros. Presents," it was to push its ALL detergent, which since has been sold to Lever Bros. The "Conquest" sponsorship will be strictly of the institutional variety, since Monsanto no longer has a straight consumer product to advertise but wants to continue keeping its name before the public a la duPont and Dow.

"Conquest" will be used as a public relations and scientist recruitment program by Monsanto as well, with part of the sales agreement involving Monsanto's rights to prints of the show after the telecast for exhibition before educational, civic and industrial groups.

Deal was set via Gardner agency of St. Louis.

WGMS' HI-FI SHOW

Washington, July 16.

WGMS, the "Good Music Station," will again stage Washington's High Fidelity Music Show in 1958.

Hi-Fi show is slated for the Shoreham Hotel, March 14-16 next. Last year's show, also at the Shoreham, had 50 exhibitors.

N.Y. Post Dickering Harriet Van Horne As Tuck's Replacement

New York Post is seeking a replacement for Jay Nelson Tuck as its television columnist-critic and has offered the post to Harriet Van Horne, of the N. Y. World-Telegram & Sun. Offer to Miss Van Horne came directly from Post publisher Dorothy Schiff, and includes a deal for syndication to other papers via the Post-Hall Syndicate, which the Post controls.

Miss Horne hasn't made up her mind, yet, and doesn't expect to so until sometime next week. She's discussed the situation with Roy Howard, head of the Scripps-Howard chain, and W-T&S m.e. Lee Wood, and they're working on the possibility of extending her column throughout the S-H chain.

Miss Van Horne has been with the Telegram for 14 years and says she doesn't want to leave, except for the fact that the Post offer is so attractive. Post a couple of years back shifted Tuck from night city editor over to the television beat but now apparently feels it wants Tuck in another spot. Tuck said nobody has said anything to him about it at the Post.

Albany—Keyes Perrin, former Mutual announcer-newscaster-interviewer, is now doing news on WPTR.

Gallup Re: Radio, TV & the Press

San Francisco, July 16.

Only one out of five adults gets his news exclusively from newspapers today, George Gallup, director of the American Institute of Public Opinion, told the annual convention of the American Society of Newspaper Editors last week.

Gallup was making his first preliminary report on a several-months "Study of Public Attitudes Toward the Press."

During the course of the study, he found:

1) Some 41 million U.S. homes today have TV sets, while 39 million get a daily newspaper—radio has long since surpassed both figures;

2) "Readers were asked, if they had only 15 minutes to get the news, how they would prefer to get it. Television and radio won three to one, because, most said, broadcast news is more understandable";

3) Almost no one wanted advertising on tv and radio, but a large majority said ads were the most useful part of a daily paper.

Gallup pointed out that the dailies, radio and tv are in "a battle for time and attention that never ceases."

He claimed newspapers still reach more searchers for news than either radio or tv, citing these statistics:

a) Only one of 10 persons fails to read the newspaper;
b) Two of 10 fail to see tv on any given day;
c) More than three of 10 fail to listen to the radio on any given day.

But he told the editors a "new editorial conception" is needed to meet increasing competition from radio, tv and magazines.

Sherwood Cleared

San Francisco, July 16.

Deejay Don Sherwood was acquitted of a felony drunk-driving charge in superior court last Friday (12).

Jury brought in its verdict after four hours of deliberation, decided there wasn't enough evidence

CBS' 'Kangaroo' Pouch Swelling

Trio of sponsorship deals is giving CBS-TV some hope that its "Captain Kangaroo" stanza may at long last emerge as at least a partially black-ink proposition. "Kangaroo" is one of the all-time trade puzzlers—show has high ratings, critical and parental acclaim and low rates, but has struck a virtual blank these past couple of years on the sponsorship front.

The sponsor problem—due primarily, the web suspects, to a high percentage of moppet viewers and a low adult viewership—has been a major headache to the web, since it feels it can't drop a programming winner yet must find some way of getting some money into the show. Several meetings have been held in the past few weeks to examine the possibility of an all-out research-promotion drive on the show, with the research end concentrating in particular on mail-pull and special sales appeal tests on the show. If these, assuming they prove successful, don't attract sponsors, the feeling was the web would have to make some early-morning changes.

But in the past week, Luden's Candy moved in with a 26-week order, via J. M. Mathes, for a Saturday quarter-hour, and Brown Shoe Co. ordered a special pre-school campaign on the show. Both are repeats from early last season. Gold Seal Co. (Glass Wax), via Campbell-Mithun, is also taking a short ride. So that while the new business is hardly sufficient to put the show on its feet, it has brightened the picture at CBS considerably.

Mike Todd in Mpls. For CBS Film Footage On 'This Is My Home Town'

Minneapolis, July 16.

Mike Todd made his last week's local visit in connection with the opening of his "Around the World in 80 Days" here the occasion too, for the shooting of film for next fall's "This Is my Home Town" tv program which he'll narrate.

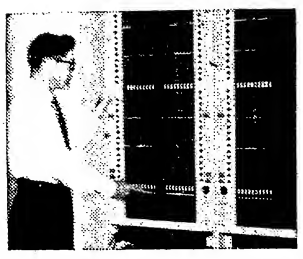
Accompanying him here was a CBS video camera crew to do the film shooting in and around Minneapolis.

Todd was born in a local suburb and when a youth sold newspapers on the streets here.

His son and press agent, Mike Todd Jr., and Bill Doll, respectively, also flew in with Todd.



Latest Bell System control units speed accurate network switching



New Bell System control unit permits network switches to be set up and double-checked in advance.

Network switches can be set up *in advance* and double-checked, thanks to new Bell System control units.

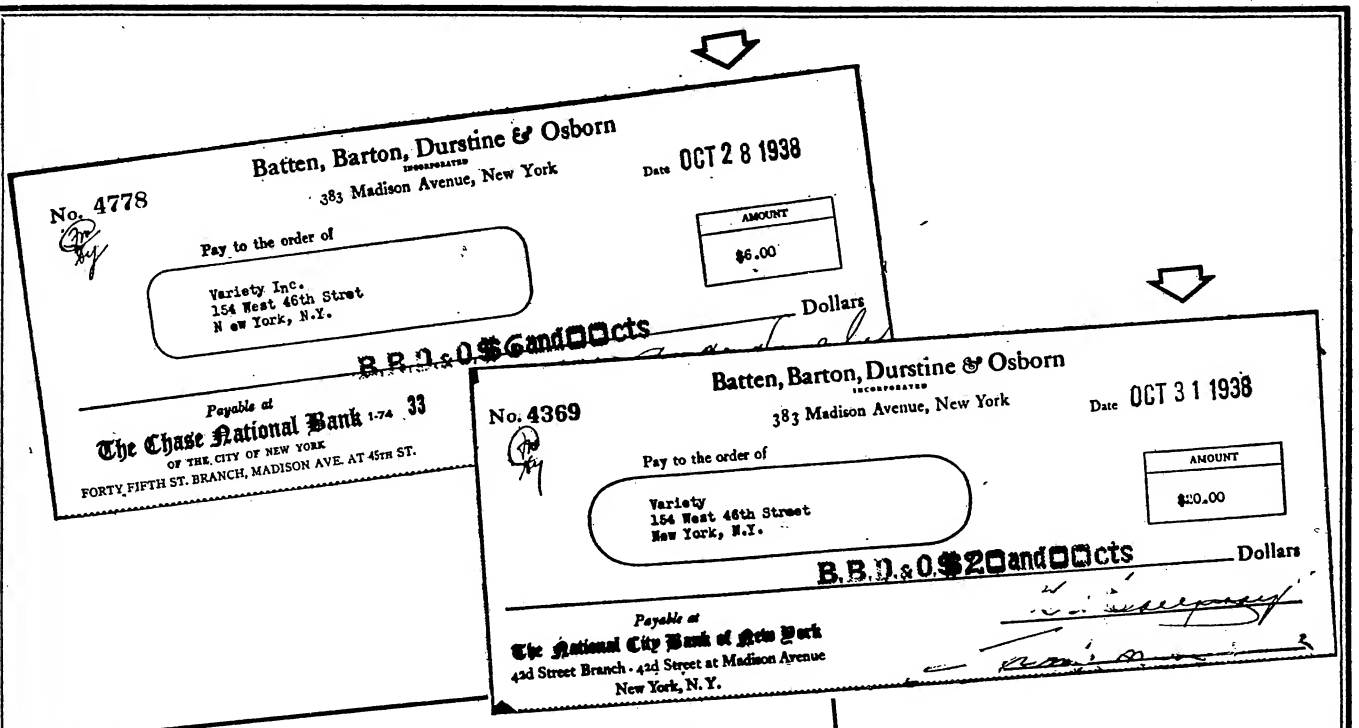
Ten or 15 minutes before actual switching time, buttons representing incoming and outgoing circuits are punched on the control panel. Then, at the appointed split second, one master button is pushed and all switches are performed at once.

The first new operating center utilizing the control unit began operation in Chicago during the summer of 1956, followed by similar installations in Los Angeles and New York. In the near future, operating centers will be added in Des Moines, Dallas and Washington, D. C.

This development, which makes switching faster and more accurate, is another example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.



Mgt.: William Morris Agency



Batten, Barton, Durstine & Osborn
INCORPORATED
383 Madison Avenue, New York

No. 4778 Date OCT 2 8 1938

Pay to the order of
Variety Inc.
154 West 46th Street
New York, N.Y.

AMOUNT $6.00

B.B.D.&O. $6 and 00 cts Dollars

Payable at
The Chase National Bank 1-74 33
OF THE CITY OF NEW YORK
FORTY-FIFTH ST. BRANCH, MADISON AVE. AT 45TH ST.

Batten, Barton, Durstine & Osborn
INCORPORATED
383 Madison Avenue, New York

No. 4369 Date OCT 3 1 1938

Pay to the order of
Variety
154 West 46th Street
New York, N.Y.

AMOUNT $20.00

B.B.D.&O. $20 and 00 cts Dollars

Payable at
The National City Bank of New York
42d Street Branch · 42d Street at Madison Avenue
New York, N.Y.

Batten, Barton, Durstine & Osborn, Inc.
ELdorado 5-5800
Accounting Services Division, 2 Park Avenue, New York 16, New York

Advertising

June 26, 1957

Variety
154 W. 46th Street
New York, N. Y.

Gentlemen:

Enclosed is our check for $232.00 renewing our various subscriptions to Variety, as per the attached revised subscription list

You will note that our current order, expiring July 19, 1958, consists of:

16 Weeklies	@ $ 9.00	= $ 144.00
4 Combinations	@ 22.00	= 88.00
		$ 232.00

If you have any further questions, please let us know.

Very truly yours,
T. T. Brittan
T. T. Brittan
Comptroller

TTB
Encl.

BBD&O, like the other agencies whose clients use TV, has been a paid subscriber to VARIETY for more than 20 years. In fact many agencies were VARIETY readers even before the advent of radio.

That's why the most direct way to reach and hold the attention of this selective group is through the columns of VARIETY.

VARIETY's forthcoming TV-FILM ANNUAL is a must for your advertisement. This chart-filled issue will have lasting value for all buyers and sellers of TV-FILM plus a penetrating analysis of the DOMESTIC and INTERNATIONAL MARKETS.

Make your space reservations at any of the offices listed below.

VARIETY

NEW YORK, 36	HOLLYWOOD, 28	CHICAGO, 11	LONDON, W.C.2
154 West 46th St.	6404 Sunset Boulevard	612 No. Michigan Ave.	8 St. Martin's Place

On Closed-Circuit Front

Stockholders of the TelePrompTer Corp. at a meeting Monday (15) approved a proposal for a two-and-one-half to one split of the company's stock. To meet the new issue, the shareholders also okayed an increase in the company's capitalization from the current 250,000 shares to 1,000,000.

Vote on the proposals was 128,000 for as compared with 270 against. TelePrompTer shares, an over-the-counter security, are presently selling at about $24.

Irving B. Kahn, president of the company, said that as a result of the stockholders' decision the management believes that it will bring about greater investor interest in the common stock of the company and in broader ownership. The increased capital stock, he noted, is required for the company's expansion program now under way. He stressed, however, that no additional financing is contemplated by TelePrompTer at the present time.

Norfolk, Va.—Gary S. Franklin, lately of the WTAR-TV news department here, is news director for WAVY-TV, the Portsmouth-based station slated to begin Sept. 1.

NBC-TV Taps 'Panic' For Tues. 7:30 Slot

NBC-TV has made its Tuesday choice for the 7:30-8 kid-adventure strip. Web has tapped "Panic," Al Simon's suspense series, for the spot. Network hasn't signed any sponsors for the show yet.

"Panic" bowed on NBC last January as a Tuesday night replacement for "Noah's Ark" in the 8:30-9 period for Liggett & Myers and Max Factor. Subsequently, the network got L&M and Factor to switch to Saturday nights starting in the fall, and "Panic" was ruled out as a Saturday entry but was promised another slot, with the Tuesday opening providing it.

Flip-Top 10?

American Tobacco has moved in as alternate sponsor with Armstrong Cork on the NBC-TV Tuesday 9:30-10 period as of this week. Armstrong has "Summer Playhouse" in the time period, and American Tobacco, via BBD&O, will sponsor, "Show for a Summer Evening."

Title for the new show is a natural—program consists of half-hour film reruns.

Houston—Jack Harris, veepee and general manager of KPRC and KPRC-TV, has joined other members of the Executive Reserve, a key civilian emergency unit, in a four-day exercise at a United States Information Agency "Relocation Site" in the Eastern U. S.

CBS-TV 'Look Up & Live' To Tackle Controversial Race Relations Drama

Television, always extra-sensitive to controversial themes, will handle a hot one next Sunday (21) when the CBS-TV public affairs stanza, "Look Up and Live," presents a live drama on race relations. Show is "No Man Is an Island," yarn by Jim Benjamin adapted from a National Council of Churches film titled "Broken Mask."

Play deals with the story of a young white and a Negro who become buddies in the Army. After discharge, the Negro comes to the white boy's town on a scholarship, and when they try to resume their friendship, the white boy's parents and relatives exert pressures against it. Added to the problem is an invitation by the white boy for the Negro to join his church. Play doesn't offer any answers to the deadlock, but points up the situation.

Networks in the past have avoided plays dealing directly with the Negro question. One well-known case was Reginald Rose's "Thunder on Sycamore St.," in which the lead character—stoned by his neighbors as an "undesirable" new element—was changed by the webs from a Negro to an ex-convict. Webs have taken up the Puerto Rican problem in N.Y. and have touched on relationships between white and Negro ("A Man Is 10 Feet Tall," for example), but haven't dealt directly in terms of the strains of racial prejudice.

Cast will include Frederick O'Neal and Norma Moore. Don Kellerman is producing and Jim McAllen directing. Benjamin, who did the script, won a Robert Sherwood Award last year with his brother Burton (now a CBS public affairs producer) from the Fund for the Republic for a script on civil liberties.

Louisville—Dave Martin, WOHO, Toledo, sports director, joins sports staff of WHAS radio and tv. A 12-year-radio vet, Martin has had nine seasons experience airing baseball and football.



GO PRIMITIVE

The choleric urge to collar an audience and make them sit up and take notice is occupational. Don't repress it! TV GUIDE has 12,000,000 *Dialmanship* devotees wrapped around its contents seven days a week. What a spot to let loose. Hammer hard on tune-in. That's how to buttonhole America—and make them watch you. Better look into it!

Thing to do is to see your Guide representative now!

TV GUIDE

TELEVISION CLEARING HOUSE, Inc.

Consultants

London: 88 Bexley Rd., Eltham

157 WEST 57th STREET
NEW YORK 19, N. Y.

JUdson 2-6300

We wish to thank our clients for their belief in our company's policy and function which has made possible a rapid expansion.

We wish this advertisement to serve as a calling card to introduce ourselves to those of you who do not know of our specialized services.

We look forward to meeting with you in person, whether your company is a television station, an advertising agency or a manufacturer, so that our representatives may explain in detail our clearing house plan for better television programming.

Cordially yours,

TELEVISION CLEARING HOUSE, INC.

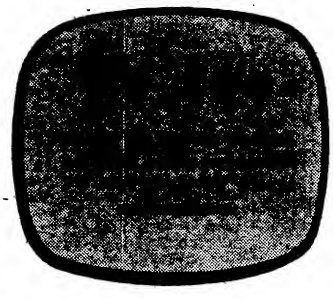
Consultants to the Programs of
139 Television Stations

WSM Talent Explodes into New Field!

Grand Ole Opry Artists Long-time Kingpins of Country Music Now Have Four Solid Hits on Pop Honor Roll!

Tune	Talent	Billboard Honor Roll — June 17
WHITE SPORT COAT	MARTY ROBBINS	Number 3
BYE, BYE LOVE	EVERLY BROTHERS	Number 7
FOUR WALLS	JIM REEVES	Number 8
GONE	FERLIN HUSKEY	Number 15

LOOK FOR MORE POP HITS FROM THIS ROSTER OF GRAND OLE OPRY STARS



Roy Acuff
Chet Atkins
Rod Brasfield
The Carlisles
June Carter
Carter Sisters & Mother Maybell
Johnny Cash
Wilma Lee & Stoney Cooper
Cowboy Copas
T. Tommy Cutrer
Flatt & Scruggs
Hawkshaw Hawkins
Eddie Hill
Stonewall Jackson
Johnny & Jack
George Jones
Jordanaires
La Dell Sisters
Lonzo & Oscar
Benny Martin
Minnie Pearl
Bill Monroe
Jimmy Newman
Odie & Jody
Ray Price
Jean Shepard
Hank Snow
Stringbean
Ernest Tubb
Justin Tubb
T. Texas Tyler
Porter Wagoner
Kitty Wells
Wilburn Brothers
Del Wood
Faron Young

There is a difference ... it's WSM radio

50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER

CBS-TV Daytime Bonanza

Continued from page 21

sponsored but cut in half last month, retaining only five quarter hours a week. CBS has since sold the five open segs to Florida citrus, Standard Brands, Pet Milk, Vicks, Pillsbury and French's Mustard. On "As the World Turns," the other P&G show which opened up with five quarter-hours, CBS has sold two and a half of these, leaving the show only one-quarter open.

"Our Miss Brooks," which started slowly, will probably be half sold by fall, with four and a half of the 10 quarter-hour segments already sponsored. "You Are the Jury," the Bob Crosby replacement, has three and a half quarter-hours sold even though it doesn't premiere until August. And "Hotel Cosmopolitan," the "Valiant Lady" replacement, has one-and a half of its five quarter-hours sold, and not only hasn't the show premiered yet but CBS hasn't even set a starting date.

That $16,500,000 in new business over the past couple of months stems from buys on nine daytime shows from no less than 17 sponsors, buying anything from an alternate-week quarter-hour to as many as four quarter-hours a week. They are Vick Chemical, with four weekly segments; Florida Citrus, with two; Dow Chemical; General Foods, with three; Sunshine Biscuit, with three; General Mills, with three; Hoover Vacuum; Armour; Swift with two; Atlantis Sales (French's Mustard, etc.) with four Pillsbury, two; Gerber Baby Foods; Purex; A. E. Stanley; Wine Corp. of America; Pet Milk and Luden's Candy.

Much of the business comes through new "brand buying" techniques under which advertisers gain heavy discounts if they purchase multiple segments for different products. Also a consideration is station hours discounts, under which alternate-week nighttime advertisers like Purex and Wine Corp. can earn 10% discounts on both nighttime and daytime buys by purchasing an alternate-week segment in daytime to give them every-week exposure on the web.

Cal Nat's Kinnies

Continued from page 23

kinnied in N.Y. or the Coast, with a fast print service getting the film to clients.

According to Keever, the service will be useful to industries who have to send execs on sales film substituting for their personal attendance. Some companies are using audio tape because they can't spare the execs, but this isn't always satisfactory. Because of the high cost of film, the new Calnatron service will provide the answer, Keever avers.

Port Arthur, Tex. — The Port Arthur-Beaumont area will have a new tv station in September when KPAC-TV, operating on Channel 4 takes to the air. The station will be an optional affiliate of the NBC-TV network. Julius M. Gordon, prez of the Jefferson Amusement Co. will be general manager.

Inside Stuff—Radio-TV

NBC Television Affiliates have changed their by-laws and in the future, instead of an executive committee, the governing body will be a 10-man Board of Delegates. Four members of the Board will be officers of the group: a chairman, to be selected from the basic affiliates; a vice-chairman, also from the basics; a vice-chairman representing the optional affiliates and a secretary-treasurer from either group. Delegates will each serve two years, with officers to be elected in odd-numbered years and non-officers in even-numbered years. By-law change, voted by the membership, takes effect with the group's annual meeting to be held in New York Sept. 11-13 at the Waldorf-Astoria.

A national Catholic magazine is sniping at NARTB's Seal of Good Practice, labeling it "a facade for the rankest hypocrisy." Pointing to the code's negation of excessive violence and brutality in tv scripts, the current issue of The Voice of St. Jude listed "Tales of the Texas Rangers," "Roy Rogers," "Sky King," "Captain Midnight," and "Lone Ranger" as kiddie shows that are principal transgressors. "Texas Rangers," the article said, "is perhaps the greatest offender in the matter of excessive violence."

Radio Advertising Bureau makes three executive changes this week. Walter Brown takes over as senior presentation writer for the promotion bureau and Lloyd Cole gets upped from office to production manager with Ralph Durham taking his place.

Brown succeeds Herbert Mayer who ankled last week for a CBS-TV presentation writing post. Plus his office managerial duties, Durham will also assist William Morison, RAB administrative chief.

Plans to open an office soon in New York to promote the operations of the First International Newsreel and TV Assn. were revealed last week by Antonio Angle Diaz of Argentina, head of the organization. Diaz called on Dr. Jose A. Mora, Secretary-General of the Organization of American States, in furtherance of the promotion of cultural ties between the Americas through tv and newsreels.

The Association, which began operations a year ago, has 70 members in the Western Hemisphere, Spain and Portugal. United States members are Telenews and News Up-to-Date. Through those members, U.S. theatres are supplied with films which are rotated among the various members.

First International has no agreement with Hearst Metrotone News whereby Hearst distributes the Association's films to NBC, CBS, Fox and United Press and submits newsreels to Paramount, Universal, Warner, Pathe and Fox Movietone.

Association was organized in Uruguay in April, 1956 as Primera Asociacion Internacional de Noticiarios y TV (PAINT).

National Labor Relations Board has ordered an election of office clerical and janitorial employees of WNHC and WNHC-TV in New Haven, Conn., to determine whether they desire to be organized as a unit of National Assn. of Broadcast Employees and Technicians (NABET).



We have class.

Hank Gardner

ABC-TV

Continued from page 21

is an hour, it's on alternate weeks and only half of that alternate period is sold. Hence, among the three shows, the other two being half-hours and half sold, the network has three key alternate 30-minute periods to sell. Problem with Mitchell, a live show, is smaller, since only seven of its 15 weeks on the air are unsold.

There is also the problem of selling off "Mickey Mouse," which has a few remaining afternoon segs available. It's understood, though, that the daytime juve strip will break even at the current pace.

Just how much the sale of a full hour every (Sundays) to Kaiser helped alleviate the network's problems is hard to say. ABC was in the hole at least partways on the pilot for Kaiser's show, "Maverick," another Warner western, and this cleared that problem up. But it is thought that the network discount for the time was of such proportions as to minimize any real profit on the show, much less to help out in the half sell setup.

GEO. PUTNAM'S 100G ANNUAL KTTV DEAL

Hollywood, July 16.

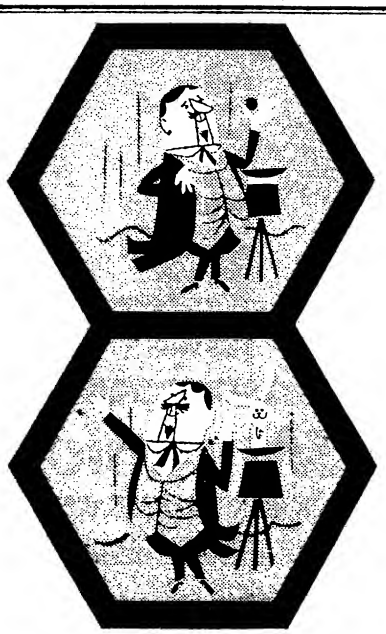
In a deal purportedly largest ever involving a local news figure, George Putnam has renegotiated his ticket with KTTV, to pay him upwards of $100,000 annually, for a firm three years.

Bargaining was between KTTV prexy Dick Moore and v.p. Bob Breckner, on one side, and agent Frank Cooper on the other. New pact becomes effective in first week of September, replacing present yearly-option deal.

Chris Schenkel's Entry

WABC-TV, New York flag of ABC-TV, will program Chris Schenkel in a five-minute nightly sportscast as of July 22, following the regular John Cameron Swayze news show from 11 to 11:10. Marlboro, in its first regular program buy in the met area, will be sponsor.

Schenkel's entry will push WABC's "Night Show" back five minutes, to 11:15. Marlboro signed via Leo Burnett.



PRESTO! CHANGO!

You're on. You're off. That's *Dialmanship!* People are funny that way. Trouble is, your ratings are no laughing matter. Thing to do is concentrate your audience promotion where it counts. That's where TV GUIDE comes in. It goes home every week to 5,300,000 TV families who read it every day. No wonder so many TV sponsors are turning to TV GUIDE. There's no tune-in tie-in quite like it.

The best-laid program promotion plans begin here and now . . . TV GUIDE

Mutual

Continued from page 22

holders in Mutual until now he is understood to possess the vast majority of the network's stock. It's said that Mutual, with its red-ink operation, made a perfect tax write-off for the rest of O'Neil's holdings. Poor has pared overhead considerably since taking over as prexy a couple of years ago, so that now Mutual is operating closer to break-even than has been the case since network radio's heyday. Moreover, O'Neil two years ago acquired RKO pictures, which is a costly and losing proposition for RKO Teleradio and assumedly a good replacement as a tax write-off.

Go-between for purchaser Roberts is Bert Hauser, former vice-president at Mutual under O'Neil. Meetings went over into last night (Tues.), it was said, in an effort to straighten out details on how payments should be made. Roberts will be taking command of the o&o'less radio network by August 1.

Last-minute bid for the network was entered by Newsweek mag, which has been interested in diversifying into radio and television for some time. Understood, however, that the Newsweek offer came after O'Neil and Roberts had reached a deal.

BILL STERN'S 'CONTACT' ON WINS TIES UP N.Y. PHONE EXCHANGE!

●WINS A.M. RADIO SHOW SNOWS UNDER NEW YORK CITY'S MURRAY HILL EXCHANGE IN BILL STERN'S CONTEST CALL-IN...

Upwards of 50,000 Calls in 15 Minutes!



DAILY NEWS,
JULY 10, 1957

Around the Dials

By KAY GARDELLA

alt Framer — Bill Stern

* * *

WINS' phone service was jammed for 20 minutes yesterday morning when some 50,000 listeners called the station in a mad scramble for two tickets to the Broadway hit, "My Fair Lady." Bill Stern had offered the ducats to the first person calling whose telephone number added up to 20. Stern, apparently, hasn't looked at a directory lately. Irate listeners received an on-the-air apology from WINS and the telephone company and a promise adequate facilities would be provided hereafter to cope with calls.

* * *

Texas millionaire Glenn H. McCarthy steps into the line of fir[e] like Wallace

BROADCASTING TELECASTING

WINS Ballyhoo Ties Up N.Y. Phone Exchange

THE New York Telephone Co., which has been waging a campaign against promotion-minded film companies using telephone exchanges through which to publicize forthcoming films, last week tangled with WINS New York over the same principle. But in this case, WINS was plugging WINS, using "My Fair Lady" as the gimmick.

The station all week, during its early-morning weekday show, *Contact*, starring former sportscaster Bill Stern, offered two tickets a day to "My Fair Lady" to the first listener calling in whose private telephone number totaled 20 or 36 or some other "magic number." With "MFL" ducats harder to come by than invitations to the White House, WINS figured the stunt would boost *Contact's* audience to a considerable degree. It did: on Monday, enough people (WINS estimate: 50,000) called to put the Murray Hill 7 exchange as well as several "tandem lines" out of commission because of overloaded circuitry.

That afternoon, telephone company offi- contacted WINS Sales Manager Jo[hn]

"Not since the days of MAJOR BOWES has a show done this..."

—SO SAYS THE PHONE CO.

●**At 9 A.M., July 8th—With no outside promotion—BILL STERN ASKED HIS LISTENERS TO CALL WINS TO GET A PAIR OF TICKETS TO "MY FAIR LADY"...at 9 A.M. Pandemonium set in...and continued through the week.**

WE WANTED TO KNOW HOW MANY PEOPLE LISTENED TO BILL STERN'S "CONTACT"*—7-10 A.M. WEEKDAYS ON WINS—

WE FOUND OUT!

WINS
1010
NEW YORK CITY, N. Y.

*Produced by
GERRY GROSS
Madison Productions Inc.
60 East 56th Street, New York

STAN FREBERG SHOW
With Peggy Taylor, Jud Conlon & Rhythmaires, June Foray, Daws Butler, Peter Leeds, Marvin Miller, Billy May orch
Producer: Pete Barnum
Director: Freberg
Writers: Barnum, Freberg & Howard Gossage
30 Mins.; Sun., 7:30 p.m.
CBS, from Hollywood

If Stan Freberg doesn't watch out, he may become the Chaplin of the kilocycles. CBS has set him for a summer run cheek-by-jowl with "Sez Who!" new Henry Morgan-headed comedy quiz. In this "Stan Freberg Show" the headman with the "St. George & Dragonet" trademarked identity also operates as director and co-writer, in a protean assignment of splendiferous satire that brings forth an inventiveness, imagination and vigor of which television, in or out of summertime, is so sadly bereft. Freberg could add something to such starved tv, but meantime he is flying the banners for AM with accent on the amplitude thereof.

Freberg instinctively gravitates towards topicals that will best serve his technique. Aside from some quickie capers patently designed as warmups, the whole of Sunday's (14) show was under an umbrella of "Freberg's Fables"—which could well be grabbed as the overall tag. The object d'lampoon was Las Vegas, though thinly disguised as "coincidental." It was a big, beautiful takeoff on the greenfelt country with its Midas talent touch, pitting the El Sodom hotel against the Rancho Gomorrah inre a joust for attractions wherein only such as the Suez Canal and two-a-night Presidential Inauguration layouts were considered big enough "names" for booking.

Betwixt, Freberg & Co., made merry and tuneful with such conceits as "Rock Around Romeo & Juliet" and thematic "International Incident." The clincher, a one-shot pushbutton earthquake, burst into boomerang proportions when a mccoy quake visited the scene.

Freberg is surrounded by a company of versatile characters who fit very snugly into his funmaking designs. But in an acid-dripped show of this sort there's often a tendency to go bloodthirsty to achieve an effect. Of questionable taste was a reference to "booking" Chicago's Valentine Day Massacre "with original cast." A small criticism, perhaps, in a half-hour loaded with hilarity.

How could such a class show not rate a sponsor when almost anything in tv is supported? *Tran.*

SEZ WHO!
With Henry Morgan, moderator; Joey Adams, Gypsy Rose Lee, John Henry Faulk, panelists; Bobby Breen, guest
Exec Producer: Bill Cooper
Director: Dick Stenta
30 Mins., Sun., 7 p.m.
CBS, from New York

"Sez Who!" isn't a particularly inspiring format—panelists have to identify the voice on a recording—but it's blessed with the daffiest combination of moderator and panelists ever to hit the airwaves. Trick is to ignore the game—as the panelists do themselves most of the time—and to listen just for kicks. And there are plenty of those—the first edition of "Sez Who!" was one of the zaniest and funniest radio shows heard in a long time.

This Frank Cooper package is serving as a summer replacement for the Jack Benny taped show (who ever heard of a summer replacement for tapes?—it's like replacing filmed reruns) in the Sunday spot. Panelists are served up offbeat recordings, like Caruso singing a patriotic song in English, Babe Ruth and Lou Gehrig rehearsing a vaude routine (which mercifully, they never got to perform), Bobby Breen in an early air-tape (he appeared in person to say hello and plug his Latin Quarter, N. Y. stint) and Marilyn Monroe singing in a soundtrack clip.

Pretty tame stuff in itself, but that combine of Henry Morgan as moderator and the panel triumvirate of Joey Adams, Gypsy Rose Lee and John Henry Faulk simply ripped into the format and tore it beyond recognition. With Morgan and Adams constantly trying to best each other in the gag department, Miss Lee tossing off some of the most bewildering non-sequiturs and Faulk sitting back and throwing in some beautiful barbs, it was a virtual comedy no-man's-land. And above all, the efforts of Morgan trying to play it straight and keep the gang going in themselves were hilarious. Ever hear a panel show where a panelist decides he doesn't care about the question anymore and digresses into something else, only to have the moderator tell him to "ask a question, will you?"

While madcap in its al fresco, strictly as a panel show it got from-Dixie on certain occasions. A note of unprofessional eager-beaverness also might have been suspected, as for instance Adams' "who read it to you?" and Morgan's deliberately timed "your wife" rejoinder. Show, at this point, was more "Can You Top This?" than "Sez Who!"

If CBS is smart, it will leave the show just as it is. Playing it by the rules would leave the web with just another, but leaving the panel to their own undisciplined resources could make this the sleeper of the season. *Chan.*

HERB OSCAR ANDERSON SHOW
Director: Stanley Turner
180 Mins., Mon.-thru-Sat., 6 a.m.
Participating
WABC, New York

The "new WABC" is looking around, where none of the other large New York stations has bothered to look, for an early morning radio audience. Against the more urbane talk or humor, at the bottom of the programming on all the other network keys and the town's leading indies,, WABC has decided to fill 6 to 9 ayem with some corn, in the person of Herb Oscar Anderson.

The broad idea behind counterpoint has commercial merit, but whether Anderson's peculiarities best serve the plan is less certain. The jock—that's about all he is—clicked fast in the midwest, according to WABC reports. But Anderson is loud and rapid, and his verbal eccentricities are rather reminiscent of bygone days in radio. He makes third person references to himself with alarming frequency and has a storeroom full of bright sounding but thoroughly unimportant catch phrases.

On Friday (12), fifth day he was on the air over WABC, he went in heavily for rock 'n' roll and country & western music, mixing in an occasional straight pop tune.

A final word from Herb Oscar Anderson: "Every morning we want ya to know that the 770 spot on the dial will miss you if you're not here with me." *Art.*

STARS FOR SUMMER
With Bill Cullen
25 Mins.; Wed., 10:05 p.m.
NBC, from N. Y.

This new NBC Wednesday night entry is nothing more than a deejay show. The 25-minute stanza is taped and is devoted to recorded pop music. Host Bill Cullen provides a sprinkling of chatter, but that's limited to introing the talent and announcing their individual offerings.

The show is being presented by NBC in cooperation with the Savings Bonds Division of the U.S. Treasury. The latter's participation is quite evident in the frequent bond plugs, which follow practically every number, besides being spotted at the opening and close of the program.

The preem stanza last Wednesday (10) took in two disks each by Rosemary Clooney, Frankie Laine and the Paul Weston Orch. The selections were tasteful, but there really isn't very much to warrant special dialer attention. *Jess.*

ABC Radio Lops Three Daytimers; 'True Story' To NBC; U.S. Steel Coin

In order to preserve what is to be it's new formula ABC Radio gave up a highly rated, lucrative piece of radio business in "My True Story." The 15-year-old ABC half hour, after owner McFadden Publications, was given notice, switched immediately to NBC, where it will be programmed at exactly the same time, 10 ayem. And the half-hour strip picked up a two-week order from U.S. Steel for a saturation campaign for the program at the end of November.

Stanza, leaving ABC along with other dramas "Whispering Streets" and "When a Girl Marries," begins on NBC in October under a new five-year deal between the net and McFadden. Though the program drew 3.2 on ABC in the latest Nielsen, beating CBS' Arthur Godfrey's 2.2 and 2.3, ABC boss Robert Eastman planned to drop all dramas to make way for live musical programs, of which the ABC network will be entirely built before long.

"Story" is currently bankrolled on ABC by Sterling Drug, Nescafe, Jello, French's Bird Seed and Doan's Pills. NBC hasn't approached any of them yet, but hopes to hold some of them at least when the switch is consummated.

Radio Followup

Biographies in Sound

NBC Radio, which previously had distinguished itself with such "biographies in sound" as those of Franklin D. Roosevelt, Helen Hayes and Fred Allen, among others, has come up with a fresh biographical series with the late Alben W. Barkley as the initial subject. Aired over the net last Tuesday evening (9), the 55-minute life story of the late "veep" as told through voices of his close associates was absorbing listening.

Barkley's long and celebrated political career was ably recounted from the days when he campaigned for county attorney in his home state of Kentucky to later years when he scaled the legislative heights as Vice President of the U.S., and his last public office as junior senator from Kentucky. Throughout this taped chronicle of Barkley's public and private life the commentary of NBC's Morgan Beatty dexterously guided the listener.

Perhaps the most striking phrase to be caught by the electronic wizardry of recording was Barkley's last words as he spoke before a meeting at Washington & Lee U. in September, 1956. "I would rather be a servant in the house of the Lord," he said, "than to sit in the seats of the mighty." At that point a crash was heard. This, Beatty explained, came when Barkley collapsed against the microphones on the speaker's rostrum.

Taping strongly intimated that Barkley long cherished the office of the presidency. And the nomination was in his grasp at the 1952 Democratic convention but it eluded him through a tactical error on his part. In probing the Barkley personality, this NBC News production for NBC Radio recalled that he was "utterly irresistible" as a vote getter; moreover, he had a sense of humor and an eye for the ladies.

"There were few women who met Alben," Beatty noted, "Who didn't love him—he never lost his courtliness." In another sequence the veep's femme secretary nostalgically recalled that he had once said, "I think there's something beautiful about every woman." That, she told him, is the secret of your success. His courtship and subsequent marriage to Mrs. Carlton Hadley, a St. Louis widow, was also covered. Frequent excerpts of her voice threw much light on the character and makeup of Barkley the man.

Bio-program wound up with tributes to Barkley from such contemporaries as Sen. Robert Kerr, Mrs. Eleanor Roosevelt, former President Harry S. Truman and Speaker of the House Sam Rayburn. This compilation, which was edited and directed by Chet Hagen, has such obvious historical values that NBC would do well to turn it over to colleague RCA Victor for packaging as an album. *Gilb.*

The World Tonight

This CBS-Radio 25-minute nightly news wrapup has been doing for some time what other networks are just beginning to do—to cover the news more extensively via tape-recording. Now, "World Tonight" has gone a step further—its weekend shows, instead of following the weeknight spot news and feature coverage, are devoted to in-depth coverage of single stories.

Example was Saturday night's (13) show, devoted entirely to covering the story of the new European common market plan and the Euratom pool. With Ned Calmer holding down the anchor spot, CBS News called on six correspondents for coverage and went beyond that with taped comments or speech excerpts from three statesmen. England's Sir Winston Churchill and Prime Minister Harold MacMillan, and Canada's new Prime Minister John Diefenbaker.

Lou Cioffi from Paris, Ernest Leiser from Bonn, Winston Burdette from Rome, Howard K. Smith from London, D. J. Cutler (N. Y. Herald Trib) from Moscow and Bill Downs from Washington all covered their ends of the story, stating the attitudes of each of their countries towards the plans. Each, too, covered the advantages and disadvantages to each country, citing specific goods which would be traded, specific fears and objections.

In all, as exhaustive a survey of the situation as could be aired in 25 minutes, and probably exhaustive as any survey on the plans yet published or aired for the public. Calmer and acting producer Dan Bloom as well as the correspondents deserve a solid nod on this and other such "World Tonight" efforts. *Chan.*

Los Angeles LOVES Ziv Shows!

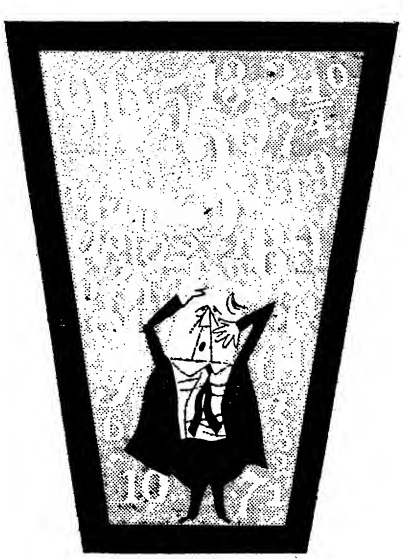
ZIV HAS 6 OUT OF 12 BEST RATED SYNDICATED SHOWS!

TIME AFTER TIME ZIV SHOWS RATE GREAT IN CITY AFTER CITY!

#2 HIGHWAY PATROL
#3 DR. CHRISTIAN
#6 MEN OF ANNAPOLIS
#7 SCIENCE FICTION THEATRE
#9 MR. DISTRICT ATTORNEY
#12 I LED 3 LIVES

Los Angeles Pulse, Feb. '57

ZIV TELEVISION, INC. NEW YORK • CHICAGO • CINCINNATI • HOLLYWOOD



RATING HATING

If you're concerned with ratings, this concerns you. *Dialmanship* is what it's all about. The art of selective televiewing. Focal point for *Dialmanship* is TV GUIDE! More than 5,300,000 TV families buy it every week, turn to it every day, refer to it all week long. What a spot to be in. No wonder so many more TV sponsors are using TV GUIDE to make points with the American televiewer.

Wondering won't do—promoting will!

TV GUIDE

AM-TV Spread On Scout Jamboree

Increasingly special events-minded television networks and radio stations are finding a bonanza in the Boy Scout Jamborees like the fourth National Jamboree just concluded in Valley Forge, Pa., where some 53,000 of the youngsters pitched tents for a week. Television networks originated over five hours of programming last week from the site (CBS alone fed out four and three-quarter hours), while some 45 radio stations throughout the country aired shows or news inserts taped on the spot either by correspondents or hometown scouts themselves.

Amount of originations from the Jamboree were in marked contrast to years before. Third National Jamboree in Santa Ana, Calif., in 1953, originated one one-hour show, while the International Jamboree in Canada in '55 did only two. But at last week's shindig, CBS originated the Jimmy Dean morning show there, as well as "Let's Take a Trip," "Big Top" and cutins for the Richard Hottelet morning newscasts. NBC originated "Youth Wants to Know" in nearby Philadelphia, bringing scouts to the show from the campsite, and shot special footage for "Today." CBS used microwave to Washington and Philadelphia, and fed by cable from those points. Only real mishap came when a milktruck hit a telephone pole and knocked out a transformer, with the Dean show losing its video temporarily. After that, no milk deliveries during telecasts.

Television coverage was handled by a communications coordinating committee headed by CBS special events director Paul Levitan and including Bill Hoeft of Time-Life and Jack Tobin of NBC, with the unit handling radio-tv and press. Biggest kick, Levitan said, came from the fact that the scouts themselves did much of the coverage for hometown radio and press, with the youngsters getting invaluable training. Moppets did tapes, filed stories, etc. Pennsylvania Assn. of Broadcasters lent a big hand by providing tape-recording facilities for scouts, and correspondents right on the premises. Levitan expects the next Jamboree, in 1961, to be a major source of television coverage.

Geo. Sidney

Continued from page 23

vested in 'Ben Hur,' which it plans to do next year. But what's to prevent tv from doing it just before the picture is released? Take a story like 'Gone With the Wind.' It took Margaret Mitchell 10 years to write it, and it became a great picture. But if there had been tv then, one tv show could have hurt that work of 10 years. No one even seemed to know about Andersonville, until MacKinlay Kantor wrote his book about it. We bought the rights to that book, then tv steps in and puts on their own version which is about an element of Andersonville not even in the picture.

"Columbia has a lot of money involved in 'Joseph and His Brethren.' Legally tv can do a show on the subject, but I say this isn't ethical.

"If tv keeps on pirating our product, and refuses to reach an understanding with us, the movies can knock commercial products in pictures and really upset television. Those people are very sensitive about this sort of thing. We could have a character in a picture make cracks about the clutch in a certain car, or a cigaret or a beer.

"We have a potent weapon here. Suppose Rock Hudson or Clark Gable were offered a filtered-tip cigaret in a picture, and refused and at the same time knocked it. Wow! If any advertiser wants tv to continue its pirating, this is what we can do in reply."



Ashley-Steiner

Continued from page 30

Brenner's "So Fell the Angels." Mann Rubin's "The Mistake" and "The Shrimp" pacted for "Climax"; Joe Schrank's "Hand In Glove" for the new NBC-TV's "Suspicion" series; Alvin Boretz and Leon Tokatyan segments for "Navy Log," with Tokatyan also scripting for "Big Story"; Loring Mandel and Alvin Sapinsley doing "World In White" instaliments (upcoming though still unscheduled Sidney Kingsley series for CBS-TV); Sid Ellis, Harry Junkin and Leon Tokatyan segs for "Capt. Grief" syndicated series.

Also Clair Roskam for "Camera Three"; Mayo Simon for "Eternal Light," Steven Gethers and Mayo Simon for "Lamp Unto My Feet"; Sid Ellis for "The Web"; Lou Pelletier's "Who Is Picasso?" (done last week) and Loring Mandel's "A House of His Own" for Lux Video Theatre; Loring Mandel and Lee Pogastin for the upcoming "Seven Lively Arts" and Larry Marks set as head writer on the current Vic Damone summer entry on CBS-TV.

A-S coast office has signed a deal with Revue Productions for Adrian Spies, Halsted Welles and Dick Berg. Spies is also head writer on the new Walter Winchell series.

WATV'S NOT FOR SALE: ROSENHAUS

Despite intramural hostilities that originally forced the owners to put Newark tv'er WATV on the block, the metropolitan station has been withdrawn from sale because there were no satisfactory bids. Reportedly best Irving Rosenhaus, station boss, could draw was a combined bid from Pat Weaver and the Mertopolitan Educational Television Alliance, but it was for under $4,000,000.

Rosenhaus announced "business as usual" the other day, after saying negotiations with the several prospects were "discontinued." The formal announcement was evidently made because station salesmen have been running into difficulties along Madison Ave., trying to sell time on a station that was capable of changing managements momentarily.

Initially, there was a difference of opinion over running the station between Rosenhaus and his brother Matthew opposed to the Pollock family, which owned a substantial share of WATV. Rosenhaus said that the "differences have been straightened out." However, it is believed that the Pollocks, who, like the Rosenhauses, have an interest in Pharmaceuticals Inc., are slowly selling off their interests in the drug firm and station.

Churchill, FDR, Ghandi, War, Peace & Love In '20th Century's' Orbit

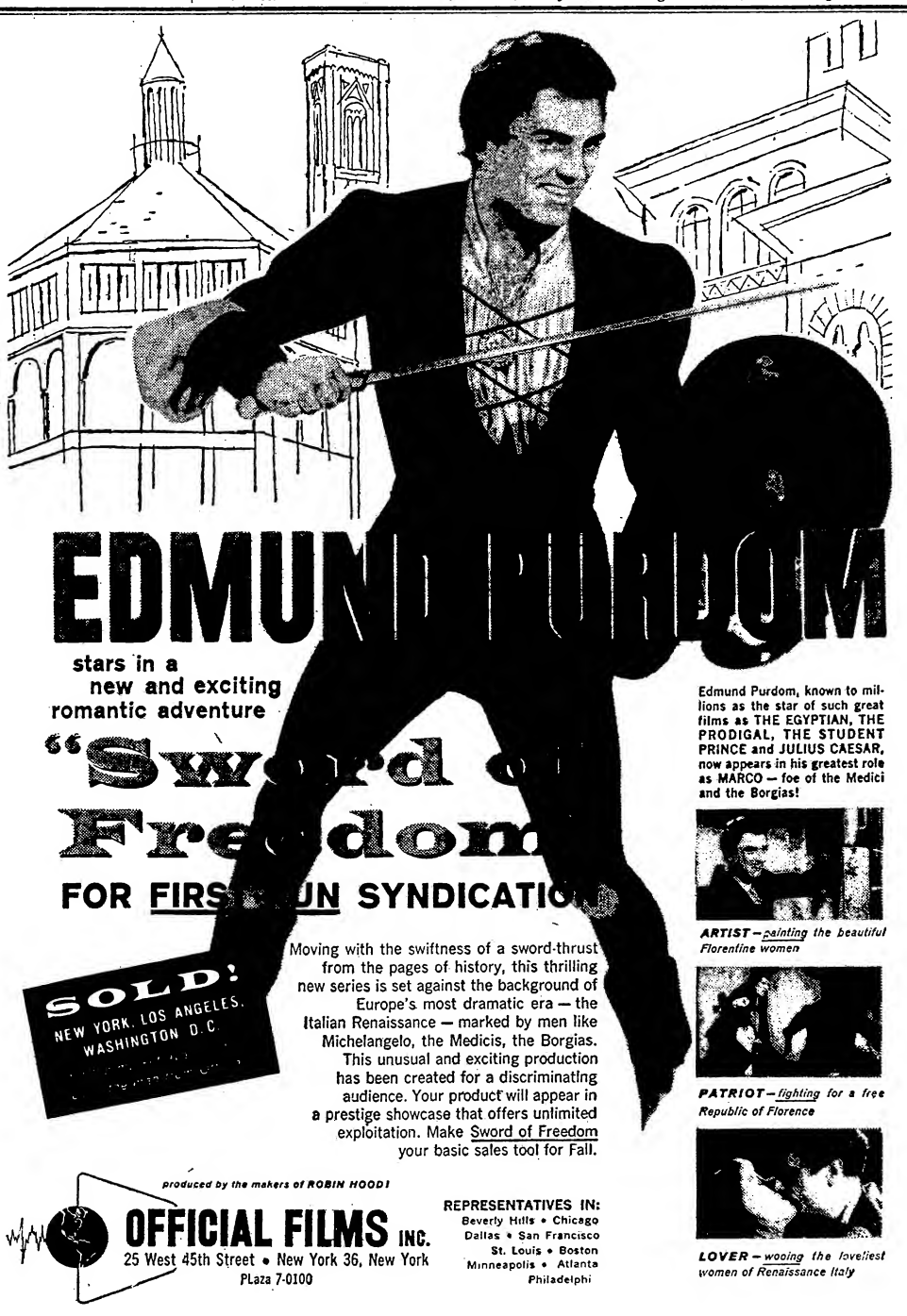
Bud Benjamin, producer of the upcoming "20th Century" CBS-TV series, which preems Oct. 20 in the Sunday at 6 p.m. period under Prudential sponsorship, has completed blueprinting of the full season's skein of 39 entries (some full hour but most of them running 30 minutes). Upwards of 600,000 feet of film are already "in the shop" with three editors assigned to shifting the footage to complement the on-the-spot filming. All told, there's a staff of 25 comprising the "20th Century" unit, with a budget of $40,000 earmarked for each of the weekly installments.

Series kicks off with a full hour "Churchill Story" spanning five monarchs from Queen Victoria (on which some footage still exists) to Queen Elizabeth. As with all the entries, there will be full-bodied musical backgrounding with live musicians instead of resorting to canned music, and for the Churchill program an original score will be composed by either George Antheil or Virgil Thomson. Scripter on the initial program will be John Davenport, who wrote the Churchill biography brought out by Doubleday.

Second entry will be on guided missiles, with Hanson Baldwin, military expert for the N.Y. Times, scripting the program. Third will be the "FBI Story," which Don Whitehead will script.

Among the other entries are the "MacArthur Story," with E. J. Kahn as the scripter; an installment on the Duke of Windsor and Wally Simpson as the "love affair of the 20th Century" to be titled "The Woman I Love" and which Cleveland Amory is currently preparing. "Story of China" is being written by Bob Chaplin and the "Nuremburg Trials" by Andy Logan. (She covered the trials for the New Yorkers.)

Benjamin is trying to enlist the services of Ernest Hemingway to write the "War In Spain" installment. There will probably be two installments of Franklin D. Roosevelt, one encompassing the first 100 days of his Presidential tenure and the other covering the war years. Other entries: the story of the automobile from the tin lizzie to the era of electronic highways; the story of brainwashing, the D-Day Story (Walter Lord turned this one down because of an upcoming book); atomic radiation, Mahatma Gandhi, and Dr. Jonas Salk and polio vaccine.



Celler to FCC: Lay Off Toll-TV Action, Throw It in Congress' Lap

Washington, July 16.

Pressure on the Federal Communications Commission to hold off action on subscription tv mounted last week as Chairman Emanuel Celler (D-N.Y.) of the House Judiciary Committee threw his weight behind the opposition forces.

In a strong letter to the agency's new chairman, John C. Doerfer, Celler said the Commission's proposal to conduct tests of television involves such risks for the future of the present tv system that the decision should be left to Congress. Celler has a bill pending to ban subscription but there has been no indication that the House Interstate Commerce Committee, to which it has been referred, is planning to take it up.

Celler told Doerfer that "it is imperative that no expedient be adopted that will impair the traditionally free tv system authorized by Congress."

He said that introduction of subscription, even on an experimental basis, would not only delay solution of allocation and monopoly problems of the industry but may aggravate them. Among other "disastrous consequences," he asserted, the trend toward monopolization of talent would be accelerated, the audience may be divided among economic lines, and "a method of broadcasting will be inaugurated, having such an unparalleled built-in profit potential that it may drive free network tv as we know it from the airwaves."

Celler said the Commission's desire to conduct tests in such a way as to avoid dislocation but at the same time provide the information it needs isn't realistic. "It is entirely proper for the Commission to pursue this happy mean," he said, "but it is necessary to recognize that experimentation on any meaningful scale will inevitably create interests and unleash pressures which, in comparable situations, the Commission has been unable to control.

"Such experimentation must therefore be regarded as potential commitment to a course from which there may be no return. The built-in profit potential of subscription tv, arising from the fact that any charge from program reception would be many times greater that the present per set per program cost of program production, practically guarantees that an experiment that proves at all successful in terms of public acceptance will mean the withdrawal from free tv of the channels and stations employed."

Celler suggested that if the Commission restricts its proposed tests to cities with four or more stations the networks would want to participate. "Should experimental subscription tv be inaugurated in one or more of these cities and prove successful," he asked, "would not the networks become eager applicants for the privilege of using the new technique? Would the Commission have the cacpacity, or even a valid rationale, for denying their applications? Could networking as we know it survive withdrawal of its most profitable stations?"

Albany—Marty Ross has been appointed director of news and special events for WPTR. Ross, who started with WBCA in Schenectady 14 years ago and served with WPTR after it went on the air in 1948, was later on the staff of the Armed Forces Network in Berlin.

Chelf's Challenge

Washington, July 16.

Taking direct issue with Chairman Emanuel Celler on subscription tv, Rep. Frank Chelf (D-KY.) yesterday (Mon.) urged the FCC not to let anybody stop it from going ahead with field tests. Chelf is a member of Celler's House Judiciary Committee.

"At this late hour," Chelf wrote FCC Chairman John C. Doerfer, "do not allow anybody, no matter what position he may hold in or out of the government, to attempt to either pressure or intimidate any of you."

Chelf has told the Commission he has been following the subscription issue closely for several years and has concluded that:

1. "The agency has the full, complete and final authority to permit these very necessary trials before the public."

2. The people "ought to be given an early opportunity to decide if they want any part of subscription tv."

To provide that opportunity, he said, the Commission "must authorize the necessary tests."

NBC-TV Throws in Lot With Fort Worth In Showdown Vs. Dallas

ABC-TV will get a fulltime affiliate for the first time in the Dallas-Ft. Worth market as a result of NBC's decision last week to terminate its split-schedule arrangement with WFAA-TV in Dallas and WBAP-TV in Ft. Worth and take on the Ft. Worth outlet as its fulltime affiliate. ABC will get WFAA-TV on a fulltime basis after having been serviced parttime by both WFAA and WBAP. Some of the reasons for NBC choosing WBAP in preference to WFAA: Fort Worth station was first to heed Gen. Sarnoff's "get into tv"; also embraced NBC's tint expansion.

The NBC move to drop WFAA-TV came after the Dallas Morning News station reportedly told the web it was dissatisfied with the longstanding share-time setup and wanted to carry the full NBC schedule. NBC took the position it was uneconomical for both WFAA-TV and WBAP-TV to carry the same shows at the same time and so notified WFAA of its intention to disaffiliate.

However, the same share-time arrangement will continue in force for NBC Radio, with both WFAA and WBAP continuing their longtime NBC identities. Web doesn't anticipate any change in the radio status. Both WFAA's Alex Keese and WBAP's Harold Hough will continue on the NBC Radio affiliates exec committee, but Hough will have to give up his place on the ABC-TV affiliate exec body.

TV-Radio Production Centers

Continued from page 22

caster, claims a record for longevity—20 years—and challenges any and all to match it . . . **Jean Bartel**, ex-Miss America, has a bone to pick with the fates. She's being kept busy enough with commercials but they're all live (no residuals) . . . Years ago **Louise Paget**, then starring in stock, landed a job in the company for **Hugh O'Brian**, then a struggling young actor. Now he's trying to pay her back by having her written into "Wyatt Earp" . . . ABC-TV is supplying its sales crew with kines of **Jack McCoy's** "Glamour Girl." They figure it's network calibre . . . **Tom Hanlon** will be the first CBS announcer to receive a 20-year pin . . . Hollywood Executive Club, of which NBC's **John K. West** is prexy, will establish a baseball memorial for **Frank Samuels.** He was the leading spirit in the little league movement and his son, Garth, was the all-league catcher.

IN CHICAGO . . .

Ben Park recuperating from mumps at his in-laws in Winnetka . . . **Jules Herbuveaux**, NBC veep here, huddling with N.Y. brass last week over future of "Club 60" which, as of this writing, has drawn over 50,000 letters the past two weeks . . . G&E Greenhouses in Des Plaines has named a rose for WBBM-TV's **Lee Phillip.** She's taking bouquets of the "Miss Lee" bloom to orphanages and hospitals . . . ABC-TV's "It's Polka Time" notched first network anni last week . . . **Wally Phillips**, WGN, Inc. deejay, has hired the Jack McGuire flackery . . . **Virginia Marmaduke**, who broadcasts on WMAQ and telecasts on WBKB, set to announce the Kane County Horse Show on Aug. 4 . . . **Fahey Flynn** and **P. J. Hoff** spoofed their own Standard News and Weather Roundup last week at the luncheon to kick off United Appeals Charity Drive . . . WGN, Inc. has added **Joseph C. Gregory** of the American Seed Trade Assn. to its farm department . . . **Ron Terry** started a new late-night tv disk jockey show on WGN-TV last Friday (12) . . . **Norm Barry's** 15-minute sports strip purchased for 13 weeks by Peoples Pontiac . . . WBKB carrying live telecast of National Clay Court Tennis finals from River Forest on Sunday (21) starting at 2 p.m.

IN BOSTON . . .

WEEI scored a first with an exclusive broadcast of Rome's "Salute to Boston," containing a digest of events and programs arranged for the nine-day visit in Rome of Mayor John B. Hynes and a representative group of Hub citizens of Italian extraction, produced by **Arthur C. King**, dir. of public affairs . . . WNAC's "Yankee Home and Food Show's **Duncan MacDonald**, commuting from North Shore's art center-Rockport, for summer had Secretary of Labor Mitchell as guest this frame . . . WNAC's **Bill Hahn** picked Plymouth for vacash, while **Gus Saunders** heads for East Falmouth on Cape Cod after having subbed for **Louise Morgan** on Channel 7, while she attended Fashion Press Week in New York . . . **Ruthann Faber**, WNAC-TV p.r. asst., back from trip to Europe where she visited London, Paris, Lucerne, Venice, Florence and Rome . . . **Thomas J. Gorman**, gen. mgr. WEEI, in Manhattan for confabs Wednesday (17) and Thursday (18), is receiving congrats on birth of new son, Thomas Yuille Gorman . . . **Pat O'Day**, chirp on **Carl Moore's** WEEI "Beantown Matinee," on two week's tour of middle west for deejay interviews on her new RCA disk, "Three Roads."

IN WASHINGTON . . .

Jerry Lewis will guest on NBC's "Youth Wants to Know" July 28, which recently scored a hit with appearance of **Burt Lancaster** before the juve panel . . . Kine of recent "Press Conference," featuring American Bar Association prexy **David Maxwell** facing **Martha Rountree** and her panel of newsmen, will be shown at ABA pow-wow in London.

Labor racket investigator Sen. John McClellan and Mrs. McClellan showed film of their "Person to Person" stint to Capitol Hill friends at a party held at Motion Picture Association h.q. . . . **Helen Hall** taped interviews with Sen. McClellan and Rhode Island's Sen. Theodore Green in Senate radio-tv studios for use on NBC's "Monitor."

IN PHILADELPHIA . . .

Charles Vanda, WCAU's v.p. and **Charles Shaw**, the station's news editor, took off on a month's visit to Japan as guests of the U.S. Air Force. Shaw will tape broadcasts . . . WPEN's **Jack O'Reilly** is the new pres. of the Bucks County Kennel Club . . . **Rosemary Clooney's** new recording, a remake of the "The Kid's A Dreamer," is the music of WIBG's **Doug Arthur** . . . WIP is upping its summer program of live music. Shows emanate from the Chalfonte-Haddon Hall in Atlantic City and Galen Hall in Wernersville, Pa. . . . **Ed Harvey**, WCAU's disk jockey, won fourth place in Pepsodent's recent contest. Prize was an outboard motor . . . All local radio and tv outlets did shows from the Boy Scout Jamboree at nearby Valley Forge



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Barney Oldfield

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panied by Lee Savin. Series stars Elaine Davis, Ken Curtis and Barry, but Miss Davis has agreed to assume "Calamity Jane" monicker for all billing and promotion.

Batjac has completed first two stanzas on another vidfilm project, "Danger Is My Business," based on book by author-explorer Lt. Col. John D. Craig, who is host-narrator.

Fourth Batjac telepix property, "Flight," to be made with cooperation of Air Force Research and Development Command, is currently in prepping stages, with first completed script due this week. Bud Small produces for Batjac.

New Haven—Ed Squires terminates a 12-year association with the commercial department of WELI via affiliation with the sales department of KGUN-TV, Tucson, Arizona.



HOT SPOT

Live wire with the right connections. That's TV GUIDE. More than 5,300,000 TV families buy it every week, read it every day, refer to it all week long. *Dialmanship* is what it's all about. The art of selective televiewing. If you're on TV, you ought to be in TV GUIDE. No other tune-in tie-in can hold a candle to it . . .*

**The GUIDE's impressive family connection is a natural for product promotion, too . . .* TV GUIDE

WANTED
Girls Over 17 With Longest Hair.
Must Be Able to Sit On It.
Call Helene Curtis
PL 1-2855

NEW 'BALLADS FOR AMERICANS'

Cheerful Music Earfuls (Hi-Fi, Etc.) Voiced at NAMM Teeoff in Chicago

Chicago, July 16.

Sales of music instruments and phonograph equipment, which have been climbing steadily for the past few years, are due to rise from 5 to 15% again this year, according to estimates made at the opening of he National Assn. of Music Merchants show at the Palmer House here yesterday (Mon.). But, according to NAMM prexy Paul E. Murphy, the profit margin may be thinner this year. One of the major worries of the music merchants centered around this paradox of expanding grosses and shrinking profits.

The boom in hi-fi phonos, meantime, is continuing at a strong pace. C. J. Hunt, v.p. in charge of distribution for Zenith Radio Corp., estimated that some 6,000,000 hi-fi units would be sold this year, a 50% gain over 1956. Hunt also predicted that there would be a price increase of about 5% in hi-fi equipment in about 60 days. From other sources, total hi-fi sales have been put at about $500,000,000.

Guitar manufacturers at the trade show also reported a sharp rise in sales for this type of instrument. Among the factors leading to the sales uptempo have been such pop styles as rockabilly music, calypso, folk music, etc., in which the guitar is prominently spotlighted. At the same time, sales of bongo drums and other rhythm instruments have also been zooming. Sales of pianos, however, have been maintaining last year's pace although trade execs expect a pickup later this year.

Band instruments also are due for a prosperous future, according to Richard W. Bosse, secretary-treasurer of the National Assn. of Band Instrument Manufacturers. Spreading use of music in schools plus expanding juve populations are laying the ground for steady growth in this field.

Record Industry's First Golf Tourney July 22-27 For Scholarship Fund

The first annual disk industry golf tournament will kick off July 22-27. More than 200 golfers are expected to tee off during the qualifying week. The top golf courses around the country are cooperating for the qualifying play.

The tournament is part of the program set by the Disk Industry Scholarship Corp., a nonprofit org designed to establish scholarships for young people in the industry and encourage cooperation among organizations connected with the disk industry. Fred Waring is chairman of the org. Among other members of the committee are Norm Weinstroer, sales head at Coral, deejay Martin Block, Hirsh de La Viez, jukebox distrib, and William Gard of the NAMM.

700 COL DISTRIBS IN FLA. SALES MEET

More than 700 distributors and dealers will converge on Miami Beach's Americana Hotel July 26-28 for Columbia Records annual sales convention. In addition to unveiling its fall disk program, label also will display its new phonograph line. This conclave marks the first time the disk and phono products will be pitched at the same meet.

As part of the convention program, Col is bringing down a flock of its artists to head an entertainment bill. Among them will be Leonard Bernstein, Frankie Laine, Hi-Lo's, Vic Damone, Erroll Garner, Percy Faith, Paul Weston, Andre Kostelanetz, Marty Robbins, Ray Price and Carl Smith.

All the distribs qualified in Col's "My Fair Lady" contest by meeting sales quotas and are permitted to bring their wives as guests of the company.

Sammy Davis' Biodecca

Hollywood, July 16.

Something new in biodisks will be essayed by Sammy Davis Jr. for Decca.

Label is readying a two-platter package which will cover Davis' 32 years in showbiz, interspersing anecdotes with material. New twist, however, will be the inclusion of imitations by Davis, the carbonings being keyed to anecdotes about stars with whom he has appeared on the nitery circuit.

Sid Kuller is penning the material for the album which will be cut shortly.

Payola Indictment Of Randy Dixon, Philly Disk Jock

Philadelphia, July 16.

Randy Dixon, local disk jockey, was indicted by a Federal Grand Jury for failing to report payolas for the years 1949 through 1954.

The Internal Revenue Service has been looking into failure to pay income tax on money received under the table for playing records for last two years. Several local disk jockeys and others are expected to be involved.

Indictment on Dixon claims he reported total income for six-year period as $40,675 and total tax due as $4,094. Government claims the actual income for the period was $62,737 and Dixon should have paid $10,084 in taxes.

Dixon has been at WDAS since 1949. Before that he was columnist for the Daily News and at WIP between 1949 and 1952.

On Jan. 10, Dixon was named in a criminal information filed in U.S. District Court here for failure to file returns on an income of $6,821 in 1953 and $6,413 in 1954.

U.S. Attorney Harold K. Wood said that it was not until last year that Dixon completed income tax returns for the years 1950 through 1955.

BESTSELLERS BE-HANGED: RADIO

By HERMAN SCHOENFELD

Radio stations, and disk jockeys, hypnotized for the past couple of years by the so-called "Top-40" listings, are now taking the lead in bringing back a more adult brand of music. According to Mitch Miller, Columbia Records' artists & repertoire chief, the radio outlets are "reasserting their personalities" and are no longer following a set pattern determined by what's selling best in the neighborhood disk store. The stations are learning that they can determine what the bestsellers will be.

Miller, who claims that the present swing to the ballads can be traced to a couple of Johnny Mathis songs, "Wonderful, Wonderful" and "It's Not For Me To Say," contends that too many people think of the pop disk biz as "one kind of thing."

"When rock 'n' roll gets hot, then they do rock 'n' roll 100%. Same goes for calypso. They forget what's right and good for the artist and go all the way in following a cycle," Miller said. He pointed out that even when rock 'n' roll was at its height, Columbia was doing ballads with the Four Lads ("No, Not Much," "Moments To Remember," etc.), Vic Damone ("On The Street Where You Live") and other artists where the song fit the personality.

Victor Latches On

RCA Victor, meantime, is now accenting ballads on all future single releases. From now on, Joe Carlton, pop artists and repertoire chief, plans to couple ballad tunes with beat entries back to back.

The rest of the industry also is beginning to feel the new pop undercurrents. The swing to the ballad idiom is evidenced by the outpouring of new releases from indie and major alike. While the rock 'n' roll sides are still being turned out in large quantities, they no longer cut across the board as they did in the idiom's heyday when virtually every release was stamped with the r 'n' r sound.

As for the publishers, the swing to the ballads is manna from heaven. Not only are sheet sales up, but songs are due to stay around longer than they did when rock 'n' roll was king. Another plus factor for them is that the hit song no longer depends so exclusively upon the performance alone, but now the material counts for something important also.

Col's Cold View on Victor's Grab Of 'S.P.' Soundtrack; Broad Bally Set

Payola Pooh-Pooh

Honolulu, July16.

Shades of the infamous old payola!

Jeri Southern is current at the Clouds, Waikiki nitery, and Walt Hall, of Honolulu Electrical Products Co., is sparking Jeri Southern Week on behalf of the Decca-artist.

To any disk jockey spinning her records this week, "preferably on the air, not in the air," Hall offers:

"Six miles of used dental floss or 6,000 cancelled trading stamps if supported by such concrete evidence as 600 Jeri Southern records worn so thin as to be transparent."

The jocks are going along overwhelmingly with the gag.

Lerner-Loewe Vs. Jubilee Label On 'Lady' Lampoons

Alan Jay Lerner and Frederick Loewe finally have gone to court to stop a wax parody of their "My Fair Lady." Action filed in N. Y. Federal Court last week versus Jay-Gee Record Co. (Jubilee Records) was aimed at the album version of "My Fairfax Lady."

The Jubilee album stems from the Billy Gray tab nitery production at the Bandbox in Los Angeles. No action has been taken to stop the "live" production. Gray's attorneys currently are huddling with attorneys for Lerner & Loewe on ironing out the differences over the wax release. Meantime, Morty Palitz, Jubilee veepee, is holding up release of the package.

Suit claims that the Jubilee package infringes on four songs from "My Fair Lady." The tunes are "On The Street Where You Live," "Wouldn't It Be Loverly," "Why Can't the English" and "The Rain in Spain." The action seeks an injunction to enjoin the defendant from distributing and recording the tunes.

RCA Victor's copping of the soundtrack rights to the 20th-Fox filmization of Rodgers & Hammerstein's "South Pacific" has stirred up resentment over at the Columbia Records camp. Col topper Goddard Lieberson is particularly miffed over the fact that none of the previous R&H filmusicals has been nabbed by Col, either.

The soundtrackers from "Oklahoma" and "Carousel" were released by Capitol. Col has the original cast album of "South Pacific" (Mary Martin-Ezio Pinza) which has topped the 1,500,000 sales mark. And Col recently released the R&H musicalization of "Cinderella" which was telecast over CBS-TV. Decca released the original cast sets of "Oklahoma" and "Carousel."

W. W. Bullock, head of Victor's album department, currently is mapping out plans for one of the most extensive promotions to be given a soundtrack package. A full-page ad already is scheduled for Life mag and network and tv plugs are being set on the Perry Como, Eddie Fisher and George Gobel shows over NBC.

The tracker will be released on both LP and 45 rpm extended play records. Pic, which costars Mitzi Gaynor and Rossano Brazzi, is slated for release early next year.

There had been a hot disk industry scramble for the rights to "South Pacific." The Victor grab is part of the diskery's policy to expand its soundtracker line. "We feel that the sales potential for soundtracks of great films is one of the most important factors in the steadily increasing record market," Bullock said. "RCA Victor intends to continue to expand its policy of releasing the best of these soundtracks on records."

Leroy Anderson Stalls British Lyric Treatment Of His 'Forgotten Dreams'

London, July 16.

Leroy Anderson has banned a vocal version of his composition "Forgotten Dreams," after it had been waxed by Muriel Smith for the British Columbia label and Kenneth McKellar for Decca. The tune has just hit the British sheet music bestsellers after three years of solid plugging by the British office of Mills Music. It's now No. 7.

Dick Rowe, a&r manager for Decca, has flown to the U. S. for talks with Anderson in an effort to get a reversal of the "no lyrics" decision. The lyrics were submitted to Jack Mills while Anderson was out of town, and Mills passed them on to London where recording sessions were immediately set up. First intimation of Anderson's ban was a cable to Fred Jackson, general manager for Mills in London which said: "Sorry, Anderson doesn't want any lyrics to his instrumentals. That's final."

Anderson's contract with the publishers has a clause which allows him to decide the treatment given to one of his compositions. It's reported that he thinks the lyrics are "terrible." The London office of Mills feels that the lyrical version could provide both best-selling disks and sheet music.

MONROE, ALEXANDER END 12-YEAR TIE

Vaughn Monroe is ending his agency tie with Willard Alexander Sept. 1. Monroe and Alexander have been linked for the past 12 years.

The singer has not yet set a new agency link. Monroe, who made his legit debut in a summer stock version of "Annie Get Your Gun" last week, will continue in the fall as a single.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This Last wk. wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1 1	*Love Letters Sand (Bourne)	1	1	1	1	2	1	2	1	1	1	1	2	117
2 2	*Around the World (Young)	2	3	2	3	1	2	1	5	4	5	4	1	99
3 6	*Old Cape Cod (Pincus)	3	2	..	7	3	3	5	2	..	7	2	5	71
4 4	†Dark Moon (Dandelion)	8	..	..	2	5	5	4	6	3	4	..	..	51
5 3	*So Rare (Robbins)	..	7	..	4	10	8	..	3	5	2	..	3	46
6 7	†Four Walls (Sheldon)	..	..	..	8	6	..	3	4	7	9	5	8	38
7 8	†Bye, Bye, Love (Acuff-R.)	4	..	7	5	4	..	9	9	..	3	..	..	36
8 5	†White Sport Coat (Acuff-R.)	..	..	..	6	..	..	7	8	2	6	10	4	34
9 10	*Not For Me to Say (Korwin)	10	4	3	..	8	..	..	..	..	10	6	..	25
10 ..	*Gonna Sit Right Down (Chappell)	7	6	6	..	..	6	..	..	..	8	..	..	22
11 12	*Teen'rs Romance (Aztec)	..	..	4	..	..	..	..	..	6	..	7	7	20
12 15	†Gonna Find Bluebird (A.-R.)	..	..	..	..	7	..	..	..	..	..	3	6	17
13 ..	*Tammy (Northern)	5	5	..	..	..	..	..	..	..	..	..	..	12
14 ..	†White Silver Sands (Southern)	..	..	5	..	..	..	6	..	..	..	..	..	11
15 9	*Golden Braids (Roncom)	..	..	..	10	..	4	..	..	..	..	9	..	10

Jocks, Jukes and Disks

By MIKE GROSS

Dick Jacobs Orch: (Coral). "FASCINATION" (Southern*) is piling up lotsa of wax but Dick Jacobs' orch and chorus treatment looks like the stepout version of this entry from the pic, "Love In The Afternoon." "SUMMERTIME IN VENICE" (Pickwick*), a romantic treatment of a lush melody.

The Chordettes: (Cadence). "JUST BETWEEN YOU AND ME" (Winneton†) is a bright and bouncy side that's geared for a big payoff. "SOFT SANDS" (Weiss & Barry†) should gets lots of spinning action, too.

Jimmy Dorsey Orch: (Fraternity). "JUNE NIGHT" (Feist*) shapes as another clicko for the late maestro who scored recently with "So Rare." Tune is slickly pegged for hefty jock and juke returns. "JAY-DEE'S BOOGIE WOOGIE" (Embassy†) has Dorsey working over a zippy boogie beat.

Jimmy Rodgers: (Roulette). "HONEYCOMB" (Hawthorne*) has the kind of a rockabilly flavor that's sure to go far. "THEIR HEARTS WERE FULL OF SPRING" (Fred Raphael*), a neatly fashioned folk ballad that rates attention.

Rover Boys: (Vik). "SOFT SANDS" (Weiss & Barry†) has received a lot of diskery attention and the Rover Boys work it into a fine ballad item for the big spins. "MY BABY'S STEPPIN' OUT" (B. F. Wood*) has an attractive dixieland flavor.

Kenny Bowers: (Columbia). "HOW COME" (Empress*) has the kind of rockin' and wailin' quality which should get Kenny Bowers off to a good start in the disk field. "HALF A MIND" (Teri†), a ballad which he pours out with a lot of emotion.

Dinah Shore: (RCA Victor). "FASCINATION" (Southern*) is pegged just right for Dinah Shore's warm style and will attract deejay spins. "TILL," (Chappell*), another potent ballad effort that shows her off in fine form.

Mark Murphy: (Decca). "GOODBYE BABY" (Calyork†) is a solid blues tune on which Mark Murphy grabs hold for effective results. "THE RIGHT KIND OF WOMAN" (Acorn†) is a simple ballad that should see some deejay play because of Murphy's stylized vocal.

Cyril Stapleton Orch: (London). "FORGOTTEN DREAMS" (Mills*) is a distinctive instrumental headed for strong deejay play. "IT'S NOT FOR ME TO SAY" (Korwin*), a tasty version of a tune that's been clicking for Johnny Mathis on Columbia.

Les Baxter Orch: (Capitol). "MANHATTAN" (Marks†), a new treatment of the Richard Rodgers classic that makes it shine again. "LA PANSE" (Leeds*) is a colorful instrumental that deejays should go for.

Hugo Winterhalter Orch: (RCA Victor). "SWINGING SWEETHEARTS" (Morris*) should pick up plenty of jock & juke spins because of Winterhalter's bright and zingy treatment. "THE HAPPY COBBLER" (Mellin†), a happy slicing pepped up by a brisk choral assist.

McGuire Sisters: (Coral). "INTERLUDE" (Northern*) a neatly modelled ballad which the McGuires turn into a high spinning potential. "AROUND THE WORLD" (Young*), another fine interpretation of this much recorded tune.

Della Reese: (Jubilee). "I CRIED FOR YOU" (Miller*), a rockin' version of the oldie which Della Reese builds for the new market. "AND THAT REMINDS ME" (Symphony House*) is belted out for good spinning chances.

Vic Damone-Jo Stafford: (Columbia). "SILENCE IS GOLDEN" (Morris*) gives the duo a chance to show off some warm harmony blending. "GOOD NITE" (Sun Valley†) has a pleasantable melodic setting which handles with ease.

Lee Kane: (Epic). "FAST SEVENTEEN" (Danby†) rocks in the familiar groove. "NEED YOU" (Moon Mist†), a stylized treatment of a rockin' ballad.

Bill Talapan: (Dot). "THE CRYIN' SIDE OF TOWN" (Trinity†) is a wailing blues item that could pick up strong jock & juke play. "RHYTHM IN MY HEART" (Trinity†), an exuberant side with a hot martial air.

Brook Benton: (Vik) "COME ON BE NICE" (Eden†), the beat here should go over well with the juke trade. "I WANNA DO EVERYTHING FOR YOU" (Raleight†) is a slick rockin' swinger that'll pile up deejay and coinbox play.

Dorothy Collins: (Coral). "SOFT SANDS" (Weiss & Barry†), another entry in the "Soft Sands" competish due for deejay exposure. "SING IT CHILDREN, SING IT" (Gateway*), a lively gospel-styled entry.

Sunny Gale: (Decca). "MY ARMS ARE A HOUSE" (S-B*), a pleasant ballad that gets a simple and forthright delivery. "DON'T WORRY 'BOUT ME" (Mills*), an oldie shouted out for okay results.

Lonnie Sattin: (Capitol). "I'LL NEVER STOP LOVING YOU" (Feist*), a strong ballad with a classy delivery that the deejays should go for. "WHOO-PIE SHOO-PIE" (Studio†), a rousing piece set to a spirited marching beat.

Bibby Ross: (Lyric). "BEACH PARTY TONIGHT" (Zodiac†) is constructed for teenage appeal and Bibby Ross' vocal makes it work. "ENGAGED" (Zodiac†) is par for the rock 'n' roll course.

The Five Playboys: (Dot). "PAGES OF MY SCRAPBOOK" (Fee-Bee†) is an average item in the r'n'r groove. "WHEN WE WERE YOUNG" (Fee-Bee†), fair ballad with the familiar r'n'r overtones.

Buddy Lee Stewart: (Liberty). "I MISS YOUR KISSING" (Brunswick†) blends a romantic crooner with a pleasant ballad setting. "I CAN'T FORGET LAST NIGHT" (Brunswick†) spotlights Stewart's easygoing style which develops the tune into a likeable product.

*ASCAP, †BMI

Best Bets

DICK JACOBS ORCH. (Coral)	**FASCINATION** *Summertime in Venice*
THE CHORDETTES (Cadence)	**JUST BETWEEN YOU AND ME** *Soft Sands*
JIMMY DORSEY ORCH. (Fraternity)	**JUNE NIGHT** *Jay-Dee's Boogie Woogie*
JIMMY RODGERS (Roulette)	**HONEYCOMB** *Their Hearts Were Full of Spring*
ROVER BOYS (Vik)	**SOFT SANDS** *My Baby's Steppin' Out*



LAWRENCE WELK
and his **CHAMPAGNE MUSIC**
Coral—Thesaurus Transcriptions
108th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
Dealers of America

Gt. South Bay Jazz Fete 1st for Lower L.I. Shore; 5 Concerts, 65 Dixieites

On the heels of last week's Newport Jazz Festival, the Great South Bay Jazz Festival is ready to go for a three-day wingding this weekend (19-21) at the Timber Grove Club in Great River, L.I., a big south shore resort area. The three-day fete, first of its kind in the area, is being run by The Friends of American Jazz, a non-profit org devoted to jazz and jazz musicians. N.Y.

The festival will consist of five concerts and will spotlight 65 names in the dixieland, swing and progressive idioms. Nat Hentoff, jazz critic, is supplying the commentary for the whole program. Epic Records is recording the three-day event for a series of four to six disk packages to be be edited by Hentoff.

Performers will include Rex Stewart, Coleman Hawkins, Maxine Sullivan, Horace Silver, Art Farmer, Charlie Mingus, Billy Taylor, the Lawson-Haggart band, Buck Clayton, Miles Davis, Annie Ross, Marian and Jimmy McPartland and a reunion of sidemen from the late Fletcher Henderson's band.

Meantime, the second annual New York Jazz Festival, produced by Don Friedman, has been set for Aug. 23-24 at Randall's Island. Already lined up are such names as Stan Getz, Oscar Peterson, Carmen McRae, the Australian Jazz Quartet, Anita O'Day, Maynard Ferguson's orch and the Max Roach quintet.

Goody's Album Bestsellers

(Compiled by Sam. Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Polly Bergen**	Bergen Sings Morgan	Columbia
2.	**Nat King Cole**	Love Is The Thing	Capitol
3.	**Frank Sinatra**	A Swingin' Affair	Capitol
4.	**Lena Horne**	At The Waldorf	RCA Victor
5.	**Ella Fitzgerald**	Sings Cole Porter	Verve
6.	**Roger Williams**	Fabulous Fifties	Kapp
7.	**My Fair Lady**	Original Cast	Columbia
8.	**New Girl In Town**	Original Cast	RCA Victor
9.	**Frank Sinatra**	Songs For Swingin' Lovers	Capitol
10.	**Modern Jazz Quartet**	At Music Inn	Atlantic
11.	**Mantovani**	Film Encores	London
12.	**Fitzgerald, Armstrong**	Ella & Louis	Verve
13.	**Shelly Manne**	My Fair Lady	Contemporary
14.	**Li'l Abner**	Original Cast	Columbia
15.	**Harry Belafonte**	Evening With Belafonte	RCA Victor
16.	**Eydie Gorme**	Eydie Gorme	ABC Param't
17.	**Sarah Vaughan**	Sings Gershwin	Mercury
18.	**The Weavers**	At Carnegie Hall	Vanguard
19.	**Around World 80 Days**	Sound Track	Decca
20.	**Sammy Davis Jr.**	Sammy Davis Swings	Decca

Album Reviews

Diahann Carroll: "Sings Harold Arlen Songs" (RCA Victor). The music of Harold Arlen and the voice of Diahann Carroll go well together. Her soprano tones hit just the right notes in this Arlen medley and she brings the proper blues, rhythm or jazzy touches to the pices. An important plus for the package is Ralph Burns' arrangements and conducting. Included in the set are "Sleeping Bee" (which she sang in the legituner "House of Flowers"), "Out of This World," "It's Only A Paper Moon," "Hit The Road To Dreamland" and "Come Rain Or Come Shine," among other socko standards.

"Fire Down Below" (Decca). Latest soundtracker out of the Decca shop fits right into the calypso groove. Package, culled from the Columbia release of the Rita Hayworth-Robert Mitchum-Jack Lemmon starrer, hits out with a Trinidad tempo that works into exciting shellac. Title song, by Ned Washington and Lester Lee, gets an excellent reading by Jeri Southern and Jack Lemmon whips up an intriguing harmonica solo on a haunting piece called "Harmonica Theme." Orch is conducted by Muir Mathieson.

Roy Hamilton: "The Golden Boy" (Epic). Power-packed emotional styling of Roy Hamilton gets a nifty display in roundup of current items and standards. His intelligent approach to lyric values enhances the material. Stickout songs in the set are "If I Were A Countryside" and "Somebody Somewhere," latter out of Frank Loesser's "Most Happy Fella."

Stan Kenton: "Kenton With Voices" (Capitol). Always a jazz pioneer, Stan Kenton is using this package, his first with vocals, to introduce the Modern Men, a progressive jazz styled vocal combo. The four boys are out of the mould set by the Four Freshman and the Hi-Lo's, but they've got enough individual styling to come out on their own. In addition to the combo, Kenton gives a couple of vocal chances to thrush Ann Richards who comes through on "Softly," "Women Usually Do" and "Opus in Chartreuse" in top fashion. Arrangements by Kenton are all in the maestro's imaginative jazz groove.

Ted Lewis: "A Million Memories" (RKO Unique). There's a legend on the album cover of Ted Lewis' second package for RKO-Unique that the set was recorded in 1957. Except for the sound reproduction, it could have been grooved decades ago because it faithfully retains Lewis' vintage, schmaltzy way with patter and song. It's a perfect followup to last year's "Me and My Shadow" which did well in the shops. Included are "I've Got A Million Memories," "When You're Smiling," "Be Yourself," "If I Were A Millionaire" and other Lewis familiars.

John Towner: "The John Towner Touch' (Kapp). Dave Kapp, boss of the Kapp label, has come up with another promising pianist in John Towner. (Current keyboard wheel at Kapp is Roger Williams.) Towner has taken a dozen waltz-tempoed compositions and has developed and expanded them into tasty rhythmic items. It's a varied and delightful session at the 88 which, at times, is enhanced by a rhythm group consisting of Jack Sperling (drums), Joe Mondragon (bass) and Howard Roberts (guitar).

Carmen McRae: "After Glow" (Decca). Another set of ASCAP standards has been corralled for a workover by Carmen McRae. With a stylized rhythm combo backing, Miss McRae again displays her torchy tones and her jazz touch to full advantage. Each item, individually, is a gem, but wrapped together in a 12-tune set, the package could have stood some pace-changers.

Ralph Sharon Sextet: "Around The World In Jazz" (Rama). Ralph Sharon has a wry way with jazz—in composition and treatment. The set includes 12 Sharon originals and he gives them an appreciative treatment on his 88 with the aid of a nimble sextet. He girdles the globe with titles such as "Just A Japanese Side-Man," "Hassle in Havana," "Prettily Italy," "Tipperary Fairy" and the like.

Roy Thompson: "Ambassador of Calypso" (Request). This is another worthwhile addition to the calypso shelf. Roy Thompson has an authentic way with the Trinidad tempo and he sends the tunes across the groove with the island spirit. He gets an attractive musical lift from the Cocoanut Vendors orch and chorus. *Gros.*

VARIETY 10 Best Sellers on Coin Machines

1.	BYE, BYE, LOVE (5)	*Everly Bros.* — *Cadence*
2.	LOVE LETTERS IN THE SAND (8)	*Pat Boone* — *Dot*
3.	SO RARE (10)	*Jimmy Dorsey* — *Fraternity*
4.	GONNA SIT RIGHT DOWN (3)	*Billy Williams* — *Coral*
5.	TEDDY BEAR (1)	*Elvis Presley* — *Victor*
6.	I LIKE YOUR KIND OF LOVE (6)	*Andy Williams* — *Cadence*
7.	DARK MOON (12)	*Bonnie Guitar* — *Dot*; *Gale Storm* — *Dot*
8.	A TEENAGER'S ROMANCE (2)	*Ricky Nelson* — *Verve*
9.	THE FOUR WALLS (9)	*Jim Reeves* — *Victor*; *Jim Lowe* — *Dot*
10.	LITTLE DARLIN' (14)	*Diamonds* — *Mercury*

Second Group

AROUND THE WORLD	*Victor Young* — *Decca*; *Mantovani* — *London*
OLD CAPE COD	*Patti Page* — *Mercury*
GONNA FIND ME BLUEBIRD	*Marvin Rainwater* — *MGM*
ALL SHOOK UP	*Elvis Presley* — *Victor*
WHITE SILVER SANDS	*Dave Gardner* — *Ojay*; *Don Rondo* — *Jubilee*
WITH ALL MY HEART	*Jodi Sands* — *Chancellor*
SEARCHING	*Coasters* — *Atco*
SHANGRI-LA	*Four Coins* — *Epic*
IT'S NOT FOR ME TO SAY	*Johnny Mathis* — *Columbia*
ONE FOR MY BABY	*Tony Bennett* — *Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

National Records Fills Roster, Makes Tie in Can.

Joe Leahy bolstered his National Records roster last week with the pacting of Jo Ann Lear, Kenny Vances, the Bachelors and the Petticoats.

Leahy also has tied in with Phonodisc Ltd., Toronto firm, for the release of National Records in Canada under the Regency label. Meantime, National's sales manager Ray Meinberg is prepping for a European trek next month to set up overseas distribution for the label.

Inside Stuff—Music

N.Y. World-Telegram & Sun staffer Edward Ellis did a feature on "Irving Berlin's New Hit Greets His Old Pal, Sam," having to do with Sam Hoffman, father of columnist Irving Hoffman. The songsmith got together a four-piece combo and not only personally recorded "Sam, Sam (The Man What Am!)" as his valentine to the retired 81-year-old schoolteacher, but journeyed to the 190 Riverside Drive (N.Y.) home to present it personally.

The songsmith was historically nervous, as with every new ditty—"how do you know he'll like it?"—but as the phonograph reproduced the accordion-bass-piano-singer (latter Berlin) version of "Sam, Sam, the man what am, you're as good as new; eighty-one?, you've just begun, to live to a hundred and two, Happy Birthday to you," the old gent stiffened, his eyes moistened as he stuck out his hand, and Berlin knew he had a new hit.

Columbia Records launches a new product this week with the introduction of its first portable radio. Set is a hi-fi transmiter model. Tagged TR-1000, the portable comes complete with leather camera-type case and has a suggested list price of $69.95. Retail price includes both batteries and the carrying case, items conventionally sold as "extras." The Col portable is equipped with tiny transistors supplanting conventional tubes and a four-inch speaker. A special earphone attachment is available to permit private listening.

With more than 1,000 entries already in, the RCA Victor-Cannon Camera album cover photo contest has been extended to Aug. 31. Contest will award $3,000 worth of RCA Victor hi-fi and tv equipment as well as Cannon cameras to photographers who submit the best color transparencies for the cover of a forthcoming RCA Victor album tagged "Hi-Fi In Focus."

Walt Disney is building up his new Mickey Mouse Club label as a kidisk adjunct to the Disneyland Records firm on the Coast. Three of his "Mousketeer" moppets—Cubby O'Brien, Karen Pendleton and Tommy Cole—have been signed to two-year contracts with the Mickey Mouse Club label. A fourth Mouseketeer, Darlene Gillespie, was signed to Disneyland and will also cut sides for Club disks.

Tunes from Allied Artists' "Love In The Afternoon" are getting a hefty wax splurge. "Fascination" already has been etched by Dinah Shore (RCA Victor), Dick Jacobs (Coral), Jane Morgan (Kapp), Bill Snyder (Decca) and David Carroll (Mercury). Jerry Vale cut the title song for Columbia and "Ariane" has been sliced by Frank de Vol (Columbia), Woody Herman (Verve) and David Rose (MGM). Verve is releasing the soundtrack package by Franz Waxman.

OK COL ARTISTS FOR VERVE NEWPORT PKGES.

Norman Granz has received the greenlight from Columbia Records to release some Col artists on his upcoming Verve label packages of the Newport Jazz Festival. Granz taped the festival, which ran at Newport, R. I., July 4-6, for planned five-package presentation.

George Avakian, head of Col's album division, gave Granz the okay on the Don Byrd-Gigi Gryce Jazz Lab Quintet, Kai Winding and Jimmy Rushing. Col artists at the fest who won't be grooved by Verne are Dave Brubeck, Erroll Garner and Mahalia Jackson. For the most part, material presented by Brubeck, Garner and Miss Jackson at Newport already has been etched for the Col label.

It's not yet determined whether Granz will get an okay from Capitol Records on Stan Kenton and George Shearing.

A portion of last year's Newport bash was released by Columbia Records.

Decca's New Pactees

The Flamingos, a rock 'n' roll combo which formerly sliced for the Checker label, has joined the Decca label. First platter will be "The Ladder of Love" and "Let's Make Up."

Sandra Meade, a 17-year-old thrush from Nashville, has also been inked by the label with her disk bow to be "Midnight Blues" and "Ain't Nothing Wrong With That Baby." She is currently singing with Ben Pryor's orch at the Plantation Club in Nashville.

Newport Jazz Fete Gets Too Big For Its Bleachers; 50,000 Buffs Jam Town

By DAVID BITTAN

Newport, July 16.

This staid New England seaside community has come back to normal as the thousands of jazz buffs and the hundreds of musicians they followed to the fourth annual Newport Jazz Festival (July 4-7) headed back to home.

Restaurateurs, inn-keepers and merchants were looking forward to next year. With 50,000 persons crowding into Freebody Park for the four-day jazz binge, business was good.

The Louis L. Lorillards, patron saints of the festival, and George Wein, who runs it for them, were happy. With attendance more than doubled over last year, the festival finally was on sound financial footing.

But the buff who spent four days and nights here asks one question: Has the festival outgrown Newport?

There was a round-the-clock traffic jam in the narrow streets. Utter chaos reigned Saturday night (July 6), when 5,000 were turned away from the thoroughly inadequate athletic field-turned-concert hall. And a record 12,400 were jammed into the stadium.

Hundreds were forced to sleep in their cars because of the lack of rooms. It sometimes took an hour to buy a sandwich. But in spite of these difficulties, the festivalites were a well-behaved lot, except for a few faddists who thought they had to drink beer to enjoy jazz.

Louis Armstrong, 57 years old on July 4, was billed as the festival star. But he was somewhat less than that. In addition to refusing to play with old sidekicks such as Jack Teagarden and Kid Ory, he trotted out his usual repertoire without any consideration that his was a "hip" audience looking for something new.

When the crowd did hear some-

(Continued on page 49)

Rhonda Fleming's Solo

Columbia Records has latched on the screen actress Rhonda Fleming for a wax push primarily in the album field.

Miss Fleming previously recorded in a foursome (Beryl Davis, Jane Russell, Connie Haines) for Coral Records.

Milton Kellem Music's Bankruptcy Petition

Milton Kellem Music filed a bankruptcy petition in N. Y. Federal Court listing liabilities of $66,803 and assets of $14,150.

Plan, under Chapter XI, is to pay off 35% to unsecured creditors at the rate of 10% 30 days after confirmation of the plan, another 10% 60 days after the first payment and 10% six months later. The last 5% is to be paid eight months later.

The 35% payoff is to Manny Kellem ($4,776), Mark McIntyre ($2,100), Milton Kellem ($8,170), among others. He proposes to pay immediately the following creditors: Boston Music ($27), Carl Fischer Music ($91), G. Schirmer ($6), Morse W. Preeman Music ($164), Nassau-Suffolk Music ($16), M.D.S. ($25), J. K. Kammen ($7) and Jenkins Music ($91).

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music)	Hollywood—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.	TOTAL POINTS
1	1	PAT BOONE (Dot) Love Letters in the Sand	3	..	2	1	1	2	3	1	1	8	1	..	1	9	7	1	4	3	..	128
2	2	EVERLY BROS. (Cadence) Bye, Bye, Love	2	2	5	4	7	..	2	9	..	..	2	2	..	6	1	6	3	8	1	105
3	5	ELVIS PRESLEY (Victor) Teddy Bear	1	4	8	3	8	3	10	..	2	2	8	1	5	5	..	..	1	1	2	102
4	3	JIMMY DORSEY (Fraternity) So Rare	5	10	7	2	3	..	8	8	3	..	3	..	2	..	..	2	9	..	3	78
5	4	JOHNNY MATHIS (Columbia) It's Not For Me to Say	4	1	..	..	..	9	9	..	..	..	6	3	6	..	4	..	2	..	9	57
6	7	COASTERS (Atco) Searching	10	..	..	..	2	..	5	..	..	1	5	..	..	1	2	..	..	..	..	51
7	12	BILLY WILLIAMS (Coral) Gonna Sit Right Down	8	8	1	..	..	7	1	..	..	..	..	4	..	4	..	..	..	..	..	44
8	11	PATTI PAGE (Mercury) Old Cape Cod	..	..	3	..	..	5	4	..	7	..	9	8	4	..	..	..	8	9	..	42
9A	8	RICKY NELSON (Verve) A Teenagers Romance	..	..	..	6	..	10	..	..	..	3	4	..	..	..	..	..	5	5	..	33
9B	17	LARRY WILLIAMS (Specialty) Short, Fat Fanny	..	..	..	..	4	..	..	3	4	5	..	..	..	..	6	..	..	..	..	33
11	10	VICTOR YOUNG (Decca) Around the World	..	6	6	..	..	1	..	7	..	..	..	6	..	..	..	..	..	..	..	29
12	9	GALE STORM (Dot) Dark Moon	..	..	..	..	..	8	7	..	..	7	7	..	7	..	..	..	..	4	..	26
13	18	DELL VIKINGS (Dot) Whispering Bells	..	3	..	..	6	..	..	..	..	..	..	..	..	..	..	4	..	..	..	20
14A	..	NAT KING COLE (Capitol) Send For Me	..	..	..	..	5	..	..	..	8	..	..	10	..	3	..	..	..	..	..	18
14B	6	MARTY ROBBINS (Columbia) A White Sport Coat	6	..	..	..	..	6	..	..	..	..	..	..	5	10	..	..	10	..	..	18
16	16	ELVIS PRESLEY (Victor) Loving You	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	3	..	..	..	17
17	23	LITTLE RICHARD (Specialty) Jenny, Jenny	..	..	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	6	16
18	..	MARVIN RAINWATER (MGM) Gonna Find Me a Bluebird	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	5	15
19A	14	COASTERS (Atco) Young Blood	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	13
19B	20	DEBBIE REYNOLDS (Coral) Tammy	..	..	..	8	..	..	..	4	..	..	..	..	..	8	..	..	..	..	..	13
19C	..	BING CROSBY (Decca) Around the World	..	..	..	..	..	..	..	..	6	..	..	..	3	..	..	..	..	..	..	13
22A	19	BILLY WARD (Liberty) Stardust	..	..	10	..	..	4	..	..	..	..	..	..	..	..	..	7	..	..	..	12
22B	..	JIMMY NEWMAN (Dot) A Fallen Star	..	..	..	5	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	12
24A	..	JOHNNY & JOE (Chess) Over the Mountain	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	6	7	..	11
24B	15	HARRY BELAFONTE (Victor) Island in the Sun	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	6	..	11

Mercury Hops On Stereo Tape In Major Uptrend

The stereophonic tape movement is getting a boost with the entry of Mercury Records in this market this month. Mercury's initial tape release will comprise 12 reels in the classical and jazz-pop categories.

Since Victor began marketing the stereo tapes about three years ago, several other diskeries, among them, Westminster and Vox Records, have been releasing such packages on a regular basis. Angel Records is expected to hit the counters with stereo tapes shortly, while all the other majors are watching the market for the right moment to enter. Victor, meantime, is stepping up its stereo releases. By the end of this year, it will have 100 stereo tapes in its catalog, as against 44 at the present time.

Mercury's tapes will be on seven-inch reels containing 1,200 feet and running seven and one half inches per second. The tapes will be packaged in full-color boxes with complete information on recording characteristics. Price of the stereo tapes has been pegged at $12.95. The tapes are being sold on a non-returnable basis on all selling levels.

Roulette's Roster Rise

Roulette Records went on a pacting binge last week in line with the expansion plans set by the diskery's artists & repertoire heads Hugo Peretti and Luigi Creatore.

Joining the Roulette roster are Keefe Brasselle, Leo Diamond, Chuck Reed, Shaye Cogan, Larry Storch, Carol Hughes, Jimmie Rodgers, the Mitchell-Ruff Duo, the Herb Pomeroy orch and Jane Harvey. Miss Harvey, incidentally, is the wife of Bob Thiele, a&r chief for Coral Records.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST | | | | | | | | | | | | | | | | SOUTH | | | | | | | | | | | | | | MIDWEST | | | | | | | | | | | | | | FAR WEST | | | | | | | | | | | | | | TOTAL POINTS |
|---|---|---

BULLSEYE!

JIM REEVES
"YOUNG HEARTS"
c/w "TWO SHADOWS ON YOUR WINDOW"
47/20-6973

EDDY ARNOLD
"CRAZY DREAM"
c/w "OPEN YOUR HEART"
47/20-6975

JUNE VALLI
"ANOTHER MAN GONE"
c/w "STREET OF MEMORIES"
(Joe Reisman's Orchestra and Chorus)
47/20-6957

TONY MARTIN
"OH, POLLY-O" (Joe Reisman's Orchestra and Chorus) c/w
"A MISS YOU KISS" (Henri René's Orchestra and Chorus)
47/20-6966

GENE AUSTIN
"A PORTER'S LOVE SONG TO A CHAMBERMAID"
c/w "I COULD WRITE A BOOK"
(from the musical production, "Pal Joey")
47/20-6969

[illegible]'RE ALL HITS ON RCA VICTOR!

New Orthophonic High Fidelity Recordings

[illegible] EVERY [illegible] 7:30-7:45 PM (EDT)—"MILLION RECORD SHOW," STARRING GEORGIA GIBBS!

AMERICA'S FAVORITE SPEED... 45 RPM

RCA VICTOR
RADIO CORPORATION OF AMERICA

Col, Engineers Come to Terms; IBEW In at Cap

Columbia is back in recording action. Diskery and its recording engineers came to an agreement on a new contract Friday (12) winding up a two-week-old strike which halted Col's recording activities in New York and Chicago.

Terms of the new contract were not revealed but differences between Col and the International Brotherhood of Electrical Workers (AFL-CIO), Local 1212 in N.Y. and Local 1220 in Chicago, concerned wage hikes, overtime pay, vacations and wider jurisdiction over audio tape. The previous pact expired June 30.

Col was not affected on the Coast because it doesn't use its own facilities there.

Local 1710 Wins

Washington, July 16.

Local 1710 of IBEW has been designated to represent all production and maintenance workers at the Los Angeles plant of Capitol Records.

National Labor Relations Board upheld IBEW which had earlier won a bargaining election. NLRB rejected objections raised by United Electrical, Radio & Machine Workers, an independent union which had been defeated in the bargaining election.

Roulette Extends Spin On Cuffo Sets to Aug.

Roulette Records is extending its kickoff album program for an additional 30 days. Plan, which was launched June 1 and scheduled to end July 15, featured a giveaway of two cuffo albums to all distribs and dealers who bought 12 albums in the line. Campaign now winds Aug. 15.

Included in the Roulette album series are Buddy Knox, Jimmy Bowen, Pearl Bailey and Henry Jerome.

THE SOCK NOVELTY!

SEVEN NIGHTS A WEEK

LEO FEIST INC

KAPP

A TWO-SIDED HIT

Jane Morgan

Around the World

b/w IT'S NOT for ME to SAY

KAPP #185

K records

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	New York—(Colony Music Shop)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Store)	Portland—(Sherman Clay Co.)	Hollywood—(Music City)	San Francisco—(Sherman Clay Co.)	Seattle—(Frederick Nelson)	TOTAL POINTS
1	1	AROUND THE WORLD (Decca) Sound Track (DL 9046)	2	3	10	1	2	1	4	3	1	3	1	1	1	1	1	1	2	3	2	2	175
2	2	NAT KING COLE (Capitol) Love Is the Thing (W 824)	1	5	4	9	3	..	1	1	..	1	3	6	3	..	3	9	1	10	4	6	117
3	3	FRANK SINATRA (Capitol) Swinging Affair (W 803)	3	1	7	6	4	2	5	2	..	2	2	2	5	..	4	6	6	5	3	7	116
4	4	MY FAIR LADY (Columbia) Original Cast (CL 5090)	5	7	8	2	5	5	..	4	2	..	6	..	6	..	10	2	3	4	..	4	96
5	5	MANTOVANI (London) Film Encores (LL 1700)	..	..	3	5	..	9	..	..	..	..	5	3	..	8	7	5	8	..	5	..	52
6	10	KING AND I (Capitol) Sound Track (T 740)	6	..	..	7	6	3	..	8	4	8	9	..	..	..	..	..	..	8	..	3	48
7	8	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	..	..	5	8	..	..	8	5	..	..	7	..	2	10	8	..	..	..	7	8	42
8	6	POLLY BERGEN (Columbia) Bergen Sings Morgan (CL 994)	..	..	..	..	8	..	..	..	..	6	4	..	..	..	2	..	4	..	1	..	41
9	12	LESTER LANIN ORCH (Epic) Dance to Music of (LN 3340)	..	..	9	..	1	..	7	..	..	..	..	..	..	3	6	..	..	..	..	..	32
10	9	TENNESSEE ERNIE (Capitol) Hymns (T-756)	..	..	..	..	7	..	2	..	..	10	10	..	..	5	..	8	7	..	..	..	28
11	13	HARRY BELAFONTE (Victor) Calypso (LPM 1248)	8	10	..	4	..	..	..	..	..	..	..	..	..	..	..	3	5	..	..	..	25
12	..	LENA HORNE (Victor) Lena at the Waldorf (LOC 1028)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	6	..	24
13A	..	TENNESSEE ERNIE (Capitol) Spirituals (T818)	4	..	..	..	..	..	10	..	..	4	..	..	..	4	..	..	..	..	..	..	22
13B	15	EDDY DUCHIN STORY (Decca) Sound Track (DL 8289)	7	..	..	3	10	..	..	..	..	..	..	..	..	..	..	4	9	..	..	..	22
15	..	ELVIS PRESLEY (Victor) Loving You (LPM 1515)	..	4	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	2	..	10	21
16	11	HARRY BELAFONTE (Victor) Ev'ing With Belafonte (LPM 1407)	..	8	6	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	7	9	9	18
17A	18	NEW GIRL IN TOWN (Victor) Original Cast (LOC 1027)	..	6	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	16
17B	14	OKLAHOMA (Capitol) Sound Track (SAO 595)	..	..	..	..	9	..	..	..	5	..	..	..	..	..	9	..	..	..	..	5	16
19	23	JULIE LONDON (Liberty) About the Blues (LRP 3043)	..	..	..	..	..	7	..	9	..	7	..	7	..	..	..	..	..	..	..	..	14
20A	7	TOMMY SANDS (Capitol) Steady Date (T848)	..	..	..	..	..	..	7	..	..	8	..	..	..	..	..	8	..	..	..	..	11
20B	17	ELLA FITZGERALD (Verve) Rodgers & Hart (MEV 4002-2)	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	10	..	..	8	..	11
22A	..	EYDIE GORME (ABC-Paramount) Eydie Gorme Sings (150)	..	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	10
22B	16	ROSEMARY CLOONEY & HI-LO'S (Col.) Ring Around Rosie (CL 1006)	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	10	..	10
24	19	HENRY JEROME (Roulette) Hal Kemp Memorial (25007)	..	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
25	25	DUKE ELLINGTON (Columbia) At Newport (CL 934)	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5

On The Upbeat

New York

Gene Krupa quartet currently playing a week at the Club Tia Juana in Baltimore . . . **Kai Winding Septet** into Lower Basin Street today (Wed.) for a week . . . **Bobby Short's** albums for Atlantic Records being released abroad via British Decca. Short is currently in N. Y. to cut his fourth package with **Phil Moore** as arranger for session . . . **The Playmates**, Roulette recording trio, in the Bamboo Club, Atlantic City, for the summer season . . . **Lor Crane**, 18-year-old pianist-composer and a graduate of Boys Town in Nebraska, inked to a cleffer pact by Jerry Lynn Music . . . **Don Rodney**, guitarist currently at the Hotel Wellington's Medallion Room, cleffed "Too Proud To Cry" with **Sonny Gallop**. It's **Georgie Shaw's** latest

It's **L. J. Silberling** who was upped to the Paramount Music board, not Siberling as typoed last week . . . **Johnny Gluck** and **Diane Lampert** pouring at a cocktailery Friday (19) to celebrate their third anni as a songwriting team . . . **E. B. Dunn**, manager of RCA's custom record dept., visiting RCA facilities in Nashville and Indianapolis . . . **Tina Robin**, Coral thrush, gets a guest shot on the **Vic Damone** show (CBS-TV) Aug. 21. . . . **Cyril Stapleton**, British orch leader, due here July 22 . . . **Rover Boys** into the Cabin Club, Cleveland, Friday (19).

Hollywood

Pacific Jazz announced a summer sales plan featuring a 10-15% merchandise saving on the retail level for albums . . . Jazz quartet consisting of **Joan Beckman** on piano; **Sol Gold**, clarinet; **William Delak**, drums, and **Danny Segal**, banjo, set musical director **Herb Isaacs** for "A Part of the Blues," new play which bows Friday (19) at Stage Society . . . **Herman Stein** will score UI's "The Lady Takes A Flyer" . . . **Frank Sennes** agency took office in the Hollywood Bldg., across the street from Sennes' Moulin Rouge . . . **Ziggy Elman** signed with Liberty Records. Deal is also on for the trompeter to front the late Tommy Dorsey's band . . . **Ray Bolger** will cut an album for Verve.

London

Australian songstress **Anita Louise** has been signed to join the new **Basil Kirchin** seven-piece outfit which makes its debut Aug. 1 on a two-month Continental tour. . . . **Fred Perkins** due in London July 21 for a week's social visit. At present he's in Paris . . . Drummer **Martin Aston** has joined the **Cyril Ornadel** Palladium orch to replace **Sid Bartle** . . . **Chas. McDevitt** and **Nancy Whiskey** arrived back from the States last Friday (12) . . . **Beverley Sisters** may be featured in their own BBC-TV series in the fall.

Chicago

Jo Mapes to cut folksong album for Epic . . . **Ramsey Lewis Trio** with **Lorez Alexander** move into Cloister Inn July 22 for indefinite stay . . . **Lennon Quartet** set for Indiana State Fair Sept. 2-5 and Iowa State Fair Sept. 25-28.

Pittsburgh

Stan Kenton plays one-nighter tomorrow (Thurs.) at West Park's Danceland . . . KDKA-TV gave staff pianist **Johnny Costa** four-week leave of absence, and three more if his option is picked up, to go into Eden Roc Hotel, Miami Beach, with his trio. Costa took along **Joe Lamendola**, bass player, and **Chuck Spatafore**, drummer . . . **Russ Merritt**, formerly with **Bernie Armstrong** orch, is pinchhitting for him . . . **Jeanne Baxter**, vocalist, has joined **Deuces Wild** at Cow Shed in Connecut Lake for remainder of the summer, for her

(Continued on page 49)

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Newport Jazz

Continued from page 45

thing different—such as the astonishing Farmingdale L.I., High School jazz band—it shouted itself hoarse. A surprising 4,000 turned out for the July 6 afternoon concert, in which the youngsters, averaging 14 years of age, broke things up with their swinging, Basieish sound. The performance—and reception—of this group, conducted by Marshall Brown, was probably the high point of the entire festival.

Gospel Singers On Bill

The July 7 afternoon concert also provided something new—an entire show featuring gospel singing. The incomparable Mahalia Jackson was the headliner, supported by the rhythmic Clara Ward singers; the Drinkhard singers and the Back Home Choir. With 4,000 on hand, this could become an annual event.

On hand recording the finale for his Verve Records was Norman Granz. He recorded most of the festival sessions and hopes to release at least five LP albums. Many of the top performers, including Miss Fitzgerald, already are under contract to Granz.

Also present were several hundred "press radio" people, including reporters from "way-out" publications such as "Salt Water Sportsman" and a motor skooter magazine.

The sportsman reporter posed several musicians with fishing gear to "tie in" jazz with sports.

The Voice of America taped the proceedings for broadcast overseas; NBC's "Monitor," Paris Match and scores of magazines, newspapers and radio stations were represented.

Willis Conover, Voice of America d.j., was emcee for most of the sessions.

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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	PAT BOONE (Dot)	Love Letters in The Sand*
2	2	EVERLY BROS. (Cadence)	Bye, Bye, Love†
3	5	ELVIS PRESLEY (Victor)	Teddy Bear* / All Shook Up†
4	3	JIMMY DORSEY (Fraternity)	So Rare*
5	4	COASTERS (Atco)	Searching† / Young Blood†
6		BILLY WILLIAMS (Coral)	Gonna Sit Right Down*
7	6	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* / Wonderful, Wonderful†
8		PATTI PAGE (Mercury)	Old Cape Cod*
9	8	RICKY NELSON (Verve)	A Teenager's Romance* / I'm Walkin'†
10	10	GALE STORM (Dot)	Dark Moon†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LOVE LETTERS IN THE SAND	Bourne
2	2	†BYE, BYE, LOVE	Acuff-Rose
3	2	*SO RARE	Robbins
4	..	*AROUND THE WORLD	Young
5	..	†TEDDY BEAR	Hill & Range
6	7	*OLD CAPE COD	Pincus
7	..	*GONNA SIT RIGHT DOWN	Chappel
8	6	*IT'S NOT FOR ME TO SAY	Korwin
9	5	†DARK MOON	Dandelion
10	9	†SEARCHING	Tiger

(*ASCAP, †BMI)

On The Upbeat

Continued from page 48

fourth season with the group there. . . . **Walt Harper** back into the Crawford Grill with his combo for another indefinite stay . . . **Dave Day & Tony Ray**, instrumental duo, held over at Elbow Room in Windsor, Ont. . . . **Alex Powell** orch picked up for remainder of month at Hazelwood Moose Club.

Seattle

Leslie "Tiny" Martin, string bassist with the Seattle Symphony and president of Musician's Local 76, has signed with the Boston Symphony and will be leaving soon. **Pat Suzuki**, vocalist at Norm Bobrow's Colony, marking second anni there.

First of Park Dept.'s outdoor operas, "Aida," with **Gustave Stern** directing orchestra and chorus, plus visiting stars, drew 6,500 to Seward Park.

San Francisco

Irwin Corey opened at the hungry i Sunday (14) . . . **Richiardi Jr. & Co.** go into Bimbo's 365 Club July 25 . . . **Phyllis Diller**, currently in Eureka, is negotiating for a fall date at Manhattan's Blue Angel . . . **Georgia Gibbs** cancelled her Aug. 15 date at the Fairmont's Venetian Room and **Peggy Lee** will headline . . . **Turk Murphy** delayed his Tin Angel opening until Aug. 12 . . . **Rip-Chords** and **Mel Young** supporting **Anita O'Day** at Fack's II . . . Still no word on when—and if—The Village will reopen . . . **Ray K. Goman** of the Gay '90s has a couple of tv nibbles.

Toronto

Jimmie Namaro Trio, all at the three keyboards, booked for the Westbury Hotel (19) . . . **Bob Robertson** into the Westover as piano accomp for indefinite period. . . . **Buddy Greco**, ex-Benny Goodman pianist, into the Town Tavern for a single as keyboarder-vocalist.

Margaret Harrington is again resident press representative for the Empire State Music Festival in Ellenville, N.Y.

Holland Disk Best Sellers

Amsterdam, July 16.

1. **Banana Boat** ....Belafonte (RCA)
2. **Two Moths**....T. Manders (Decca)
3. **I'll Be Home**.....Boone (London)
4. **Young Love** .....Hunter (London)
5. **Sopraan Uit Jordaan** (*Old Soprano Of The Jordaan*) Gooyer & Kraaykamp (Telefunken)
6. **M'n Volkstuintje** .Manders (Decca)
7. **Banana Boat** .....Freddy (Polydor)
8. **True Love** ..Kelly-Crosby (Capitol)
9. **Singing Blues** ...Mitchell (Philips)
10. **Blueberry Hill** ...Domino (London)

Coral's Dual Bill On Film Scores

Hefty sales reaction to singles from motion picture scores has prompted Coral Records to rush into market with the soundtrack album of the tunes. The singles are Debbie Reynolds' etching of "Tammy," from "Tammy and the Bachelor," and the McGuire Sisters' slicing of the title tune from "Interlude."

Coral is giving the package a "double feature" treatment by coupling both scores in one package. Each title gets solo billing on one side of the jacket.

Braille Music Institute Starts Drive for Funds

The Louis Braille Music Institute of America, which furnishes braille versions of standard sheet music, disks and a braille-printed music magazine to blind musicians and music lovers, has launched a drive to underwrite the activities of the organization.

Dr. Sigmund Spaeth is president of the Institute, with many top show biz names serving on the advisory council.

Parish's 2-Way Poems

Irving Mills is prepping a dual book-disk package of the Mitchell Parish poems which have topped Walter Winchell's syndicated column over the past few years. Mills has selected 35 poems for book publication and plans to cull 12 for the LP display.

A composer has not yet been assigned to set the music for the Parish poetry.

Carroll, Phillips to V.I.P.

Jack Carroll and Gary Phillips have joined the indie V.I.P. Records.

Before joining V.I.P., Phillips sang with the Ralph Flanagan, Woody Herman and Johnny Long bands. Carroll formerly etched for RKO-Unique.

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Show Bizites Hang Cloud on R. I. Rainmaker Pact as B.O. Damper

Lexington, Mass., July 16.

The rainmaking biz like the policeman's lot, is not always happy. Lexington rainmaker Dr. Wallace E. Howell, meteorologist and a leading pro in the field of cloud-seeding to induce rain, has had his contract with the neighboring state of Rhode Island held up.

It seems that scores of messages from outdoor show biz poured into Gov. Dennis J. Roberts' office when word got out that the state was ready to hire a rainmaker to end the long long drought. Typical was a message from Louis L. Lorillard, prexy of the Newport Jazz Fesival, urging the governor not to hire the rainmaker, and pleading with him not to approve any artificial rainmaking until after end of the recent jazz bash. Rain would have seriously dampened the festivities, Lorillard deadpanned.

Rhode Island farmers have organized for a march on the State House to explain their plight and urge inking of the contract with the rainmaker immediately. The governor and his administration found themselves caught between these conflicting appeals.

The proposal to hire the Lexington rainmaker was initiated by John L. Rego, R. I. state director of agriculture and conservation. He obtained the tentative approval of Gov. Roberts and opened negotiations with Dr. Howell.

Dr. Howell went to Providence prepared to sign a contract with the state and set up his cloud-seeding machines. But at the last minute, objections were raised by Joseph L. Byron, state purchasing agent, whose signature was required on the contract; Byron said further study of the contract was necessary and that further assurance was needed from the attorney general's department that the rainmaking project wouldn't involve the state in lawsuits.

The matter rests there, and while the rainmaker awaits a call to ink the contract, participants in the controversy are bringing more and more pressure to bear at the R. I. State House while the sun continues to shine, the arms in the state continue to parch and the weatherman sees no immediate prospect of rain.

Creditor-Owner of Chain Of Cafes, Arthur Ganger Dies in New York at 71

I. Arthur Ganger, who died in New York Sunday (14) at 71, at one time owned more night clubs than any other individual in the country. As a dealer in bar and restaurant supplies, Ganger was left holding the bag in so many folded cafes that he almost considered personal operation of them at one stage of his careeer. He did go into the straight restaurant biz, however.

During the Prohibition era and immediately afterward, cafe sites were so much in demand that he was able to unload the equipment that he sold to new owners. At one time, he owned the Midnight Sun, but concessionaires and new owners came in to take that one over. During Prohibition, he got around the regulations that would have made his enterprise illegal by labeling all bars as counters. He had extensive dealings with underworld figures, although his operation was legal. He once boasted that he was never stuck for a penny when dealing with the underworld characters. He is said to have told intimates that he had to be on the lookout when dealing with legitimate citizens.

Ganger entered the bar and restaurant business in the '20s. Prior to that he ran steamship excursions, and later sold cash registers when he decided to enlarge his line. Some of the niteries he equipped included the original Stork Club, Paradise, Silver Slipper, Midnight Sun, Central Park Casino, N.Y., and Five O'clock Club, Miami Beach. For a while, he operated a string of ham 'n' egg spots throughout New York. He also owned the Bar Mart, large supplier of bars and gadgets for homes.

Surviving are his wife, Bobbie, who operates the Bar Mart, two daughters, four sons and 10 grandchildren.

L.V.'s Thunderbird Closing In Nov. for 150G Facelift

The Thunderbird Hotel, Las Vegas, is slated to close around November for a wholesale refurbishing of the nitery room. It's anticipated that the alterations will cost around $150,000.

When facelifting is completed, it's expected that the spot will attempt to buy a more expensive line of talent. Generally, the Thunderbird has gone in for modestly budgeted acts, but that may be changed by spring when the heavy traffic in Las Vegas begins.

Don Cherry's Flop $550 In Cleve. 'Dance' Series; Cain Park's Bookings

Cleveland, July 16.

Don Cherry, crooning golfer, started a new policy of recording guestars appearing with Vince Patti's 16-piece band in a "Dance Under the Stars" series at Cain Park Theatre over the weekend (13-14).

Two-night opener in the municipally operated amphitheatre was a red-inked disappointment for the project's backers. They consist of City of Cleveland Heights, its joint recreation and two theatrical advisors, bandmaster Hal Lynn and Dick Jackson, Cleveland booker, who helped work out the summer program of events.

Cherry drew less than 500 persons at $2 top into the 3,000-capacity auditorium in two performances, grossing a dismal $550. With rental coming to $400 plus $800 for singer and $400 for orch the show lost over $1,000 for sponsors.

Licking their wounds they agreed the flop was attributable to three factors: (1) First attraction should have been a stronger drawing card and geared to pull adults instead of dancing youngsters; (2) affair was inadequately publicized; (3) uncertainty of weather probably scared many potential ticket buyers away from open-air theatre.

Bigger, more encouraging advance sale is being registered for next guestar, Roger Williams, pianist of Kapp's waxed "Fabulous 50s" album, appearing Friday (19) in one performance with Patti orch.

Blackpool's 'American Look'

Blackpool, Eng., July 9.

More and more U.S. acts are being seen around this top English summer show biz mecca. Concentration of international vaude talent in the seaside town opens up a market to specialties from both the U.S. and Europe.

In addition, recent trips to the States by Kathleen Williams, femme entertainments executive manager of the wealthy Blackpool Tower Co. Ltd., have resulted in a larger quota of U.S. acts being pacted for current season.

A Tower Company official told VARIETY: "There should be even more U.S. acts in future summer seasons." The 1957 crop are result of a trip by Miss Williams in 1956, and she repeated the Atlantic crossing earlier this year to scout for more talent.

The Blackpool Tower Co. controls major vauderies like the Opera House (a 3,000-seater), Winter Gardens Pavilion, and Palace, plus the famed Tower Circus, an operation (one-ring) using top world acts and running from April to October.

In addition, the indie-owned Queen's Theatre features specialties from the States, the Arnaut Bros. having clicked there last summer. This year's American act is Bob Hammond and his performing White Cockatoos. Although now Paris-based, Hammond hails from Philadelphia, having gone to Europe in 1954.

The plushy Opera House, where George & Alfred Black present the leading show, has two U.S. acts this season in Holger & Dolores, dancing duo, and Nirska, making her U.K. bow with the "Dance of the Butterfly" act. Latter was booked last year from the Canadian National Exhibition at Toronto.

Holger & Dolores are now U.S.-based, though male of the team is Swedish. Distaffer is from California. Act gains solid palming nightly at the Opera House. There is also strong reception for novelty of Nirska.

Although Continental in origin, two acts in the adjacent Winter Gardens Pavilion show are from the U.S. One is the Three Merkys, acro-comedy trio from Munich, Germany, and for past five years in the States. They recently debuted at the London Palladium. Other act is the Three Romanos, all brothers, and third generation of an Italian show biz family. Longtime resident in the U.S., they have played in many N.Y. and Hollywood shows, and were in Britain at the London Casino in 1953.

The Tower Circus features four American-originated acts this summer. One is the aerial trio of the Flying Marilees, a second the three Aerial Chapmans. Also from the U.S. is the cute pooch specialty "Excess Baggage," presented by Alma Michaels. The five members of the Yokoi troupe, with cycling offering, are also here from America.

In addition, Hollywood films are vieing with a galaxy of live shows to draw goodly sections of the 8,000,000 vacationers invading the seaside beach town for the 1957 season. "Teahouse of the August Moon" has followed "War and Peace" at the Princess Cinema; other U.S. first-releases are lined up at various cinemas.

Ella Fitzgerald Attacked by Man With Same Name on A.C. Stage

Atlantic City, July 16.

A frenzied rock 'n' roll fan leaped to the stage of the Warner Theatre here Saturday (13) night and assaulted singer Ella Fitzgerald, appearing at the house with Louis Armstrong and Lionel Hampton.

The assailant,, William E. Fitzgerald, 29, no relation to the singer, gave a local address. After questioning by polce he was held for a medical examination at Ancora State Mental Hospital. Miss Fitzgerald will await results of the sanity test before deciding on what action she will take.

The man got on the stage as Miss Fitzgerald was in her first show of the two staged. He struck the singer in the face with his fists, the attack coming so quickly that the three men in a trio accompanying her could not halt it. They and other musicians in the wings seized the man and held him for police.

Some 2,000 in the theatre witnessed the attack. Singer was not seriously hurt and returned, although shaken, to do her second show.

Photog Was There

Atlantic City, July 16.

Even George A. Hamid, who operates the Warner Theatre here, thought that the hulking gent who came up from the audience onstage and started to push Ella Fitzgerald around was part of a routine. Not so New York news photog Bill Mark, who happened to be in the wings. He finally pulled the over-six-footer away and turned him over to a cop who meantime had arrived.

Miss Fitzgerald was bleeding from a wound in the left elbow and had suffered some bad bumps on her head from the attacker who later was found to have been an inmate of a mental institution.

The incident on the first show Saturday (13) took everyone onstage by such surprise that not until she cried "help" did lenser Mark, who is also almost a 6-footer, jump into action. He was taking candid shots of the show from the wings. Louis Armstrong, the third co-headliner (with Miss Fitzgerald and Lionel Hampton), had not as yet arrived.

The bruises prevented Miss Fitzgerald doing her stint but, upon Hamid's urgency, she came down for the finale and did a couple of songs to an ovation. The impresario lauded her for her "guts."

The gendarmes, after investigation of the assailant's record, told the singer it was not necessary to press charges because of his past history.



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JUKES' BOXSEAT IN CHI CAFES

Bad Weather, Hassles Hit Okla. Anni Expo; Walters Cancels Finale

Oklahoma City, July 16.

The Oklahoma Semicentennial Exhibition wound up July 6 with more than its share of headaches. There are likely to be some lawsuits and several countersuits as a result of the three shows staged at this event by Lou Walters, operator of the Latin Quarter, N.Y., who produced the layouts here.

The final show of the event didn't go on as a result of a dispute over the payment of monies allegedly due Walters. The State of Oklahoma and Oklahoma City, which sponsored the project in association with American New Frontiers Inc., a local patriotic organization, had informed Walters on the final night that ASCAP had made a claim for royalty payments, and therefore he was holding back the final $10,000 due Walters pending adjudication of the ASCAP claim. Walters held that under all normal show biz operations, the spot where shows are held rightfully pay the ASCAP coin, and therefore the sponsors were violating their contract by refusing to pay off. Walters refused to let the show go on until the payment was made in accordance with the contract.

Also on the final week came another headache. One of the McGuire Sisters failed to show on opening night (July 1) because of the illness of one of the girls. When they came a couple of days later, Nick John Matsuokas, who was in charge of the shows, and who signed Walters as producer, didn't want them to go on. However, an expo official stated that he would sign a separate pact with them and be responsible for their dough. This was done and the girls were paid out of another fund.

The other performers affected by the finale night were paid off by the American Guild of Variety Artists out of certified checks sent over by Walters.

Generally, it's conceded that the sponsors of the show lost a considerable amount of money, although it's reported that at least 1,000,000 admissions were clocked Weather was against the expo throughout. At various times, special holidays were declared by the state and city to enable business houses and government workers to close to stimulate attendance.

LONDON CAFE DE PARIS SHELVES NAME POLICY

London, July 16.

The Cafe de Paris is abandoning its bigleague name policy and is to launch twice nightly shows when it reopens in September. Its current policy will wind after Helen Traubel's season comes to an end the first week in August.

The previously announced decision to reopen in September with Zsa Zsa Gabor has been dropped in consequence of the policy change. Donald Neville-Willing, the cafe's general manager, who had been responsible for talent booking, is leaving the organization.

Over the past years the Cafe de Paris had been London's top spot for international headliners. Among the toppers who had played there in recent times were Sophie Tucker, Marlene Dietrich, Noel Coward, Eartha Kitt and Hermione Gingold. Tallulah Bankhead recently closed a six weeks' run there at a reported $8,400 per week. Her season was, apparently, a financial failure.

Archie Robbins to Aussie

Archie Robbins has been signed for a 20-week tour of the Tivoli circuit in Australia. Comic is slated to start at the Tivoli Theatre, Sydney, Aug. 12.

General Artists Corp. made the deal with David N. Martin, Tivoli booker.

Stepin Fetchit's Revue

Windsor, Ont., July 16.

Stepin Fetchit heading a revue with the Fred Harris orch and a batch or rock 'n' roll talent, has been signed for the Emancipation Day Celebrations here Aug. 3.

Event is being promoted by Walter Perry.

House Panel OK's 10% Nitery Tax

Washington, July 16.

The drive to reduce the 20% bite on nitery tabs is underway again in Congress.

A House Ways and Means subcommittee voted last week to reduce the tax to 10%. This must now be approved by the full Ways and Means Committee—and probably will, before going to the House floor for a vote. The Treasury Dept. has been opposing any reduction in the levy which now brings in about $43,000,000 annually.

Last year, a similar bill passed the House but bogged down in the Senate. If the present measure clears the House again, there is a chance that the Senate will approve it in 1958 and leave it up to President Eisenhower to make the decision.

This will not necessarily be negative. While the Treasury Dept. is opposed, the Labor Dept. is favorable. It takes the position that halving the cabaret tax will provide more work for musicians, and members of other trade unions. The unions have been urging a complete elimination of the tax.

The Ways and Means subcommittee also approved repealing the 10% manufacturers' excise on children's phonograph records costing 25c or less.

San Antonio Eyes Names For 1st Auto Show in Jan.

San Antonio, July 16.

Some of the biggest stars in show biz are being approached to appear at San Antonio's first automobile show to be staged Jan. 17-22 at the Bexar County Coliseum. Entertainment will include several names and bands and a variety of network tv acts, one especially for children.

The show will be sponsored by the San Antonio Auto Dealers Assn. with proceeds to Little League baseball in metropolitan San Antonio.

Graves' Book on London's Cafe de Paris, Top Nitery

Charles Graves, who just had his book, "Royal Riviera," published in London, has another scheduled for release next March by Odhams Press. The new one, tagged "Champagne and Chandeliers," is a history of the Cafe de Paris, London, from 1924-1957. Of the top acts that played the spot during that period, 80% were Americans, according to Graves.

Meanwhile, an American edition of "Riviera" is slated for Putnam publication next fall, with a foreword by Bing Crosby.

Miss Nevada in Reno

Reno, July 16.

Miss Nevada, Loni Gravelle, was engaged for the current Riverside show starring Joe E. Lewis this week, and will follow this with date at the Tropicana in Las Vegas.

The talented brunet plays classical piano and was worked into the show to give the Riverside Starlets, the George Moro line, more time to change between numbers. The girls were having to follow immediately after one act since Joe E. Lewis prefers to close a show himself.

ECONOMY MOVE DOWNBEATS JAZZ

By DAVE LEVADI

Chicago, July 16.

Jazz is out and jukeboxes are in along Rush St., Chicago's main cabaret artery, as bonifaces are beginning to tighten their entertainment budgets. Oddly enough, it's happening at a time when New York is growing jazz-happy in the way that Chi clubs did two years ago, when new jazz clubs were breaking out all over town like an epidemic.

As far as Chicago is concerned, modern jazz has lost its Midas touch and most of the clubs that purveyed it during its brief heyday are now either closed, closing or switching to coin machines.

The slump is a twofold affair. The downbeat in jazz interest here is generally acknowledged. Secondly, cabarets in general have been increasingly empty in recent months and the jazzmen, riding high to start, now find they have a greater distance to fall. The most sensitive spot for any such impact is as usual the Rush St. bistro.

Sellouts

Cloister Inn, which came in on the jazz upswing, was recently sold to Skip Krask and Shelly Kasten for an amount approximating the back taxes due on the place. The new owners intend to continue billing small combos and vocalists.

Among the last spots catering chiefly to local talent, the S.R.O. and Easy Street, are precariously situated profitwise. Easy Street has cut its trio to a single pianist

(Continued on page 52)

'Five-Past Eight' Revue In Premature Brit. Foldo; Blame Heat, Races, Time

Newcastle, Eng., July 16.

"Five-Past Eight," $45,000 summer revue introduced at Theatre Royal here by Howard & Wyndham from Scotland, folded Saturday (13) after a five-week run. An eight-to-10 week stint was skedded.

Revue featured Jack Radcliffe, with Billy Whitaker, as comedians, and had a guestar singer, David Whitfield, for first three weeks.

Show gained prestige reviews and pleased the customers it drew, but hit a heatwave plus local race-week counter attractions. Customers were also not acclimatized to the sophisticated type of revue.

Although titled "Five-Past Eight," the show, unlike its counterparts at Glasgow and Edinburgh, did not tee-off at titular time but started nightly at 7. Many believe that a later start would have drawn more customers.

Despite setback, Howard & Wyndham hope to revive the idea next summer. They will also stage a Christmas revue at the Opera House, Manchester. Radcliffe, Scot comedian, planes to Canada for concert tour in September.

Cal. State Fair Taps Donn Arden's Revue

Hollywood, July 16.

Current Donn Arden revue at Frank Sennes' Moulin Rouge will play Sacramento next month as the feature attraction of the first six days of the California State Fair. Only the production numbers will be utilized and there will be no headliners for the show.

Revue closes at the Moulin Rouge Aug. 25 and opens in Sacramento Aug. 28. Meanwhile, the nitery will remain dark for rehearsals of the new edition.

Tommy Steele's Tour

London, July 9.

Tommy Steele is to make a tour of the Continent in the fall. It will probably last for about three weeks.

Cities set so far are Copenhagen, Brussels, Paris and Rome or Milan.

Auditoriums O.O. the 'New Audience'; Some See B.O. in 'Touring TV Specs'

Agencies' answer to the shortage of suitable talent for arenas and auditoriums is touring spectaculars taken off the networks so that television can recover some of the gigantic costs of producing these shows. This proposal was made by representatives of the William Morris Agency and Music Corp. of America at the annual convention of the International Assn. of Auditorium Managers, which convened last week at the Henry Hudson Hotel, N.Y.

However, the feeling among many of the auditorium managers and operators is that it is still difficult to sell what has been given away previously. Radio, they say, used to act as a trailer, the public got only one facet of an artist or a show, but were willing to pay for a view of the visual half.

Wooing Stay-at-Homes

Many of the auditorium men feel that the day of video will be waning. As E.M. Racey, of the Will Rogers Memorial Auditorium, Ft. Worth, who presided at the confab, put it, "The old songs like 'Love Letters in the Sand' and others are coming back. Pretty soon audiences will be coming back. They won't stay at home forever."

However, some auditorium men think that television will some day offer the operators a basis for a promotion. The idea that the auds can work hand-in-hand with the networks is promising. The first proposal of that nature almost came off last year, when the Esther Williams Tour was projected following presentation of an NBC-TV spec. However, Miss Williams called off the tour after it was completely booked.

Greatest problem to auditorium ops is the paucity of roadshows. They still feel that touring editions of hit shows are popular around the country and will be supported. There is some beef on terms, but bulk of them can be promoted advantageously.

Femme Prexy

The organization this year, for the first time in its 32-year history selected a femme president. Winifred Corey, of the Kleinhans Auditorium, Buffalo, was named to the top post, succeeding Racey. Charles A. McElravey, of Memphis, was again chosen secretary-treasurer. Vicepresidents of the organization include Santo Panetti, William Stark, Atwood Olson, Louis Gulden, Fred McCalley, Francis Deering, Lindley Luddeke, Ted Droettboom. Delegates at large who will serve on the board of directors are H. N. Nierreugge, Edward Forni, M. E. Thayer and C. W. Van Lopik.

One of the hightlights of the N.Y. convention was the blowout provided for the delegates by "Holiday on Ice" which fed the confab at Toots Shor's, and then took the delegates to "My Fair Lady" on Wednesday (10).

IAAM leadership feels that auditorium construction will continue at an accelerated pace for a few years. There are still many communities without sizable halls. Another problem facing auditorium management stems from the fact that a lot of spots are refurnishing at costs exceeding original construction. They have found it more feasible to renovate and modernize rather than start afresh because of the high costs of property acquisition in suitable locations, and climbing construction tallies.

Hutton's 25G for Tahoe

Hollywood, July 16.

Betty Hutton will draw a record $25,000 for a 10-day stand at Cal-Neva Lodge, Lake Tahoe, opening July 24. She pays the supporting cast of 11 performers out of her share. House is already SRO for the stand.

From Cal-Neva, Miss Hutton goes to the Sahara, Las Vegas, opening Aug. 6.

Reno Holiday's Games & Names

Reno, July 16.

The Holiday Hotel, originally built with the idea of providing a kind of non-gaming oasis in Nevada for sportsmen and tourists, is seeking a gambling license.

A new group takes over the Holiday Aug. 1, headed by Newton Crumley, Elko County senator, and former operator of the Commercial Hotel and Ranch Inn in Elko. Built by Norman Biltz and John Muller, Holiday's original plan was that it would have no gaming or entertainment. A game preserve was the only incentive to sportsmen guests, except, of course, snazzy accommodations.

The new group also intends to begin big name entertainment as soon as its license is approved. The license application will be subjected to the regular investigation of the Nevada Gaming Control Board and tax commission.

Sarah Vaughan, Basie, Others Dated for O'seas

Europe is taking an added interest in the jazz names along with rock 'n' rollers. This type of performer was always big on the Continent, but lately the demand has been greater because of the upbeat in disk sales both in the U.S. and in Europe. Rock 'n' rollers along with the orthodox jazz names have gotten in on the boom.

Recent bookings in Europe include Sarah Vaughan who will play the Olympia Theatre, Paris, in February. Count Basie has been pacted for a tour of the British Isles and will do a date at the Olympia. Other jazz bookings include stands in Britain for Wild Bill Davison, Glenn Miller band, and Kai Winding. Jack Green of the Willard Alexander agency has just returned from a quick trip to Europe to firm up these dates.

AMERICAN ACT INJURED

While Rehearsing Dru & Dijon Fall Into Pit

Aberdeen, Scot., July 16.

Dru & Dijon, billed as "America's Ace Specialty," were rehearsing their dancing act onstage at the Capitol Theatre here two hours before opening night (8) when they crashed from the stage into orch pit.

Both were taken to hospital with head injuries. Their condition was described as "fairly satisfactory."

Duo were going over a point in their act and checking the timing with conductor Jack Bolesworth. Dijon, with his partner above his head, was spinning when he stumbled, and both fell into orch pit. Stage hands and musicians ran to their assistance and found them unconscious, Miss Dru bleeding heavily from a head injury.

Miss Dru, 32, is a Canadian, and Alan Dijon a Lithuanian-born American. They were formerly ice-skaters.

Capitol, normally a cinema, is staging a twice-nightly season of vaude for the vacationers.

JACK BOLIVAR QUITS REFORMA HOTEL, MEX

Mexico City, July 16.

Jack Bolivar has resigned as talent buyer and entertainment director for the Reforma Hotel here. Bolivar came from San Juan, Puerto Rico, where he has an interest in several hotels and niteries, including the Escambron Beach Hotel.

Successor to Bolivar at the Reforma hasn't been named as yet. Reason for the resignation wasn't disclosed.

Vaude, Cafe Dates

New York

Wally Griffin set for the Empire Club, Bermuda, July 27 . . . **Spellbinders** to play the Wilson Lines show out of Washington, D. C., Friday (19) . . . **Georgia Southern** started at the Casino Royal, Washington, on a deal set by **Eddie Kaplan** . . . **Rita Grable** jumped from Panama City, Fla., to the El Morocco, Providence . . . **Frank Lee** a newcomer at One Fifth Ave. . . . **Will Jordan** moved into Harrah's, Lake Tahoe . . . **Pearl Bailey** pacted for the Cal Neva Lodge, Lake Tahoe, Aug. 12 . . . **Joey Bishop** into the Sands Sept. 4 . . . **Blackburn Twins & Jerry Collins** to the Eden Roc, Miami Beach, July 25. . . . **Four Mints** set for the Diamond Beach Lodge, Wildwood, N. J., Aug. 2 . . . **Dusty Brooks** repeats at the Golden Slipper, Glen Cove, L. I., Aug. 6 for two weeks.

Hollywood

Four Lads open their fourth stand in three years at the Thunderbird, Las Vegas, Aug. 8 . . . **Chiquita & Johnson** talking a deal to star in one of Will Cowan's musical shorts at Universal. Meanwhile, **Charlie Barnet** orch has been set to headline two of Cowan's features at the valley lot . . . Bass player **Malcolm Langan** joined **Mafalda** at the piano at Frascati Inn . . . **Freddy Martin** orch holds over at the Cocoanut Grove through the engagement of **Marge & Gower Champion**, opening Aug. 14 . . . **Frank DeVol** set **Corky Hale** to chirp with his band at the Palladium July 26-27.

Comic **Arthur Walsh** had his option picked up until Labor Day at the Casbah . . . "Come to The Mardi Gras" is the current staging at the Seville nitery being produced by **Steve Peck** and **Cliff Rue** . . . **Frank Sennes** dickering with **Chiquita & Johnson** for a return date in October . . . **Romaine Brown's** rock 'n' roll group making a two-week stand at the Red Top in Seaside, N.J. . . . **Jerry Fielding** brings his band back to the Crescendo July 29 for a series of Monday concerts . . . **Matt Dennis** opened six-week engagement at the Encore July 15 . . . **Edith Piaf** starts a two-week stand at the Mocambo July 19.

Chicago

Billy Albert & Ardrey Sisters pacted by Crescendo, Houston, July 21 for two frames. **Norman & Dean** into that spot Aug. 28 for a pair. **Gogi Grant** set for two weeks at Safari, New Orleans, Oct. 18, followed by **Don Cornell** Nov. 1, for two frames . . . **Martha Raye** into the Elmwood, Windsor, Ont., for two weeks Aug. 19 . . . **Jerry Lewis** set for the Chicago Theatre July 19-20, with five-act show for local opening of his "Delicate Delinquent" pic . . . **Joan Weber** into Rancho Don Carlos, Winnipeg for nine days July 19, followed by **Enzo Stuarti** July 29 for fortnight.

Abbott & Costello

Continued from page 2

time Costello was managed by Eddie Sherman, while Abbott's affairs were handled by Sam Steifel. When they resumed partnership, Sherman took over. Sherman and Steifel, incidentally, were also partnered in several enterprises including Fays Theatre, Philadelphia.

The pair came up from burlesque and, at one time, while working for Universal Pictures, were the hottest boxoffice property extant. It was at the height of their career when their major quarrel came and Universal stepped in to protect its valuable b.o. asset.

A&C were one of the more long-lived performer partnerships. Team of Dean Martin & Jerry Lewis didn't last as long, but probably had as many fights as A&C. Another famed fueding pair were James McIntyre & Tom Heath, together for 40 years and not talking to each other offstage for nearly that length of time. The most famous feud in history was one between W. S. Gilbert & Sir Arthur Sullivan. Famous collaborators didn't communicate with each other except through a third person or letters. They would exchange manuscripts with insulting remarks to each other.

However, there are partners who can stand each other even after many years. Joe Smith & Charlie Dale, who have been collabbing for 55 years, are still pals off and on stage.

N.O.'S 'STARLIFT' PLANES FOR HURRICANE BENEFIT

New Orleans, July 16.

City of New Orleans is placing two planes at disposal of the American Guild of Variety Artists which will stage a benefit for the victims of the recent Hurrican Audrey. Show will take place at the Municipal Auditorium here next Tuesday (23). Venture is labeled "Operation Starlift."

One of the planes will be stationed in Hollywood and the other in New York to transport volunteer names and acts. Irvin P. Mazzei AGVA topper on the Coast, and Jackie Bright, national administrator in New York, have appealed to talent to participate in the event.

George Kelly's Group

George Kelly, one of the original Yacht Club Boys, who just sold an original to Harry Joe Brown for filming in Hollywood, has gotten together Kelly's Night Owls, a rhythm combo. It comprises four Negro boys (Kelly's name is merely for ownership identification) whom the vet singer is managing.

Kelly's film original is titled "The Last Record," a racetrack story—not phonograph.

Hotel Pierre

Continued from page 1

the battery of violins would make a bigger floor flash.

The "Monseigneur policy" has been tried before in New York, ranging from Billy Rose's Diamond Horseshoe to the Hotel Biltmore but, as Melba puts it, "it probably has a better chance above 59th St." Chez Vito has proved that. Straight eatery has done big late-hour business with the romantic fiddle pitch.

The Pierre, which is dominantly owned by oil tycoon Paul Getty, who resides in Paris and commutes to the Middle East oil fields, and is in effect an absentee landlord, has a board of directors in New York which controls budgets. It became impatient with the constant agent pitch, "Well, she got so-much in Las Vegas" (or Miami Beach, or Havana), and becoming vexed with "this ratrace of agents' tactics" decided to switch policy completely.

For many years the Cotillion Room was a prime Gotham showcase and even through this past season business was strong, the law of diminishing returns decided the policy shift. Lilo, Marguerite Piazza, Celeste Holm, Jane Morgan, Caterina Valente were notably strong b.o. In fact, Lilo had been booked to reopen the Cotillion Room's name policy but with this switch her dating is automatically cancelled.

Camp Shows

Continued from page 1

Sailors and Marines, when show biz took an active interest in troop entertainment. Giving the movement its greatest impetus was Abe Lastfogel, then general manager (now president) of the William Morris Agency, who set up the entire organization. He served with no pay. His first aide though all the years was Lawrence Phillips, who will preside at Camp Shows' liquidation. Phillips, who is exec veepee of Camp Shows, also served during the tenure of James Sauter, who headed CS for a couple of years, and who was followed by George J. Schaefer, the current prexy. Lastfogel continued to function as chairman of the board.

During its tenure, the function of Camp Shows changed several times. From domestic entertainment prior to Pearl Harbor, it changed to overseas as well as domestic showing during World War II. Following the armistice, it was decided to make Camp Shows the mothball fleet of the Armed Services entertainment arm by changing its function to entertainment of hospitalized vets. During the Korean War it resumed its overseas entertainment function. Following the armistice, it entertained troops stationed in isolated posts and in European and Pacific areas away from established entertainment centres.

Low-Cost Job

Camp Shows was regarded as one of the most economical agencies in an administrative sense. During WW II, its administration costs were only about 2½%, for which it produced its own shows as well. Before its demise with curtailed activity, it was able to produce and administer shows for about 10% of its budget.

It's estimated that US Camp Shows productions have been seen by 22,835,000 servicemen and woman at 464,000 performances in every part of the world.

Greco Wham 68G, L. A.

Los Angeles, July 16.

Jose Greco and his Spanish terp troupe racked up a tremendous $68,000 for six performances last week at the open-air Greek theatre.

House resumed its summer series last night (Mon.) with Harry Belafonte, in for a three-week run.

Inside Stuff—Vaude

When Jerry Lewis hit Buffalo for one day on his current personal appearance tour, he had what he termed a "compulsion" to visit the Palace (burlesque) theatre where he made his profesional debut as a 15 year old performer in 1941. Watching the current show from the last row, he was comparing his long time recollection of the place as a mile long auditorium and block wide stage with the actual "cracker box" size of the house when the manager tapped him on the shoulder and handed him a filing card bearing the legend "Jerry Lewis, (pantomimist), September, 1941, Salary $125 p.w."

Jukes in Chi Cafes

Continued from page 51

and the whole setup is reportedly up for sale. The Algiers Restaurant dropped one of its two piano bars because one is all business would justify. Like other pubs, it is installing a jukebox. The Domino also was forced to limit its small group entertainment.

In the Loop, the Modern Jazz Room is one of the few places in town that bids for top jazz names, but its downstairs operation, the Preview Lounge, rakes in that spot's heavy grosses with its exclusively dixieland kick. Other dixieland places such as the 1111 Club and Jazz Limited also contrast sharply with the general trend and get plenty of busy nights without big name performers.

Accent on Small Combos

Except for the overall disappearance of nitery crowds, the music spots could limit their pessimism with the claim that the jazz situation is no leaner than it was before the recent peak. The still durable Blue Note under Frank Holzfeind's hand does a generally heavyweight business with top band and combo names, but recent bookings of its first non-musical act, comic Mort Sahl, drew heavier crowds than co-billed musicians. A whole gamut of small combos continues to parade through the profitable London House steakery, yet recent midweek opening nights have not always been sellouts.

The only hopeful signs for jazzophiles and local musicians are on the southside where several sepia establishments provide a buffer against sagging playdates. Although Billie Holiday's Partner's Club and the Beehive have shuttered, Roberts Show Lounge and other spots thereabouts are back to music bookings after experiments with vaude acts. The Sutherland Hotel has just initiated a jazz policy starting with Bobby Scott, followed by Dorothy Donegan as a single.

Suburbia, Etc.

Obstacles in the starving cabaret operations all shape as longterm affairs. Besides the 20% cabaret tax and a decline of loose spending money in a period of mounting operating costs, the middle class migration to the suburbs, which was followed after the war by shopping centres and decentralized amusement centres bringing detrimental effects to Loop stores and pix houses, is now providing strong outlying competition for the downtown clubs. The joints in the sticks have the advantage of cheaper real estate, adequate parking space, newer buildings, lower taxes and, as a consequence of all this, lower prices to offer nearby residents. The appeal of big names is not enough to counterbalance the convenience of nabe clubs and tv. Not a single major opening in recent weeks has been sellout in the near-Loop area.

The lack of a metropolitan population of clubgoers seems to be borne out by the relative success of those few places which attract a large patronage of students from the city's colleges.

Gold Coast Assn.

Centrally located clubs are largely dependent on the convention crowds. Proprietors made known their disappointment in the small patronage from such gigantic affairs as the recent Furniture Show, but the last furniture convention was itself poorly attended by comparison with previous turnouts.

Sparked by Harry Polos, owner of the 12 West Club, cafe owners are organizing a Gold Coast Tavern and Restaurant Assn., although what the group can do to augment business besides circulating favorable publicity is as yet as much a mystery to the membership as anyone else.

Saranac Lake

By Happy Benway

Saranac Lake, July 16.

Pierre Rayon, connected with Paramount's N.Y. office, registered for the usual rest and observation period.

Bob Cosgrove, Columbia Pictures staffer, in for his annual checkup and summer vacation at the Miller Sunshine Cottage and drew a good report.

Thomas Scotti, with Metro's shipping department for the past 25 years, came here a year and a half ago in a plaster cast and unable to walk. Since that time he has taken surgery, learned how to walk again. He had a surprise visit from his wife Alma and daughter Evelyn Doria. He rated his first pass out of the hospital, at 48-hour downtown celebration with his family, though he is still in that plaster cast.

A bow to Jack Norton for taking time out to hand the less fortunates a laugh. He's a real trouper who is making real progress while trying to make life worthwhile for others.

Don Galyan, projectionist of Stewart-Everett Theatres, Charlotte, N.C., after four months of the rest routine left to continue the cure at his home.

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Sahara, Las Vegas

Las Vegas July 11.

Ray Bolger, Peggy King, Muriel Landers, Saharem Dancers (12), *Cee Davidson Orch* (12); *produced by Stan Irwin;* $2 *minimum.*

Ray Bolger bounces around the Congo Room stage as if he's at home—and he is, practically, since he was its first headliner when the Sahara opened, and has played the room repeatedly. His current show, like the others, is packed with top-level showmanship, and is certain to pack the room for the next four weeks.

Opening number, with Bolger and the Saharem Dancers (12) is "Fly To Las Vegas," an original composed and arranged by Bill Hitchcock. The refreshing bit is a tricky way to introduce the cast—they alight one by one from the door of a prop TWA airliner. With his w.k. ease, Bolger breezes through "I Can Dance With Everybody But My Wife," (after which he winds up in the lap of stout chirper-terper Muriel Landers, planted in the audience, who joins him onstage for a pleasant turn of dancing and dialog), "Life Is Just A Bowl of Cherries" and "History of the Dance." He reprises his "Striptease" and "Sad Sack" faves, and bows with the "Amy" trademark. Clever gimmick in show which was rewarded hefty salvos by first-nighters, is audience participation with toy whistles to recording of Bolger's "Cricket Song." In all his numbers, Bolger is in lofty hoofing and piping form, and a number with the Saharem Dancers, "Strawhat & Cane," displays the master at his best.

Peggy King serves as a fine balance to the bill. She's a canary who's a looker and socks a song with vibrant personality and bouncy animation with such offerings as "Ohio," "Get Out of Town," "Accustomed To Your Face," "If This Isn't Love" and "St. Louis Blues."

Package is gracefully batoned by Cee Davidson and is produced by Stan Irwin. *Duke.*

Cafe de Paris, London

London, July 9.

Helen Traubel (with Richmond Gale), Arthur Coppersmith and Harry Roy Orchs. $6.50 *minimum.*

A performer of class and distinction, Helen Traubel brings a rare dignity to the lush surroundings of the Cafe de Paris. But these exceptional qualities, even when coupled with unusual vocal prowess, are, apparently, not enough to lure the paying customers, and her opening night (8) attracted only a comparatively lean turnout.

Miss Traubel is essentially a performer without tricks or gimmicks who is quite content to allow her operatic vocal chords to do fullest justice to a wide variety of tunes. There is an elegance about the entire presentation and a simplicity of delivery which is quite unusual. As the act progresses, the star evokes a growing audience reception and that suggests that word of mouth may eventually prove to be a deciding factor.

The routine is sufficiently varied to satisfy most tastes. Two top ballads in "I Believe" and "Autumn Leaves" make a nice contrast with a selection from Sigmund Romberg's "Deep In My Heart," including "Leg Of Mutton" (introed as the rock 'n' roll of 1904); while an operatic aria and a selection from "Porgy and Bess" are quite a switch on "All At Once You Love Her" (from "Pipe Dream") and a light comedy bit with her accompanist, Richard Gale. The balance is, at all times, maintained and there's always full evidence of professionalism in the presentation.

Miss Traubel is in for a month's run, after which the cafe will close for the summer season. Accompanist-conductor Gale batons the resident Arthur Coppersmith combo to insure split second precision backgrounding. Harry Roy's celebrated outfit takes the dais for the dansapation sessions. *Myro.*

Frolic, Revere, Mass.

Revere, Mass., July 9.

Jerry Vale, Sonny Richards, Buddy Thomas Line (10), *Bob Warren, Jeanne Thomas, Cliff Natale Orch* (5); $2.50 *minimum.*

Jerry Vale, in for a two-weeker closing Saturday (20), wraps up this room in no uncertain fashion with a round of ballads and jump tunes. The Columbia disker unleashes his new one, "Love in the Afternoon," for nice mitting, but it's "Sorrento," "Mama" and "Purple Shadows" that bring the house down for the big-voiced piper.

Vale has the cap and in the seaside 400-seater with him all the way. Opening with ballad, "For up of the show. Me," he segues to "Inamorata" for heavy palm wacking, takes "Go" ballad for nice ride, and works in oldie "Angry" for nice effect. Singer nabs ident applause on his disk number, "You Don't Know Me," then wraps it up with a rousing "Sorrento" in Italian. Aud refuses to be pacified and calls him back for two encores.

Sonny Richards, last seen around Hub at the Bradford Roof as a team with Walter Long, opens the show with a fast-paced, updated comedy routine. Richards, a single since Long retired, has a boff piece of business on "Fattaerella," a salon to fatten up scrawny femmes, switch on "Slenderella," which gets yocks. In the tour de force he uses a series of song bits and titles along the lines of "The girl that I married weighs 83."

Opening with topical one-liners, the dress-suited, stocky comic warms up the ringsiders, takes cane and straw skimmer for chorus of "There'll Be Some Changes Made," and executives some fancy terping. He takes the oldtime song & danceman routine and switches into the "modern" exponent with some zany hats and cool type terp. A slick Louis Armstrong piping carbon nabs heavy rounds, and he clinches solid with a panto to go off way ahead.

Buddy Thomas stages a bit of "Porgy and Bess" with his line of 10 lookers, handsomely costumed by Mme. Bertha, and production singers Bob Warren and platinum-topped Jeanne Thomas give with "Summertime" for big returns. Blonde, big-voiced Warren takes "I Got Plenty of Nothin'" for ultimate surrounded by rhythm chorus flowing over two stage levels. Cliff Natale batons the show in slick style. This layout exits Saturday (20). Jodi Sands and new show open Sunday (21). *Guy.*

Thunderbird, Las Vegas

Las Vegas, July 11.

Dorothy Collins, Ronnie Eastman, Rex Johnson, Thunderbird Dancers (8), *Al Jahns Orch* (12); $2 *minimum.*

Transferring from television, Dorothy Collins has hurled herself almost exclusively into nitery-theatre endeavors. And, from the effort of realigning her traditional act emerges a dynamically new Miss Collins whose presence atop this Thunderbird opus, shrewdly produced by Marty Hicks, should signal landoffice traffic into the Navajo Room.

Long typed as a demure miss—the sweet sweetheart of every tv livingroom—Miss Collins now is suddenly cast into the role of a sensuous torchantress who quickens the pulsebeat of devotees of the supper room. Notably, the switch is pulled off in good taste, and plenty of time and thought are evidenced in what results in an important expansion of Miss Collins' personality.

She opens in typical neck-high blouse, balloon sleeves, schoolmarm tie and full, ankle length skirt to chirp jukebox hit parader fare. Then, against a background of the Thunderbird Dancers bleating "Stay As Sweet As You Are," Miss Collins transforms herself into a provocative rebel by executing a slick onstage change in which she converts her prim apparel into a daring black satin sheath that accents her curves. The impact of this new illusion is further abetted by a layout of intensely tempoed tunes, e.g., "Night And Day," "Red Hot Mama" and "Love For Sale." During the latter segment, star unveils a hitherto latent big voice and a keen sense of dramatic underplay. For the followup she gets in a plug for her latest record release, "Sing It, Children, Sing It," by accompanying the disk which is beamed to the audience from an offstage playback. Her wrapup sees her spoofingly gyrate to the "Whose Got The Pain?" mambo. This tongue-in-cheek approach to hip flinging more or less gets her off the hook with fans who otherwise may have been startled by her new look.

Ronnie Eastman is a refreshingly vibrant newcomer to this circuit who has a solid, laugh-getting gimmick which he calls "pushbutton pantomime." He mimes w.k. records into which he inserts chunks of other w.k. records. His tomfoolery pyramids to a sock play with "Mule Train," which incorporates several platters and airwave pieces from the intro to the Lone Ranger to a familiar ciggie commercial to excerpts from a hillbilly program. The cut-ins are accomplished via a pushbutton attached to the mike. His physical and facial miming is in perfect sync to his recorded material.

Thunderbird Dancers nimbly toe Gayle Robbins' carefully planned choreos which are slotted at the top, in the centre and at the windup. *Duke.*

Bourbon Street, N. Y.

Turk Murphy Band (7); $3 *minimum after 9 p.m.,* $3.50 *weekends.*

New York's on a music room jag and Bourbon Street is the latest to get in on the act. Located on East 56th St. adjacent to the Hotel Sutton, the room is making its bid with a food and music pitch. Bourbon Street should make it on both counts.

The big difference between Bourbon Street and the flock of music rooms that have been springing up all over town is the music. While the others are trying to kick up a storm with a progressive jazz policy, Bourbon Street is reverting to dixieland. There are couple of dixieland strongholds in Greenwich Village but Bourbon Street has the eastside bailiwick to itself.

Turk Murphy, who's in for the preem month, should help establish the place. Murphy is a solid dixieland swinger and his sets are marked with style and zest. Maestro's trombone paces a combo that consists of French horn, drums, piano, trumpet, clarinet and guitar. The repertoire is out of the familiar dixieland book and Murphy makes 'em all exciting.

A sampling of one of his sets includes "A Woman Without a Man," "Maple Leaf Rag," "How Come You Do Me Like You Do, Do, Do," and "Hard Hearted Hannah.' Murphy puts aside his horn occasionally to take over a vocal lick, and that's fine, too.

Wingy Manone is due in after Murphy winds up his stretch. *Gros.*

500 Club, A. C.

Atlantic City, July 13.

Johnnie Ray, Joey Bishop, Joe Maize & Chordsmen, Lee Henderson Dancers with Sandy Welsh; Sandy Kent, Pete Miller Orch (12) *directed by Joe Frasetto.*

Johnnie Ray played to a packed opening night house as he started a week of appearances in Paul (Skinny) D'Amato's big Vermilion Room. He gives a typical Ray show studded with faves which have been gobbled up for years by those in the Ray stable of admirers.

Singer circles stageside and grasps hands of all within reach singing "Should I Reveal" as he opens. For the next 45 minutes he works at a terrific pace offering 14 numbers, plus incidental patter necessary between each. Of these, his Jubilee song, "Walk and Talk with My Lord," with audience participation, is outstanding. But his identifying "Cry" and "Little White Cloud" are near the top in the scoring too.

Ray accomps himself on the five-octave piano onstage as he sings "Pretty Baby," "As Time Goes By" and "Cloud." A terrific worker, he is drenched with perspiration halfway through but beats on, heat and all, with unhalting vim.

Joey Bishop shows he is master of the situation as he keeps the tablers with him solidly in his offerings as the comic on this bill. Bishop is no stranger in the D'Amato arena, and his stuff gets him top mitting throughout.

Joe Maize & Chordsmen give with a type of act that keeps them coming back to night clubs. Group is a trio, with Maize playing a console steel guitar, Chubby Dorin the bass, and Johnny Cassinari the accordion. Three stage a 30-minute stit that is as zany as any caught here, but they prove they can play seriously too, if not for long. Best bit is their offering of "My Heart Cries for You," with Maize's glasses furnishing the tears.

Lee Henderson girls offer two production numbers with dances by Sandy Welsh. Sandy Kent does vocals for dancers nicely and well-knit show is backed by Pete Miller's orch directed by Joe Frasetto. *Walk.*

Mapes Skyroom, Reno

Reno, July 11.

Lili St. Cyr, Rowan & Martin, Little Buck, Skylets, Eddie Fitzpatrick Orch; $2 *minimum.*

Lili St. Cyr is introed this time as a geisha but underneath it all, it's the same act. Miss St. Cyr, wrapped up in geisha bunting at the beginning, gets rid of this in very short order.

Although she gets down to the bare facts quickly enough, there seems to be a little less time to examine these facts. For the first time since she's been appearing here, anyway, she probably bowed out ahead of the game. The act is shorter and there is much less of the bedroom lounging where she usually managed to embarrass everyone. The bath is still in and even this seems to have been tamed a little—at least the drying period is more sedate.

Rowan & Martin certainly measure up to their lately acquired star status via tv, Winchell, etc. They've polished and perfected their routines for aching laughs all the way through. Of course, the Laurence Olivier bit, which has Dan Rowan reciting Shakespeare and Dick Martin as the night club drunk, has reached classic quality. But while they were relying on this routine as the clincher for so long, they now assume a strong appeal from the very start. Their banter and jokes, delivered with sharp timing now, are greater evidence they've found their niche.

A likeable dancer, Little Buck, clicks off some pretty fancy stepping for some spontaneous reaction over the whole route. Mapes Skylets take a hayride for an opening production number and get wound up in a history of choreography.

Miss St. Cyr, as usual, can be expected to fill every table at every show, and in this particular two-week stanza, tables are always end-to-end like a convention banquet. *Mark.*

Tropicana, Las Vegas

(FOLLOWUP)

Las Vegas, July 9.

The many-sided talents of Carol Channing are pinwheeled through a lively night club debut at the Theatre Restaurant marked "hit" from start to finish. The polished stage star rollicks without a hitch through nine selections greeted by some of the heartiest response registered in this comparatively new showroom.

Miss Channing's writer and lyricist, Charles Gaynor, has fashioned a well-rounded mixture of songs and comic sequences for her varied talents. Impersonations of Sophie Tucker, Tallulah Bankhead and Marlene Dietrich are superbly paced with the other selections. The impression of Miss Dietrich in "Blue Angel" is accented by Miss Channing's appearance in a flesh-colored leotard and flimsy nightgown. She postures variously and sings several throay German songs in this well-received number.

Donning a flapper-day hat, the comedienne offers the whistling-voice explanation of "Cecilia Sisson's" fall from film stardom after making only one talker. Carrying the flapper motif farther, she performs "The Yahoo Step" from "Lend An Ear's" number about "The Gladiola Girl."

From "Gentlemen Prefer Blondes," Miss Channing revives the show-opening "A Little Girl from Little Rock." She also sings "The Palace," backgrounded by a luminous setting depicting backstage theatre. She climaxes this delightful bit of whimsy with a doggerel-type song satirizing a faded star and her problems. "Calypso Pete" is a comic turn of a Trinidad tune spoofing an amorous Calypso Pete.

Wearing a white satin coat sprinkled with diamonds, Miss Channing concluudes her pressentation with "Diamonds Are a Girl's Best Friend." Midway through the song, she takes a quantity of costume jewelry and hurls several pieces to the audience.

Professional throughout, Miss Channing has made the transition to night clubs smoothly and perhaps with a sharper focusing of her talents. She is accompanied at the piano by Jack Russon. Her costumes were designed by John Blonder. *Digl.*

Statler-Hilton, Dallas

Dallas, July 12.

Gogi Grant, Chuck Cabot Orch (9); $2-$2.50 *cover.*

Diminutive Gogi Grant, one of the few dislelick pipers to score as a top supper club artist, should easily abet the b.o. in her fortnight here. Pretty brunet, in a smart blue net cocktail dress, was ahead from her opening "I Hear Music" and easily pleased the near capacity Empire Room at Thursday's (11) preem.

Though her 30-minute stint is short for this posh spot, Miss Grant proves she's one of the ablest canaries extant. Varies her tempos expertly, with "Two Different Worlds" and "I Can't Give You Anything But Love," latter dubbed for the film soundtrack of "The Helen Morgan Story." Hefty mitting results from reprises of her w.k. etchings, "Suddenly There's a Valley" and "Wayward Wind." Big hit also is her medley, "I Like a Novelty Song," embracing six zany tunes—some older than most tablers and the youthful singer.

Smartly she keeps rapport with a belting "Climb Up the Golden Ladder," getting audience participation via handclapping. A stage stroll with handmike wraps up a slick show with "Thanks for Everything." Begoff indicates a longer stint is welcome.

Chuck Cabot crew, also opening, had minor showbacking trouble, now remedied. *Bark.*

Chateau Madrid, N. Y.

Monica Boyar (with Dean Sheldon), Los Romeros & Reina (3), *Chiquito Socarros and Panchito Orchs;* $3.50-$5 *minimum.*

The Angel Lopez hospice is seemingly on an economic upbeat. The room is getting a healthy dinner trade and its late biz is made fatter by the Latin dancers, who now have a greater incentive. The new orchs in this spot, Panchito, who for many years was at Nick Prounis' Versailles, and Chiquito Socarros, a former Stork Club maestro, give an added lift to the spot.

The new show comprises Monica Boyar, who has been a habitue of the intimeries, and Los Romeros & Reina, a trio of flamenco terpers.

Miss Boyar has done exceedingly well for hersself in spots such as the Le Ruban Bleu (now defunct) and the Viennese Lantern. In a nitery such as the Chateau Madrid, it's a step in another direction for her. The room is somewhat larger than has been her N.Y. metier, and freshly recovered from some surgery, she's still not her usual self. At the Chateau its' an uphill tussle for her, but it's to her credit that she makes it with some to spare at her conclusion.

Miss Boyar makes her strong recovery with her spicier numbers. She trots out her reliables to get the audience over completely, and she ultimately does well. Dean Sheldon accomps her at the conga drum.

Los Romeros & Reina are picturesque and hardworking heelpounders. The early part of their turn has violence and color. They kick up quite a cloud with uninhibited gypsy terps. Latter part of the act is a colorful jota with an air of authenticity and a soupcon of humor. The costumings are excellent and the trio make a ditto floor appearance.

Socarros backs the show with competence. *Jose.*

Amato's, Portland, Ore.

Portland, Ore., July 10.

Arthur Lee Simpkins, The Rudells (3), *Julian Dreyer Orch* (5); $1 *cover,* $1.50 *Sat.*

Arthur Lee Simkins is back for his 10th annual engagement at this plush nitery for a fortnight that's a real community event. Whenever bossman George Amato announces the Simpkins dates the reservations start to pour in. The ropes went up early opening night (9) and will remain there for the entire two-week stint.

Simpkins is a great tenor-entertainer. He enters the elevated stage to an ovation and has complete charge of the audience for the full 55 minutes. He has a song for all in an informal concert that pleases all the way for solid returns. Program is loaded with variety, running the gamut from spirituals to pop tunes to grand opera. All are accomplished in a savvy manner with expert change of pace and fluent use of many lingos. The posh showcase was still full of noise after several polite and gracious begoffs.

The dandy Rudells get the show off to a fast start. Orb-filling June Rudell tees off with some nifty warbling of pop tunes. During the third number the Rudell boys (2) clown their way into the act, set up their trampoline and knock the customers ga-ga with their above-average acro-trampoline stuff. Well-stacked gal sheds cutaway formal and assists the guys with some slick tricks. Mel grabs howls for his comedy antics while Russ works straight. The layout is strictly class, well dressed and good for sock returns. *Feve.*

Cork Club, Houston

Houston, July 10.

Tito Guizar, Felix Campean Orch (5); *no cover or minimum.*

Oilman-boniface Glenn McCarthy has chosen height of summer doldrums, intensified by shutdown of Galveston niteries, to introduce new gambit of acts on a two-week basis at his ultra-plush privatery. With probably the most diamond-studded membership (of 1,000-plus) in the country, the Cork Club had maintained its cocktail piano-dance combo only policy when it moved from the Shamrock Hilton to its present new Fannin St. quarters last March.

From the rapturous looks on faces of tab-lifter on nights of Tito Guizar's preem (9), change-over in general and Guizar in particular ought to prove a click. Guizar had to finally beg off when act began to squeeze the midnight closing hour. Felix Campean outfit is a natural in the support role and provides plenty of the light fantastic stuff for patrons' pleasure. *Burt.*

VARIETY BILLS

WEEK OF JULY 17

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 19
Melissa Hayden
Ronnie & Ronalde
Molidor 3
Rockettes
Raymond Paige Orc
Corps De Ballet
Glen Club
Roxy (19)
"Fiesta at Roxy"
Maria Chinesa
Mario Alverez
Enrique Montoya
Virginia Morrison
Nancy Lee Parker
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch
Palace (R) 19
Tokayers
Donna Grescoe
Roy Douglas
Los Mexicans
Bob Whalen
Helene & Howard
Pat Rooney Sr.

AUSTRALIA

MELBOURNE
Tivoli (T) 15
Johnny Lockwood
Bobby Limb
Dawn Lake
Les Thalkis
Medlock & Marlowe
Balladinis
Billy Rayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Leckie
Continentals
Rae Morgan
Pamels Godso
Olivia Dale
SYDNEY
Tivoli (T) 18
Peter Brough
Ronald Chesney
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Nina Cooke
Brenda Rowe
Frank Ward
Della Vance
Dionne Vail
SINGAPORE
Odeon (T) 15
Katherine Dunham Co.
SINGAPORE
Cathay Rest. (T) 15
Darvas & Julia

BRITAIN

BLACKPOOL
Palace (I) 15
Hylda Baker
Tanner Sis
Odette Cyrtal
Sonny Roy
Mitchell Singers
Impero Bros.
Janet Gray
Martin Granger Co.
Ivanko 4
Joan Davis Co.
BIRMINGHAM
Hippodrome (M) 15
Dave King
Gee Dancers
Scordites
Slim Rhyder
Mandos Sis
Bernard Landy
Danny Ray
Overbury & Suzette
BRADFORD
Alhambra (M) 15
Hal Monty
Pharos & Marina
Juggling Brauns
Margaret & West
Richards & Yolanda
Marcies
BRIGHTON
Hippodrome (M) 15
Winifred Atwell
David Nixon
Aileen Cochrane
Reg Varney
Raf de Rover
Eleanor Gunter
Maltas Dogs
COVENTRY
Hippodrome (I) 15
Tommy Steele
M & B Winters
P & P Page
Bru & Dijon
Kenton Prescott
Aerial Kenways
3 Martinis
Reg Thompson
LONDON
Finsbury Pk (M) 15
C McDevitt Co.
Nancy Whiskey
Shane & Lamar
Terry Dene Co.
Marguerite Charles
Revel & Field
Curzon 3
Dex O'Connor
GLASGOW
Empire (M) 15
Eddie Calvert
Roy & Ray
Jeffrey Lenner
Darly's Dogs
Falcons
Archie Glen
Barbara Law
Rosto & Partner
EDINBURGH
Empire (M) 15
Harry Secombe
Billie Anthony
Rudy Horn
Dior Dancers
Gimma Boys
HANLEY
Theatre R'y'l (M) 15
Max Wall
Terry Kennedy Co.
Anne Hart
Jumpin' Jack 5
Speedacs
LEEDS
Empire (M) 15
Hal Gerner
Lupino Lane
George Truzzi
LIVERPOOL
Empire (M) 15
Lita Roza
McKinnon Sis
Canfield Smith
Dernos
Bamberger & Pam
Kirk Stevens
Georgette
Del Vel & Part.
LONDON
Hippodrome (M) 15
Lonnie Donegan Co.
Alma Cogan
Estelle Sloan
Vic Hyde
George Holmes
Des O'Connor
Eddie Vitch
Evers & Lorni
Kemble & Christine
Metropolitan (I) 15
Hackford & Doyle
Ken Wilson
Kendor Bros.
Shan
Masoni
Deyong & Delysia
NEWCASTLE
Empire (M) 15
Tommy Fields
Betty Jumel
Jimmy Gay
Jack Stanford
Barry Sis
Eric Roger Grp
Wendy Todd
Alan Mills
Betty Fox Co.
Bela & Mary
Whitley Girls
NOTTINGHAM
Empire (M) 15
Carroll Levis
Silva & Audrey
Billy Maxam
Shipway 2
Eddie Goffron
Pat Hatton & Peggy
SOUTHSEA
Kings (M) 15
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
Southsea Belles

CHICAGO

Black Orchid
Sally Blaire
Paul Gray
Blue Angel
"Calypso Fiesta"
Princess Abilia & King Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady Melena & Lady Blanca
Roger McCall
Al D'Lacy Orc
Blue Note
Duke Ellington Orc
Chez Paree
Vagabonds (4)
Mikki Marlo
Doginos (2)
Chez Adorables
Ted Boyer
Ted Fio Rito Orc
Cloister Inn
Jean Hoffman Trio
Lucy Reed
Gate of Horn
Ma ha Schlamme
Bob Gibson
Frank Hamilton
London House
Oscar Peterson
Eddie Higgins (3)
Mister Kelly's
Martha Davis & Spouse
Dorothy Loudon
Marx & Frigo
Joe Rubenstein Trio
Palmer House
Prof. Richards
Trio Shmeed
Bob DeVoye Dncrs.
Ben Arden Orch

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Bartley Trio
Bar of Music
Emaline Henry
Vogues (3)
Jerry Cola
Jerry Linden Orc
Cocoanut Grove
Lena Horne
F. Martin Orc
Crescendo
Mills Bros.
Lenny Bruce
Dove Pell Octet
Interlude
Mort Sahl
Shorty Rogers Orc
Mocambo
Billy Daniels
Benny Payne
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Liberace
Jean Fenn
Statler Hotel
Carl Ravazza
Chop chop & Charlene
Eddy Bergman Orc
Zardi's Jazzland
Slim Gallard
Jen Jackson
Johnny Scat" Davis 6
Mike Riley Orc 6

LAS VEGAS

Desert Inn
Patricia Munsel
Jackie Miles
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Smart Affairs of '56"
Larry Steele
Rochester
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
The Colts
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Roberta Sherwood
Neula Ates
Molnar Dancers
Dick Rice Orch
Flamingo
Anna Maria Alberghetti
Alan King
Flamingettes
Lou Basil Orch
Fremont Hotel
The Satellites
Bob Sylvia
Golden Nugget
Harry Ranch
Jig Adams
Lee Maynard
Faye Ellen
Riviera
George Gobel
Novelettes
Ray Sinatra Orch
Royal Nevada
Ina Ray Hutton Orch
DeMarco Sisters
Rose Marie
Sahara
Ray Bolger
Peggy King
Muriel Landers
Shaw-Hitchcock Dncrs.
Cee Davidsen Orc
Mary Kaye Trio
Sands
Robert Merrill
Louis Armstrong
Mary Healy
Copa Girls
Antonio & Morelli Orc
Showboat
Antone & Curtis
Chenyn
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Norman Erskine
Caprice
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Cairye
Mac Dennison
Pat Yankee
Slipperettes
Geo. Redman Orch
Thunderbird
Dorothy Collins
Ronnie Eastman
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Carol Channing
Elaine Dunn
Tybee Afra
Judy Logan
Norvas Singers
Jack & Corinna
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Paul Winchell & Jerry Mahoney
Teudy Richards
Pete Pederson
Hal Loman & His Playmates
Lee Martin Orc
Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Lenn
Bar of Music
Bill Jordan &
Gina Valente
Guy Kennie
Clark Fiers
Harvey Bell
Vivian Lloyd
Di Lido
Mandy Campo Orc
Connie Anderson
Jane Moore
Bernie Sager
Jack Bantone Orc
Eden Roc
Eydie Gorme
Wally Griffin
Bobby Brandt
Kasse Quintet
Henry Tobias
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Jack Carter
Cathy Carr
Kovach & Robovsky
Jack Stuart Orc
Sacasas Orc
London Towne
Arthur Blake
Weela Gallez
Jean Tourigny
Lounge
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Castino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Hal Fisher
Pepe Miller
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Leon Fields
Phyllis Arnold
Mario & Tonia
Syd Stanley Orc
Seville
Paul Kohler
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Al Stuart Archette
Ruth Wallis
Tommy Angel
Vagabonds
Calypsos Revue
Lord Flea & Co.
Frank Linale Orc

HAVANA

Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Sans Souci
Dick Lee
Gloria & Rolando
Dulzaides Singers
Ortega Orc
Montmartre
Raquel Bardisa
Fajardo Orc
C Playa Orc
Nacional
Margarita Sierra
Willys Trio
Juliette & Sandor
Ray Carson
Sherman's Models
Dancing Waters
W. Reyes Orc

RENO

Harolds
Jodimars
Helen Forrest
Harrah's
3 Suns
Holly Twins
Noel Boggs
Mapes Skyroom
Lili St. Cyr
Rowan & Martin
Little Buck
Skylets
Ed Fitzpatrick Orc
New Golden
Art Engler
Bob Braman
Terry Mason
Riverside
Peter Lind Hayes
Mary Healy
Four Voices
John Bubbles
Robert Allen
Starlets
Bill Clifford Orc

LAKE TAHOE

Bal-Tabarin
Happy Jesters
Axidentals
Harrah's
Sarah Vaughn
Will Jordan
Jay Nemeth
Stateline Country Club
Sons of Pioneers
Buddy Greco
Dennis & Rugg
Ginny Green
Wagon Wheel
Hank Penny with Sue Thompson

Cabaret Bills

NEW YORK CITY

Bon Soir
Jimmy Komack
Cindy & Lindy
Sylvia Syms
Three Flames
Bruce Kirby
Blue Angel
T. C. Jones
Carol Burnett
Mae Barnes
Mitzi Cottle
Jimmy Lyon 3
Bart Howard
Casanova
Helene Darcel
Jacques Zarow
Alex Alstone
Chateau Madrid
Monica Boyar
Romeros & Reina
Panchito Orc
Socrates Orc
Copacabana
Tom Arden
Lou Nelson
Tom Rockford
Marilyn Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
No. 1 Fifth Ave
Cedrone & Mitchell
Rosemary O'Reilly
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Mile Shaw Orc
Ray Bari Orc
Latin Quarter
Szonys
George Matson
Molidor Trio
Debonairs
Gillian Grey
Simone McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Jan August
Spark Thurman
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Sophie Parker
Zeb Carver
Ed Smith
Ralph Michelle
Billy Kelly
Irving Harris
Village Vanguard
Irwin Corey
Jimmy Guiffre
Waldorf-Astoria
Lionel Hampton
Diahann Carroll
Bela Babai Orc

TV Inflation

Continued from page 1

"we've got to stick to it regardless of what others pay. We can't live with it, otherwise."

Perry Como, Steve Allen, Ed Sullivan and a few others will attempt to hold the line at $7,500 but most agents are ridiculing such quotation, Bob Hope, no spendthrift at guest pay (he prefers trades), will pay up to $10,000. CBS-TV's "Playhouse 90" will try to stick to $10,000 top and "Climax" $5,000. One packager appealed to an agent for a "blockbuster" to tee up the season but he was brushed off with, "not for $7,500."

For the picture companies they'll never have it so good. To stay within budgets and equalize the effects of the high guest coin, studios will be besieged for their stars to appear with clips of their current releases, the prime promotion thrust to trailerize in the homes of the millions. With many of the stars pouring their own coin into indie productions or working percentage, they would not be recultant to toot their own horn in the medium of plenty exposure. Ed Sullivan has long cornered this phase of guestars but as it now shapes up it will be a highly competitive field.

In the mad race for the highest dollar, it is held by some that the quality of programming will suffer. It works this way: a guestar is booked for $7,500 although he has been paid as high as $15,000. The stint calls for five days rehearsal. Says the agent: "Okay, we'll take the $7,500 but only three days of rehearsal." This applies not only to specs, specials, musicals, etc., but also to filmed anthologies. The longer shows require up to two weeks of rehearsal.

But the agent won't be the lone perpetrator in the collapse of price ceilings. He'll have plenty of help from the sponsor, who'll start getting nervous when his $75,000 show ends up 56th in the rating table (perhaps against a much cheaper western). "Load it up," he'll order, "the cost-per-thousand is running way past the danger mark." So, Joe W. Star, who turned down $7,500, will get double that. Once the world is around that X show has scrapped its ceiling (and you'll be surprised how fast the word gets around among agents, who like to boast about their deals), the controls will be lifted on other shows and the bonanza for guestars will make the '49 gold rush look like a lineup at the Christmas savings wicket.

Two of the hottest guest stars around are Elvis Presley and Harry Belafonte. The price on the former is $50,000 per guest shot. Belafonte goes for $40,000. In the best position for guest bookings are the regular weekly shows, who can guarantee a caller a flat package sum for four shots. Most producers are trying to book months ahead but the agents are balking. They prefer not to lock them in so far in advance. Something better might show up.

The guest is king and more than once he'll bank a bigger check than the star of his own show.

Critics Disagree

Continued from page 1

pans has survived beyond the following Saturday night," he claims. "I cannot name a single serious play that has succeeded in the face of general pans.

"However, it does not always work in reverse. There have been cases where the critics were virtually unanimous in praising a play, but for some reason it did not strike the public fancy or mood of the time, and folded after a comparitively brief run.

"A critic always tries to be 'right' in the light of his judgment. I do not believe a critic should be 'tough' or 'charitable." He should be fair. Critics can help the theatre by making constructive suggestions in their reviews, instead of attempting to show how brilliant they are. They should help by weeding out the unworthy, by singling out everything that has potential merit for the future."

Ethel Colby, of the Journal of Commerce, asserts that "only in a few instances do major critics *not* influence the boxoffice. Unfortunately, word-of-mouth recommendation takes too long to overcome destructive critiques." Robert Coleman, of the Mirror, regards the contemporary crop of critics as "able, interesting and honest" and asks, "What more can you ask?" He also says, "The critics are unjustly the whipping boys for the theatre's ills."

Power of Pans

Concerning critics' influence on boxoffice, Henry Hewes, of the Saturday Review, figures that shows succeed or fail primarily on whether they satisfy basic audience demands, but feels that critical pans can destroy a production that might catch on with the help of critical praise.

He sees no obligation for a critic to be "right," but believes "the greatest compliment a critic can receive is to be told, 'I went to see that play you panned because you made it sound so interesting'." He adds, however, that a "wrong" critic should be "conscientious enough not to revel in his 'wrongness'."

Mark Barron, of the Associated Press, believes a critic's primary obligation is to be "understanding." Jack Gaver, of the United Press, says critics should be neither tough nor charitable, but "fair." He adds, "Not many of them are, really, over the long haul. They all have angles, and anyone who reads them regularly can spot the angles. By that I don't mean they are two-faced. They have prejudices because they are human beings."

Jack Keating, of Cue Magazine, feels that unfavorable reviews, "or even reviews which praise with faint damns, from three of four important dailies can pretty effectively negate the chances of a serious play hanging around for long, unless it has some other factor going for it, such as a star or sensational theme.

"If a 'right' opinion means being with the majority or riding along with what looks as though it will be a popular success, the answer is a loud 'no'," he continues. "A critic should be neither 'tough' nor 'charitable' (or you could say he should be both—it would add up to the same thing). He should call them as he sees them, huzzahing for the good work, roundly scoring the meretricious, puncturing the pretentious.

"Critics can best help the theatre by insisting that it be as good as it can be, by refusing to be taken in by the fancy wrappings around a cheap present."

Callas Concerts

Continued from page 2

but its a deluxe tourist event. They'll return on same ship but in waiting to re-embark will have a two week holiday in Athens.

Many other events this summer include concerts (two by the Greek-American soprano, Maria Callas. She demanded and secured such fees as to nearly erupt into a political issue in this relatively poor kingdom. Again the tourist pull motivation prevailed).

National Theatre this year at Epidavros from June 15 to July 14 offers ancient tragedies "Iphigenia in Avlis," "Hecuba" and "Medea" by Euripides, "Antigone" by Sophocles and "Lysistrata" and "Ekklisslazoussai" by Aristophanes. Katina Paxinou, Alexis Minotis, Anna Synodinou, Thanos Kotsopoulos, Mary Aroni are leading players.

Belgrade Opera Ballet will give Tchaikowsky "Swan Lake" and Tirier's "Queen of the Islands" as well as Yugoslav and Greek chorol dramas in a third recital.

Randolph Morald and Otto Fritsz of Vienna Opera will present two melodramas. Cast include Nicos Moschonas.

Violonist Gerard Poulet, pianist Wilhelm Kempf, violinist Igor Bezrontny will participate as soloist to recitals of the Athens Symph Orch, conducted by Filoktetes Economides, Theodore Vavayannis Andrea Evagelatos, Hans Svarofsky, Andrea Parides, Karl Munch and Anatol Doratti.

Greek Opera House the so-called Lyriki Skini will present this year Beethoven's 'Fidelio" starring Martha Mentle and Giuseppe Ciambieri, Dino Egolfopoulo, Zoe Viahopoulou, produced by Rafaello de Baufield and conducted by Yassa Horestein.

Champ Fight

Continued from page 2

the first theatre tv event since September, 1955 when the theatres carried the Rocky Marciano-Archie Moore heavyweight championship fight. This was the most successful theatre tv event ever sponsored and it set a new record with 133 locations in 93 cities and a reported b.o. take of more than $1,000,000.

Because of the scarcity of theatre tv events, theatres have stopped installing large-screen projection equipment. About 90 to 100 theatres still have the units they installed several years ago. However, the availability of portable and mobile units, for both conventional and drive-in theatres, makes it unnecessary for theatre to make permanent installations. The units are provided by Halpern's TNT which has the projection systems stored throughout the country in RCA Service Co. warehouses. The units are employed by Halpern's TNT Tele-Sessions, a subsidiary which stages closed-circuit business meetings in hotels and auditoriums.

On the basis of the permanent theatre installations and the mobile and portable units available, Halpern anticipates a record network of theatres for the Robinson-Basilio fight. The mobile units are rented to theatres at a special rate. In addition, a percentage of the b.o. price is turned over TNT and the IBC.

The company's large-screen mobile projectors will be allocated to theatres in the next few weeks on a first-come-first-served basis. Compared with record 133 locations in 93 cities for the September, 1955 Marciano-Moore fight, TNT launched its first fight network telecast in June, 1951 with eight theatres in six cities for the Joe Louis-Lee Savold contest.

Germany's Legit

Continued from page 2

job, and a chance to star in some of the less-often-performed classics. Smaller parts are generally allotted to the inhabitants of the area.

Rather than alternating plays nightly or performing in a circuit, as Stateside strawhatters do, German outdoor theater usually has not more than three plays in its summer cycle.

And unlike the winter theater at the city stages, which regularly presents plays shortly after their Broadway run ("Cat on a Hot Tin Roof," "The Rainmaker" and "Anne Frank" were at most of the cities last winter), the summer theater is devoted to the classics, with the ancient morality play "Everyman," the plays of local boys who made good like Goethe and Schiller, and, inspired by the movies, some re-takes on "Joan of Arc" on tap this year.

Admissions are generally from two to four German marks (50c to $1), with champagne, wine, beer and sandwiches sold at intermission.

Shakespeare has made the grade for the famed castle in Heidelberg, where "A Midsummer Night's Dream," in German, arranged and set to music by Carl Orff and staged by Paul Hager, is due to be performed.

Same author is being done at Frankfurt's Carmelita Cloister courtyard, out side the castle at Rheydt, at the outdoor stage in Birten, and Wiesmoor.

The tiny town of Oetigheim has for 50 years done "William Tell" in its town square on Sunday eves in the summer. Goethe gets a going-over in outdoor theaters in Porta and Konstanz, while it's Schillers "Maid of Orleans" in the town square along the Rhine, and his "Turandot, Princess of China" at Coesfeld.

Zons on the Rhine is doing open-air plays at Friedstrom Castle, Bad Duerkheim has its theater on the top of Hardenburg Mountain, and Schwaebian Hall performs in front of St. Michael's Cathedral, while Bad Hersfeld chooses the ruins of the old monastery for its stage, and Reutlingen's Theater is in the woods.

At Tegernsee, Schliersee and the Inn Valley in Bavaria, it's called Peasant Theater. Natives in costumes act out centuries-old dramas, in strong native dialect.

And Bremke is going back to the Brothers Grimm for its performance of "Snow White" at the theater in the woods.

Unit Reviews

Jimmy Durante Show
(BARRON AMPHI., D.C.)

Washington, July 11.

Jimmy Durante, with Eddie Jackson, Sonny King, Johnny Puleo Harmonica Gang, Bob Hamilton Trio, Piero Bros., Los Gatos, Jackie Barnett, Durante Girls (6), Jules Buffano, Jack Roth, Orch (18); $3.85 top.

Jimmy Durante has brought into Carter Barron Amphitheatre the most elaborate package yet introduced there by any name entertainer. This, coupled with the comic's frenzied delivery, yield fast moving entertainment which seems to be what the doctor ordered for these hot Washington nights.

Durante, of course, is Durante, as solidly established as the pyramids, and much less silent and enigmatic than the Sphinx. He scores with galloping patter, mispronunciations, hurling handfuls of sheet music at the orchestra, etc., and with a number of his oldtime songs.

Biggest hit, however, seemed to be a number, "It's the Man Who Makes the Clothes." He sings it, as his six Durante Girls (all eyefuls) dress him and undress him, in everything from raccoon coat to kilts.

His best line in the open-air amphitheatre: "Lookit me. Forty years in show business and I haven't even got a roof over my head."

Eddie Jackson does his usual strut to "Bill Bailey" and "Inka Dinka Do" to the complete satisfaction of the large slice of nostalgia-minded in the house. A standout is singer Sonny King. He soloes "Melancholy Baby," "I Love Paris" in a gagged version, etc., and appears in the second half with Durante, both singing and on the receiving end of Durante's knockabout comedy. King is a fine performer but for this engagement he would do well to eliminate such jollities as "What the hell," and "Where the hell is the drummer."

In the usual format of these units, Durante works entirely in the second half of the bill, first half being devoted to a series of vaude acts. In addition to King, topflight job is turned in by Johnny Puleo and his harmonica gang. Puleo enlivens proceedings with the same pantomime comedy as when he was with Borrah Minevich. A very fast-moving act.

The Piero Bros., jugglers from the Argentine, prove themselves adept at handling everything from soft felt hats to Indian clubs, wooden blocks, cigarets and sticks. This is one of the better juggling acts today. The Bob Hamilton Trio displays the colorful choreography which made it so popular on tv. Act looks good. Opener is the three Los Gatos, acrobats with a jitterbug flair which goes a little flat and is not up to the level of the acrobatics. *Lowe*

Ak-Sar-Ben Revue
(AK-SAR-BEN FIELD, OMAHA)

Omaha, July 10.

Andrews Sisters (3), Fred Lowery, Dick Smith, Lloyd & Susan Willis, Burns Twins & Evelyn, Dave Majors Orch (12). At Ak-Sar-Ben Field July 9-10, '57.

Second of six free shows this year tossed by Omaha civic org Ak-Sar-Ben for its 21,000 dues-paying ($10 per year) members was stacked around the Andrews Sisters and came off a decided winner. Turnouts of nearly 8,000 both nights were about double the average crowds, and press and public reaction was highly favorable.

Andrews Sisters worked the closing 30 minutes, and rated the ovation they received. Gals have even more show biz savvy than ever—if that's possible—and utilize all sorts of bits to delight the aud. While it's the old faves like "Rum and Coke," "Apple Blossom Time," etc., that the aud looks forward to, new items such as "Feudin' and Fightin'" add much to the act. Patty is still the backbone of the Sisters, but Maxene and LaVerne each take solo spots. And no little credit is due the expert 88 backing of Patty's hubby, Wally Weschler.

The other particularly outstanding numbers was furnished by emcee Dick Smith. His fresh, crisp comedy and A-1 impreshes made him a near show-stopper. Opens playing a trombone without any hands, and closes playing two trumpets at same time. It's big-league stuff.

Lloyd & Susan Willis provided the comedy in the second half with their terps, interspersed with some fairly good straight work. Gal is a screwball type and very funny. She ranges from a comedy strip to a roaring '20s flapper bit to a tired ballerina takeoff—and all in 12 minutes.

Blind whistler Fred Lowery closed first half of show, and was saved from serious injury by alert stagehands when he nearly walked offstage in taking his opening-night bows. This set him up for an encore that drew a tremendous salvo of applause. However, Lowery's continuous plugging of his disks is not good show biz.

Burns Twins & Evelyn opened show, and rapid-fire action jolted the crowd off its hands. Boys do routine tap work, with blonde Evelyn going on her toes. A swift acro finish gets them off to a good hand.

Dave Majors orch, locals, did an okay job of showbacking although the intricate Andrews arrangements offered them—especially the drummer—some rough moments.

Show was the first that local booker Don Romeo has produced for Ak-Sar-Ben and officials indicated much satisfaction. Next Ak show will be a circus type affair staged by Chicago agent Ernie Young July 22-24. *Trump.*

New Acts

LOLITA DE CARLO, REMI & KELLY
Dance-Songs
12 Mins.
Palace, N. Y.

Sparked by eyeful Lolita De Carlo, this young terp-song trio projects enough energetic bounce to please. They need a bit more lung power to get the vocals across for a bigger impact but their enthusiasm helps 'em along there, somewhat.

The terping, though, is neat and sharp. Kelly & Remi, male duo, work well with Miss De Carlo, and bring some humor into their stepping especially in the "Steam Heat" number extracted from the legituner, "Pajama Game." Other numbers are "Another Opening, Another Show," with which they open, and "Stepping Out With My Baby. Femme does a briefie solo dance bit for good results.

Team is good for all visual media. *Gros.*

MARIE PALMAY
Songs
9 Mins.
Palace, N.Y.

Marie Palmay has blended a standout soprano style and a gamin guise into a lively vaude turn. She's blonde, petite and works a wry facial expression to full advantage. It's easy to like her.

There's nothing wasted in her presentation. She goes into the top register at the start with "Granada" and then cleverly slows up the mood with the wistful "My Heart Sings." Most of the humor comes from a lively medley of tunes styled along "Gay '90's" lines. It's a crowd pleaser.

With a little more meat on the act, Miss Palmay should be able to do well in clubs too. *Gros.*

Legion 'B's'

Continued from page 1

are fond of cracking. "*I hope this one doesn't end up with a legion 'A'*," the implication being that a "B" rating creates curiosity and a sense of the unusual among patrons.

It's generally felt that the "B" tags are almost meaningless in the South and large parts of the midwest and far west. At the same time, they are listened to in the East. The only Legion dictum that really can hurt a film—as was proven to an extent with "Baby Doll"—is the "C" classification.

However, it is argued that, while the "C" kept many theatres in the smaller towns from booking the Kazan picture, it certainly boosted the big-city b.o. and brought in many patrons who, ordinarily, would never have gone to see the film.

While the Legion, on paper, rates films only for Catholics, its actual impact (but most of the time without adequate explanation for the ratings) goes beyond the Catholic audience circle. Partly this is so because the moral evaluations (lacking artistic factors) of the Catholic rating body are not always properly recognized, and their specialized and narrow character appreciated, by non-Catholic groups concerned with movie acceptance. Partly, too, Catholic groups guided by the Legion ratings aggressively seek to keep exhibitors from booking films that lack Legion approval.

Among the top films, the ratio of the Legion ratings runs almost three-to-one in favor of the "B"s. Explanation in part is that, seeking the b.o. more strenuously, Hollywood has been adding more spice to its fare. Tendency to be more frank has been noted by observers, but seems to be okay with the Production Code.

Among the films that have drawn "B" tags from the Legion of late are: "Love in the Afternoon," "Pride and the Passion," "Face in the Crowd," "Sweet Smell of Success," "Prince and the Showgirl," "Beau James," "Pajama Game," "Jeanne Eagle," "Island in the Sun," "Wayward Bus," "Silk Stockings," "Loving You," "Bachelor Party," "Fire Down Below," "Band of Angels," "Boy on a Dolphin" and "The Rainmaker," "The Iron Petticoat," "The Girl Can't Help It," etc.

It has become obvious that a "B" rating doesn't really hurt a film by denying it Catholic attendance, nor does the "Unobjectionable" rating of "A" necessarily help by bringing in those addicted to "clean" pictures. Thus the "B"-rated "Island in the Sun" is a big grosser while the "A"-rated "Spirit of St. Louis" is having a tough time at the boxoffice.

In turn it might be argued that "Face in the Crowd" (with a "B") is doing poorly, whereas the "A"-rated "Heaven Knows Mr. Allison" has done well.

Todd II's Data

Continued from page 3

432, compared with $22,396 the first week. At the Esquire, St. Louis, where "80 Days" is showing in 35m, the fifth week grossed $15,283 compared with $14,996 the first stance. The Carthay Circle, Los Angeles, has been playing to virtual capacity ($27,335 for ten shows) for 28 weeks. The 28th week was the best, save the New Year's week, when prices were upped to $7.

In several instances, the picture opened in neighborhoods which hadn't booked firstruns before, such as the Shopping Town, Syracuse, and the Valley, Cincinnati. Valley is in a shopping centre, 11 miles from downtown. House grossed $13,716 the first week. Fourth week should hit $19,000.

British Checking

Continued from page 7

As hitherto, provided they qualify for quota under the 1948 Films Act, they will be entitled to their cut. There is, however, a definite embargo on participation by pix made specifically for tv. There had been cases in recent years where telepix, made for the American webs, were strung together to make supporting theatrical features. In the past, they got their Eady cut. That will not be permitted in the future.

Meantime, in line with the Government's promise to introduce a new Quota Act by 1960, the Board of Trade is getting ready to sound industry opinion. All the leading trade associations will be asked to submit their thoughts within the next two or three months.

RKO Seeks Deals

Continued from page 4

Arthur Lubin's "Take My Hand" (which is subject to a title change) will be released through Universal, as per the alignment with that company set some time ago.

No release set for the third, Stuart Millar's "Stage Struck." But a tieup with a national distrib is likely, in that the film is "major" in scope. Stars are Susan Strasberg, Henry Fonda and Joan Greenwood. Features probably going to the states righters in future would be modest budgeters, the specifics to be determined by the outcome of "Cartouche."

House Reviews

Warner, A. C.
Atlantic City, July 12.

Louis Armstrong & Concert Group, Lionel Hampton Orch, Ella Fitzgerald, Mambo Duo, Veronica Martell.

The Hamids' 4,200-seater Warner Theatre, on the boardwalk in mid-city, normally a summer motion picture house, this week was the mecca of the jazz-minded vacationist and resident as Louis Armstrong, Lionel Hampton and Ella Fitzgerald displayed their respective wares in a two-hour show.

With Armstrong, who gets top billing in this, his frist appearance here in a decade, is his concert group, including Barrett Deems, drums; Squire Gersh, bass; Edmond Hall, clarinet; Billy Kyle, piano, and Trummy Young, trombone; not to forget the vocalist, Velma Middleton, all of whom join with Satchmo in a half-hour stint which is something that jazz buffs dreams about in the quiet hours.

With that trademarked trumpet of his, Armstrong and the unit offer such favs as "Sleepy Time Down South," "Indiana," "Birth of the Blues," etc., none of them on the top listings but a solid foundation for jazz as Satch knows it. In "La Vie en Rose" and "How Jazz is Played" Armstrong vocalizes with Young. Each of the other members of the unit has his moment with instrumental solos.

Velma Middleton, vocalist with Armstrong for many years, pleases with offerings and antics. Best accepted is "Mama's Back in Town," really put over by the plump singer.

When Armstrong Co. strut into such an oldie as "I Hate to See the Evening Sun Go Down" the big audience can't do other but go to town right with him. When it comes to new music, as far as Armstrong is concerned, it was all left at home.

Lionel Hampton orch, with the leader at his vibraharp or drums all of the half-hour allowed him, devotes its moments strictly to rock 'n' roll accentuating the steady heat and at times improvising at will in a jam session which delights all in big room. Most of the time it's Hampton and his vibraharp, with the other members of the group picking up strongly at the end. As Hampton plays he emits sounds which have nothing to do with the music, but make him a focal point. All the artists in his group also get a chance as they feed the audience such as "Stardust," "Flying Home," "The Wine Song." Hampton works the drums with his vibraharp for top reception. He is joined by Armstrong and Miss Fitzgerald in the final moments of the show, Satch offering "Saints Marching In," and she the oldie "Lady Be Good," as a curtain closer.

Miss Fitzgerald is supported by a unit consisting of piano, drums and bass as she scores with such faves as "Tenderly," "Lullaby in Birdland," "Blues for You," and the very rock 'n' roll "Airmail."

Rising platfrom at Warner's, built during silent picture days to bring big orch to stage level, is utilized by Hampton unit to open show. Mambo Duo, clever dancers, and Veronica Martell, goodlooker and good juggler, are also on the bill. *Walk.*

Radio City, Mpls.
Minneapolis, July 13.

Herb Shriner, Jimmy Dorsey Orch (15) with Lee Castle, Tommy Mercer & Dottie Reid; Four Evans; "Let's Be Happy" (AA).

Mirthmaker Herb Shriner and top-drawer musicmakers Jimmy Dorsey's orch together undoubtedly provide what it takes for the boxoffice as well as for solid entertainment. Consequently, this first vaudfilm layout here in years promises to make both flesh lovers and United Paramount, operating this 4,100-seat showhouse happy, especially since some of the 1,000 or so Shriners here for their national convention will want to enjoy Shriner in particular and should swell the audiences.

For good measure, in addition to the two headliners, there's also the bangup Evans family—mother, father, sister and brother—whose tap and other dancing are among the best to be found anywhere.

Shriner's familiar dry, homespun humor and distinctive comedy style are devoted to a 20-minute highly amusing stock-in-trade recital of the ribtickling aspects of the life in and people of Indiana. His observations, even if heard before, are chucklesome. As he gets off his deliciously wry bon mots he's rewarded by gales of laughter. Then, to rest funnybones, he performs on the harmonica.

With its seven brass, four saxes and three rhythms, Jimmy Dorsey's band, fronted by trumpet virtuoso Lee Castle, dispenses lively swing and other melodics that are all the more highly listenable because of their boff arrangements. Such Dorsey brothers' hits as "So Rare" and "Song of India" receive fancy production trimmings. And the band's personable vocalists, Tommy Mercer and Dottie Reid, reveal nifty sets of pipes and the equipment to sell their numbers expertly.

Even at the advanced $1.50 after 5 p.m. admission this layout, not counting the feature picture, is a good entertainment buy. *Rees.*

Palace, N. Y.

Wong Sisters (2), Martin Bros. (2), Ben Beri, Marie Palmay, Tommy Hanlon Jr.; Lolita De Carlo, Remi & Kelly; Dean Murphy, Gyro Jets (2), Nick Francis House Orch; "Trooper Hook" (UA), reviewed in VARIETY *June 26, '57.*

The Palace has rounded up a likeable crowd of performers for a varied and well-paced presentation. From Nick Francis' opening downbeat to bowoff, the bill runs smoothly and to the aud's delight.

Layout opens in standard fashion with the Wong Sisters. The terping duo kicks out with some okay stepping and manage to keep everything brisk and neat. The two Martin Bros. also extract approval from a nicely planned marionette turn. By this time the house is warmed up for Ben Beri and he takes advantage of it all. With a sock assortment of juggling comedics, he pulls in yocks and a sizable mitt response.

Thrush Marie Palmay follows with some nifty sopranotes and an elfin quality. She's further reviewed in New Acts. Another New Act turn is Lolita De Carlo, Remi & Kelly, a dance turn spotted sixth. In front is Tommy Hanlon Jr. with a pleasing patter stint. His delivery is low-pressured but it gets high laugh ratings.

Dean Murphy is the other comedian on the bill but does not conflict. Murphy, a vet performer at Broadway houses, is making his first Palace appearance and the opening day regulars were with him all the way. Mixes patter and impressions in tiptop fashion. The windup spot is the hands of the Gyro Jets and the two trampoline acros send everyone home happy.

The house orch under Nick Francis' baton is right on the ball. *Gros.*

Empire, Glasgow
Glasgow, July 11.

Ronnie Hilton (with Will Fyffe Jr.), Mary Naylor, Kodell, Allen Bros. (2) & June, Gaby Grossetto & Gaston, Al Roxy & Glenda, Gold & Cordell, Miles Twins, Bobby Dowds Orch.

Ronnie Hilton, young English disk singer, is pleasing if not standout headliner, and wins palming for pop tunes, including his current waxing success, "Around The World." Singer is obviously aiming at something new, and introduces some lukewarm comedy byplay with his accompanist, Will Fyffe Jr., son of the late comedian. Idea is good, but is too forced.

Mary Naylor, talented chirper recently in from the U. S., repeats earlier successes in this vaudery with a sincere song act. Thrush, who's English, has gained some extra polish via her U. S. trek, and wins mitting for "Mr. Wonderful," "Underneath the Arches," and "I Love Everybody," her final bit.

Kodell offers his offbeat novelty of magic with live birds, and tells some good stories between tricks. Gaby Grossetto & Gaston, French father & son, score very strongly with slick juggling routines. Al Roxy & Glenda are a doubtful comedy entry, using n.s.g. material and only registering through distaffer's s.a. Duo also need better timing.

Allen Bros. & June repeat their familiar comedy dance-burlesque, but should aim at a more natural-looking go-off-the-rails opening. Gag of leaving front of trousers open is wrong for family audiences. Miles Twins, distaffers, open the layout with attractive dance bit. Gold & Cordell are stylish mixed terpers who tee off the second segment. Showbacking from the Bobby Dowds orch is adequate. *Gord.*

4 B'way Shows, 2 Tourers Close

Only 10 Running in N. Y., with at Least 2 of Those Likely Folds—'Paradiso' a Flop Despite Raves

Summer has caught up with Broadway and the road. The seasonal b.o. dive resulted in three layoffs and three closings last Saturday (13). Four were in New York and two on tour.

As predicted several weeks ago, the number of Broadway shows has now been reduced to 10, while the count on touring entries is two. It's figured likely that at least two and perhaps more Main Stem entries will also drop out before the end of the warm-weather period.

The Broadway bowouts last Saturday were "Happiest Millionaire," "Hole in the Head," "Hotel Paradiso" and "Separate Tables," while the road shutterings were "Cat on a Hot Tin Roof" and "Matchmaker." Only one of the six, however, falls into the definite flop category. That's "Paradiso," which lost an estimated $140,000 on its $150,000 capitalization.

Ironically, "Paradiso," which costarred Bert Lahr, Angela Lansbury, John Emery, Douglas Byng and Carleton Carpenter, was one of the few shows last season to get unanimously favorable reviews from the New York firststringers. Besides that comedy and "Millionaire," the other productions are all hits. In the case of "Millionaire," the Walter Pidgeon-starrer has an approximate $30,000 deficit on its $99,000 investment, but is figured likely to recoup that when it goes on tour, beginning Oct. 3 in Wilmington.

"Hole," which starred Paul Douglas, moved into the profit class last week by virtue of the film rights to a firm headed by Frank Sinatra. That's based on the production's 40% share of the reported $200,000 paid by Sinatra's outfit for the property. Without the film income, the deficit on the play would be about $40,000 on an $85,000 investment.

The Arnold Schulman play is a possibility to resume Sept. 9 at the Plymouth Theatre, N. Y., for a brief run prior to moving to Chicago for an indefinite stand, or it may skip the Broadway return stand. Douglas is leaving for England to fulfill tv commitments and it's questionable whether he'll return to his starring assigment.

"Tables," costarring Eric Portman and Geraldine Page, who succeeded Margaret Leighton, has earned about 100% profit thus far on its $60,000 investment. The dual bill resumes its Broadway run Sept. 2, prior to touring. In the interim, the production will play Aug. 3-31 at Central City, Col. The scheduled resumptions of "Millionaire" and "Tables" accentuates the growing tendency among producers to shutter shows temporarily during the summer.

Of the road entries, "Cat" netted around $600,000 (including revenue from the sale of the film rights to Metro) on its $102,000 capitalization, while "The Matchmaker" earned about $200,000 profit on its $70,000 investment.

BUFFALO MUSIC TENT PLANS TORONTO SPOT

Buffalo, July 16.

Operators of the Melody Fair, local musical tent, are planning a similar venture in Toronto. Stock for the Canadian canvastop will be sold on both sides of the border. The Canadian Securities Commission has reportedly okayed sale of the shares, with similar approval expected shortly from the U.S. Securities Exchange Commission.

Meanwhile, the local teepee is using 12 members of the Toronto National Ballet as its resident chorus for the season. Actors Equity sanctioned the move after the tent found it impossible to recruit adequate chorus members locally. The immigration authorities were reported cool to the idea at first, but eventually went along on the basis of Equity's approval.

The tent has also worked out a plan with the Drama Dept. of the U. of Buffalo whereby drama students help out for production experience and receive college credits.

The Lighthouse Players, a new non-Equity operation, has opened in Ocean City, Md.

Soviet Actors to Attend Stratford (Ont.) Festival

Ottawa, July 16.

Russia's youngest Hamlet will watch a 27-year-old Canadian play the role July 31 at Stratford, Ont. So will two other Soviet actors and perhaps a pianist.

Michail Kozakov, 23, who made his professional debut this year at Mayakovsky's Theatre, Moscow, arrives here July 31 and will catch performances of "Hamlet" and "Twelfth Night" at the Shakespeare Festival. Toronto-born Christopher Plummer is starring in "Hamlet."

M. T. Tsarev, director of the Moscow Little Theatre, will also be present. So will Marina Kuznetsova, legit and film actress. Also on hand, if his engagements permit, high-ranking pianist L. Oborin. Latter has visited the U.S., but it will be the other three's first visit to North America. They'll fly from Moscow to Montreal, stop briefly in the capital Ottawa, then go on to Stratford. No present plans for further visits on this continent.

B.O. Prices Reasonable, But Hurt Biz, Say Crix; Offer Lotsa Remedies

Although ticket scales are not out of line with production and operating costs, or out of proportion to other prices in the current inflationary period, they are seriously hurting the theatre. That is the virtually unanimous opinion of the New York drama critics, according to a questionnaire by VARIETY.

"Unless I'm mistaken," writes Walter Kerr, of the Herald Tribune, "statistics are clear enough on the point. Theatre tickets have not exceeded or even reached the level of the general cost of living increase. The money is being spent somewhere — the problem is a competitive one.

"Lowered prices might help a little in some situations. Twofers can extend the run of a smash by four or five months, I gather. But can they really do anything for a show that wasn't a smash in the first place? How much real profit do they add during the extendedplay? Can City Center get beyond a single-week extension of its basic 10 days or two weeks? What happened to 'Brigadoon' after its move-over from the Center to Broadway?

"I'm all for lowered costs, but I don't think lowered costs will solve the essential problem, which remains a matter of the outright attractiveness of what's on the stage. I hate to see all our energies focused on this single, not really crucial aspect of the problem."

Brooks Atkinson, of the Times, reasons, "The boxoffice scale is not out of line in comparison with other things, but it is increasingly out of the range of many people who love the theatre." Richard Cooke, of the Wall Street Journal, asserts, "Production costs are too high, and are responsible for the hit-or-flop nonsense. The hit fetish is promoted by pressagents for understandable reasons, but it's bad for the theatre. Ticket prices have to follow production costs, and union rules, featherbedding, etc., have a lot to do with it."

Ethel Colby, of the Journal of Commerce, believes "The sorry state of theatrical economics today proves that the bulk of yesterday's patrons cannot or will not afford the current ticket scale. Unless

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Paris Shows

Allez-vous Rhabiller, Potiniere.
Amour des 4 Colonels, Fontaine.
Cantatrice chauve, Huchette.
Chanson de Paris, Porte Saint-Martin.
Dialogues des Carmelites, Hebertot.
Ecole des Cocottes, Arts.
Fin de Partie, Studio Champs-Elysees.
Hussards, Palais-Royal.
Irma La Douce, Gramont.
Monsieur Masure, Wagram.
Mondanites Libertines, Caumartin.
Paris Plaisirs, A.B.C.
Patate, Saint-Georges.
Phi-Phi, Bouffes-Parisiens.
Pucelle d'Auteuil, Ambigu.
Requeim pour une Nonne, Mathurins.
Supplices, Grand-Guignol.
Veuve joyeuse, Mogador.
Virginie, Daunou.

Puppet Shows for Kids In Tent at Caldwell, N. J.

A tent theatre for kids is operating this summer in Caldwell, N.J. The town's Sun Dance Lodge is presenting weekly puppet shows by Lea and Gia Wallace at the canvastop. The Wallaces, who've been operating their own puppet theatre in Greenwich Village, N.Y. for the past five years, are putting on a different offering each week.

The season began June 29 and runs through August.

City Center O.K., Phoenix Blotto, The Crix Agree

The N.Y. City Center had one of its best legit seasons in 1956-57, but the off-Broadway Phoenix Theatre was a disappointment. Neither of New York's principal pop-price projects gets favored treatment from the critics. That's the concensus of answers on the subject, in response to VARIETY's annual questionaire to the reviewers on the New York legit season.

"The City Center has been doing a brilliant job," says Brooks Atkinson, of the Times. "Unfortunately, it was a weak season at the Phoenix, particularly in regard to productions that originated there." Richard Cooke, of the Wall Street Journal, thinks the City Center has been "doing very well, the Phoenix poorly."

"The City Center and Phoenix have done magnificent jobs. Thank Heaven we have them," declares Mark Barron, of the Associated Press. Robert Coleman of the Mirror, writes, "The City Center and Phoenix are fulfilling their stated aims. They offer excellent entertainment at popular prices. They even experiment, particularly the Phoenix, and that's all to the good."

"I feel that both the City Center and Phoenix are living up to expectations," writes Tom Dash, of the Women's Wear Daily, "especially considering their tight budgets. As for free-swinging critical treatment, I am not aware that the critics have indulged them in any way. For some time now, the critics have been judging these two theatres by the same standards and yardsticks with which they measure the more commercial offerings of Broadway."

"As far as I'm concerned," declares Henry Hewes, of the Satur-

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Legit Followup

Visit to a Small Planet

(BOOTH THEATRE, N. Y.)

Edward Andrews, who recently took over as the career-daffy General in "Visit to a Small Planet," gives a much straighter performance than Eddie Mayehoff did. The character is now not as funny as in Mayehoff's original, rubber-face portrayal, but the show as a whole is improved. The Gore Vidal comedy seems more believable, better balanced and more entertaining.

As Andrews plays the role, the General is still a fatuous caricature of military mentality, but not utterly preposterous, so the play's situation is more legitimate and compelling. As the star, Cyril Ritchard gives an infectiously droll, deft performance, perhaps smoother, more assured and more amusing than when the play opened five months ago. Of the other players, Philip Coolidge remains skillfully pompous as the egocentric news analyst with a gift for wrong prognosis, Sarah Marshall still gives a deceptively easy portrayal in the jill-of-all-trades part of the love interest, Conrad Janus is properly relaxed as a youth with a low-compression attitude toward atomic war, and Sibyl Bowan gets the laughs as a domestic-minded mama.

Perhaps partly because of the important casting change, Ritchard's staging seems more soundly conceived than originally, and a repeat visit reinforces the essentially genuine quality of the Vidal script, in spite of the obvious padding to fill out the original television-program length. The novel, elaborate sound and lighting effects impress anew and the up-to-snuff quality of the show as a whole is a credit to co-producers George Axelrod and Clinton Wilder. *Hobe.*

Accuracy, Not Generosity

"The impact of drama criticism is more an impact on the people associated with a production (coming when it does, all at once and at a time of nerve-crisis) than on overall audiences, who, in my experience, are always wrong about what 'the critics said'." That is the opinion of Walter Kerr, of the N.Y. Herald Tribune, in response to VARIETY's annual poll of the reaction of the first-string critics to the Broadway legit season.

"About the question of what serious plays have succeeded in the face of adverse reviews, it's hard to get samples of serious plays because compared to comedies and musicals relatively few are produced and relatively few are going to succeed anyway, by the nature of things. However, it's clear that a serious play can fail in spite of favorable notices ('Time Limit' and 'Hidden River'), which shores up one side of the argument.

"Critics can help the theatre most, I believe, by trying for the maximum accuracy, not the maximum generosity. Unjustified generosity can hurt, for the reader who goes in such cases gets stuck, feels he may be tricked next time as well, is thereafter suspicious of good notices, and may stay away longer because of being 'had.'

"If a review can get the reader to trust him, he will be able to send said reader to the good things, thereby building reader's confidence in and affection for the theatre. That's a pretty picture, isn't it? But I do think that the natural impulse to 'help out' where helping out isn't entirely justified does more harm than good."

Legit Bits

Paul Roberts, a radio producer-director and former stage manager, has been signed to stage "Fair Game," **Joseph M. Hyman's** production of a comedy by **Sam Locke**, due to start rehearsal Sept. 10.

Carmen Mathews returned last week from a four-week vacation in Europe. She committed for a television appearance Aug. 28 on the U. S. Steel Show.

Howard Lindsay and **Dorothy Stickney** (**Mrs. Lindsay**) back from Europe yesterday (Tues.) on the Queen Mary.

Pressagent **Bill Fields** is vacationing this week at his home at Sheffield Mass. **Walter Alford**, his associate on "Happy Hunting" and "Visit to a Small Planet," has returned from a Canadian vacation.

Alan Hewitt, who made his directorial debut with the recent "Bus Stop" at the Berkshire Playhouse, Stockbridge, Mass., has also staged this week's "Inherit the Wind" at the Grist Mill Playhouse, Andover, N.J., besides doubling in the latter show in the role he played on Broadway. He's next set for a tv appearance July 31 on the U. S. Steel show.

Jay Broad, until recently director of the Elmira (N.Y.) Little Theatre, has been engaged for a similar stint at the Ft. Wayne Civic Theatre.

Lee **Strasberg**, director of the Actors Studio, N.Y., spoke last Thursday (11) as the first in a drama lecture series sponsored by Harvard U. at the New Lecture Hall. Other speakers will be British stager **Tyrone Guthrie**, Aug. 1, and **Dennis Johnston**, professor of English at Mt. Holyoke College, Aug. 8.

The license of Theatre-Goers, Inc., a Broadway theatre ticket club, has been revoked by **Bernard J. O'Connell**, N. Y. City's License Commissioner. It was the third such organization to lose its license this year. There are no similar clubs left in the city and the Commissioner has stated that he doesn't intend issuing any more licenses for such operations.

According to word from Dundee, Scotland, negotiations are under way for a London production of "The Tulip Major," play by **Rosamunde Pilcher** and **George Hasler**, recently premiered at the Dundee Repertory Theatre. Miss Pilcher has previously authored "The Dashing White Sergeant," which was done on tv in the U.S., while Hasler was technical advisor and worked with Jose Ferrer on the script of the picture, "Cockleshell Heroes."

Pressagent **Joe Lustig** is out of the hospital after a four-month stay, but still has his fractured leg in a cast.

Toni Darnay at the Corning Glass Centre theatre this summer. Will appear in "Reluctant Debutante" and "Loud Red Patrick."

Pressagent **Bob Ullman**, of the Bill Doll office, is due back on the Statendam today (Wed.) after a four-month stay in Europe, during which he did advance work on the London showing of "Around the World in 80 Days."

"Simply Heavenly," which was closed two weeks ago by the N. Y. City Fire Dept. and Dept. of Licenses during its sixth frame at the 85th Street Playhouse, will reopen Aug. 21 on Broadway at the Playhouse Theatre.

A Broadway production of **Evelyn Piper's** novel, "Bunny Lake Is Missing," with an adaptor still to be selected, is contemplated for the late fall by **Mary K. Frank.**

S. Hurok, who presented the Old Vic Co. on Broadway and the road last season, is slated to bring the company back to New York during the 1958-59 season as part of U.S.-Canadian tour.

The planned Broadway production in October of the recently-closed London hit, "La Plume de ma Tante," has been postponed by producers **Joseph Kipness** and **Jack Hylton**, with the delay attributed to the unavailability of **Robert Dhery**, who starred in the West End production. Dhery is booked for a new revue in Paris this fall and isn't expected to be free until early next year.

Sybil Connolly is costume designer for the forthcoming Broadway production of "Four Winds."

Noel Coward will appear on Broadway in a limited 12-week run of his own comedy, "Nude With Violin," in the starring role currenly being played in the original London production by **Michael Wilding**, who succeeded **John Gielgud**. **Lance Hamilton** and **Charles Russell** will present the offering, which will mark their debut as Broadway producers. It's scheduled to open the week of Nov. 11, with Coward, who'll also direct, slated to arrive in New York next Monday (22) to begin casting.

Abe Burrows will direct the forthcoming Broadway production of "Say, Darling."

Jose Quintero, **Leigh Connell** and **Theodore Mann**, co-producers of "Long Day's Journey Into Night," which Quintero also directed, have returned to New York from the International Drama Festival in Paris, where they supervised the play's one-week run there with the Broadway company.

The Winter Garden Theatre, N. Y., currently without a tenant, is keeping its boxoffice active peddling tix for the Floyd Patterson-Hurricane Jackson title bout July 29 at the Polo Grounds, N.Y.

Legit pressagent **Jay Russell** is pressagenting Panorama's new Show-of-the-Month Club in Boston.

A new English production of Johann Strauss' "Die Fledermaus" will be presented by the Amato Opera Theatre, N.Y., from July 26-Aug. 18, on weekends only.

Bob Boyar, son of legit company-general manager **Ben Boyar** and partner in the N.Y. insurance firm of Boyar & Oring, is engaged to artist **Carol Kirsh**, with the wedding scheduled for next September.

Patricia Peardon, who took a three week leave of absence from the off-Broadway production of "Purple Dust" to fill commitments at the Kennebunkport (Me.) Playhouse, returned to the cast last night (Tues.).

Ivan MacDonald is touring with "Father of the Bride," starring **Henry Morgan.**

Stock Tryouts

(*July* 15-28)

Back to Methuselah, Arnold Moss' condensed version of Bernard Shaw's play (Celeste Holm, James Daly)—Spa Summer Theatre, Saratoga, N.Y. (22-27).

Half in Earnest, musical version of Oscar Wilde's "Importance of Being Earnest," by Vivian Ellis (Anna Russell)—Olney (Md.) Theatre (23-28) (Reviewed in VARIETY, June 26, '57).

Man the Dog Suit, by William Wright and Albert Beich from Edwin Corle's novel, "Three Ways to Mecca" (Jessica Tandy, Hume Cronyn)—Theatre-by-the-Sea, Matunuck, R. I. (15-20); Falmouth Playhouse, Coonamessett, Mass. (22-27) (Reviewed in VARIETY, June 26, '57).

Mistress of the Inn, musical by Don Walker and Ira Wallach, from Carlo Goldoni's "La Locandiera"—Bucks County Playhouse, New Hope, Pa. (15-20).

Roger the Sixth, by Joseph Carole (Dorothy Lamour, Robert Alda)—Famous Artists Country Playhouse, Fayetteville, N. Y. (13-20).

Second Oldest Profession, by Ralph Wesley Cain-Shelley Players, New Scotland, N. Y. (16-21).

Something Borrowed, by Kurt Vonnegut—Arena Theatre, Orleans, Mass. (23-27).

Trouble With Girls, by Charles E. Mitchell (Conn.) Summer Theatre (15-20).

With Respect to Joey, by Ernest Pendrell (Eddie Bracken)—Westport (Conn.) Country Playhouse (22-27).

QUALITY SLUMP HIT BROADWAY

Chi Area Strawhats Typify How Rising Costs Are Squeezing Legit

By LES BROWN

Chicago, July 16.

The demise of some seven summer theatres on the Windy City perimeter during the past three years, plus the still-tentative status of four-fifths of this year's operations, underscore the fact that these summertime ventures are getting riskier than ever. (See separate story on last weekk's additional closing of the Drury Lane Theatre.—Ed.)

Not only rising costs, but a scarcity of sock summer-weight vehicles, are blamed for toughergoing for the strawhats. Present season here is going to be one of the most serious in years, not in point of business but in the predominance of straight dramas and "message" comedies. The fluffy farces, which have a history as the bread and butter of barn stages, are scarcer than ever this year. That follows the trend of recent seasons on Broadway and the road.

Excepting the Highland Park Music Theatre, the four non-musical silos here have so far scheduled a total of 28 shows for the present season, and among them only five are light comedies that were recent boxoffice hits on Broadway. These are "Anniversary Waltz," "Seven Year Itch," "My Three Angels," "Will Success Spoil Rock Hunter?" and "Matchmaker." Even so, the first three have been outdated by motion picture versions that have

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Vivien Leigh Ejected From House of Lords; Parade to Save Theatre

London, July 16.

Efforts by British Actors Equity and various elements of legit to save the James's Theatre appear doomed to failure. Despite a two-year campaign in behalf of the house, the London County Council is sticking to its approval of the plan for demolition to make way for an office building.

In attempts to arouse sentiment in behalf of keeping the theatre standard, actresses Vivien Leigh and Athene Seyler and drama critics Alan Dent, of the London News Chronicle, staged a parade through the streets of the City ringing a bell and carrying posters. Later, Miss Leigh was ejected from the gallery of the House of Lords for shouting objections during a debate on the current state of art in England.

The actress subsequently expressed disappointment that no one had apparently heard her shouts in behalf of the theatre during the House of Lords session. She also complained after her procession with Miss Seyler and Dent, "Hardly anyone noticed us. Next time I want a change from being recognized wherever I go, I shall just walk through London carrying a banner."

Virtually the only favorable official word on the St. James's fate was a statement by an official in the House of Lords, "The Government deplores the situation regarding the theatre, and has taken steps to prevent something like this happening again."

The latest decision to demolish the theatre comes after a two-year battle by Equity and non-professionals to save the structure. It was more than two years ago that the LCC gave planning permission, in principle, to a scheme for building offices on the site.

There was an immediate public protest against this decision. The original planning permission has remained in force, however, and to revoke it could have cost the LCC considerable money in compensation.

Leasehold ownership of the theatre is shared by Prince Littler's Associated Theatre Properties (London) Ltd., and Broadway producer Gilbert Miller. The house is currently playing a whodunit, "It's the Georgraphy That Counts."

'Jasper Story' Musical Opening Alberta Stand

Ottawa, July 16.

"The Jasper Story," regional musical with cast of 140, opened last Wednesday (10) for a 10-day run at the Palisades amphitheatre near Jasper, Alta. Composer Jack T. McCreath, director of drama for the Alberta province, is staging the show. Book and lyrics are by Elsie Park Gowan, novelist and tv scripter. McCreath, who's had U.S. stock experience, wrote and composed a musical, "Stars In Your Eyes," done at Ottawa Little Theatre five years ago.

Jasper is the site of Jasper Park, scenic area in the Rockies, and of Jasper Park Lodge, Canadian National Railways' tourist resort.

Foe of Legit In B.A.: Racehorses

Buenos Aires, July 16.

An almost complete dominance of the local theatre by adaptations of foreign plays along with hot comptition from sports events have resulted in a "crisis" for Argentine legit. Native playwrights charge they've been forced to present their own works since established producers prefer to rely upon translations of scripts proved as hits in their original tongue.

Reflecting upon the low ebb of the theatre in a recent Video debate, actor Orestes Caviglia complained that legit has become an art for the minority. He asserted that sports are the theatre's greatest enemy for why otherwise should a racehorse draw a crowd of 600,000 when the most an actor can hope for is to emulate playwright Garcia Lorca who attracted some 60,000 patrons to an afternoon bull-ring production.

Argentores (the Argentine ASCAP) reveals that last year it paid 1,633,305 pesos (about $49,000) in royalties to foreign authors, apart from 999,522 pesos ($30,000) distributed to their translators or adaptors. Native writers, exclusive of musical revue scripters, collected only 569,340 pesos ($17,000) in royalties for the first four months of the year.

Straight Plays Hardly Cure-All for Tunetents

Musical tent theatre venture into straight play production, although expanding this season as anticipated, has its limitations. For the most part, canvastop operators figure that the non-tuners have to be booked either at the beginning or end of the season. That's so the resident musical company doesn't have to be laid off for a straight play booking.

Besides the increase in dramatic shows, the tents are also giving greater concentration to kiddie shows this season. Each teepee is expected to present at least two juve offerings during the season either in the afternoon or morning. The attendance at the moppet entries usually ranges from 1,000-1,500 and is especially lucrative for concessionaires.

Other off-beat tent prospects this summer include an ice show being packaged by Robert Rapport and an English version of the opera, "Tosca," at the Musicarnival, Cleveland. Incidentally, "Peter Pan" is also slated for its first canvastop outing at the Sacramento (Cal). Music Circus.

Anent the juve angle, the Westbury (L.I.) Music Tent is instituting a special children"s policy for its 6 p.m. Saturday performances, with kids under 14 admitted free when accompanied by an adult ticket-purchaser.

SEASON ON THE BLAH--CRITICS

The 1956-57 Broadway season was generally disappointing, although "Long Day's Journey Into Night," "Waltz of the Toreadors" and one or two other plays were redeeming features. That's pretty much the attitude of the N. Y. first-string drama critics, as expressed in answer to the usual season-end questionnaire from VARIETY.

As usual, there is considerable difference of opinion among the always-individualistic aisle-sitters. As before, also, some of the reviewers express disatisfaction with the questions, or at least the wording of them.

Walter Kerr, of the Herald Tribune, voices a fairly general attitude when he writes, "A season including "Long Day's Journey Into Night," the perfect "Waltz of the Toreadors" and the interesting "Potting Shed" can't be dismissed as poor. The season started weakly and established a downbeat impression early, but with the above items it seemed to recover and wind up as by no means a great season but a reasonably satisfactory one."

Brooks Atkinson, of the Times, characterizes the season in a single word, "mediocre." Jack Keating of Cue magazine, shares Kerr's feeling about the redeeming quality of "Journey" and "Toreadors," and also mentions "Moon for the Misbegotten" and "Separate Tables" in that category, but concludes, "It was a far from good or satisfying season, considering the long, arid stretches of tripe."

Richard Cooks, of the Wall Street Journal, rates the season "only fair," while Ethel Colby, of the Journal of Commerce, thinks it "fair good, with widely diversified subject matter, considering the discouraging lack of support." Robert Coleman, of the Mirror, confesses himself "disappointed," explaining that he'd been "an optimist who had predicted that it would be as good as, or better than, the previous one." He observes, "Most of the quality over the last two semes-

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CANADA ARTS COUNCIL MAKES 2 10G GRANTS

Stratford, Ont., July 16.

The Canadian Players and Le Theatre du Nouveau Monde have just received grants of $10,000 each from the recently created Arts Council of Canada. The Canadian Players is a local group which has sent out repertory companies on Canadian and U .S. tours the last three seasons. Le Theatre du Nouveau Monde is a French-language outfit in Montreal, which sent a troupe to Paris last year.

The grant to Canadian Players provides that the group should maintain its Canadian activities. The $10,000 grant is the maximum that the executive committee is authorized to make without reference to the full council, but it's indicated that application for an additional grant will be considered.

Canadian Players is headed by Robin Patterson, wife of Tom Patterson, who founded the Stratford Shakespeare Festival. The group is a sort of unofficial offshoot of the Festival, since most of its actors have appeared in Festival productions. The Players sponsored two touring companies last winter and will send out at least one troupe presenting "Othello" and "Man and Superman" this fall.

It Still Holds

In response to a VARIETY questionnaire including a reference to what should be the qualifications and functions of a drama critic, Walter Kerr, reviewer of the N.Y. Herald Trihune, believes the late Ashton Stevens' words can't be improved.

Said the longtime critic of the Chicago American, "I'd rather be right if possible, and read if possibler."

Musicals in Transitional Stage; Critics Find Books Mostly Weak

"Musicals seem to be in an unhappy transitional stage," according to Walter Kerr, of the Herald Tribune. That was his comment in a reply to VARIETY's annual questionaire to the New York drama, critics, on aspects of the Broadway season of 1956-57.

"The basic Rodgers-Hammerstein contribution to the musical stage was a wonderful one," the Trib aisle-sitter explains. "But through no fault of theirs, it tended to set an absolute pattern (the 'distinguished musical play') by excessive imitation. In the rush to cash in on the trend, the notion of the essentially comic or impudently fantastic (old style, if you wish) musical was allowed to disappear as a practical habit.

"Now we're trying to get the habit back ("Li'l Abner," "Happy Hunting," etc., for instance), but the machinery is rusty and we haven't exactly seen a fresh, contemporary way of doing it. Hence a kind of creaking and groaning to get into motion without a really, exciting image or inspiration.

"It'll come. We won't lose the R-H contribution, either (as witness 'My Fair Lady'), but will eventually have both, I hope."

Ethel Colby, of the Journal of Commerce, thinks the season's musicals were "pedestrian," but were fortunate in their "stellar performances." She declares "Retentive memories were evidenced

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Set 'Hidden King' Preems For Edinburgh Festival

Edinburgh, July 16.

"The Hidden King," by Jonathan Griffin, will premiere Aug. 20 at the Assembly Hall here as a presentation of the Edinburgh don producer Stephen Mitchell. Festival, in association with Lon-

Christopher West will stage, with scenery by Leslie Hurry and a cast including Robert Eddison, Robert Speaight, Michael MacLiammoir, Sebastian Shaw, Rosalind Atkinson and Ernest Thesiger.

Actors Carried Authors: Critics

Did the actors carry the playwrights on Broadway last season? That perennial controversy-starter was posed by VARIETY in its annual questionnaire sent to the New York drama critics. For the most part, the answer was "Yes."

"There are always more good performances than plays," replies Brooks Atkinson, of the Times. A qualified answer is given by Walter Kerr, of the Herald Tribune. "There was fine acting in a lot of places, but in the case of my favorite plays ("Long Day's Journey Into Night," "Waltz of the Toreadors" and "Potting Shed") the playwriting was there for the actors to make the most of."

"There were many more interesting acting jobs than there were interesting plays," says Jack Gaver, of the United Press. "A Helen Hayes, Katharine Cornell or Lunt and Fontanne can make a success of an author's poor script," comments Mark Barron, of the Associated Press, "otherwise, it's the writer."

"There are cycles in the theatre," observes Robert Coleman of the Mirror. "At times playwrights dominate, and at others, players. I should most certainly say that the last season belonged to the actors rather than the authors."

"What would 'Auntie Mame' be without the whirlwind, engrossing performance by Rosalind Russell?" rhetorically inquires Tom Dash, of Women's Wear Daily. "Would 'Visit to a Small Planet' be nearly as good without Ritchard or Mayehoff? The same applies to 'Happiest Millionaire' with Walter Pidgeon.

"There have been a number of flops in which the stars were singled out for high praise by the reviewers, such as Walter Slezak in 'First Gentleman' and Dennis King in 'Greatest Man Alive'."

(Don't these two examples perhaps suggest that even brilliant star performances cannot "carry" an author unless the script has merit—Ed.)

Plan Musical Based on Farce of Hospital Life

Cleveland, July 16.

A musical version of "Zone of Quiet," Dr. Leon Dembo's hospital-life farce tried out at the Hanna Theatre here in 1940, has been written by the author and local bandleader Frank Hruby. They hope to have it produced on Broadway next fall-winter. The tuner will be titled "Shake Well Before Using."

A number of Cleveland physicians and surgeons who backed the original play are reportedly ready to become angels of the musical. Dembo, who's done the book and lyrics, has based the material on his experiences years ago as an interne at Bellevue Hospital, N.Y., and John Hopkins Hospital, Baltimore. Since becoming a local physician, he and his family have been active in dramatics at the Cleveland Play House.

Summertime Show Biz Is Plenty Big in Wash.; 2 Pop Al Fresco Shows

Washington, July 16.

Washington's summer scene is being enlivened by two al fresco operations drawing combined average nightly audiences of 7,000 to 11,000. The one at the Watergate Theatre is cuffo, while the other, at the Carter Barron Amphitheatre, is a commercial operation. Both are under the aegis of the Interior Dept.

Watergate, an outdoor stadium located on the edge of the Potomac, with a barge anchored in the river serving as stage, is the scene of four weekly concerts. Its seating capacity of 7,000 does not include additional thousands who stand on Memorial Bridge, recline along the riverbank or loll in canoes and rowboats.

Concerts by bands representing the various branches of military services have been a feature of Watergate since 1950, when the better equipped Carter Barron took over its functions for other type of outdoor shows. This year, however, something new has been added as result of cooperative effort between Local 161 American Federation of Musicians, the recording industry's trust fund and the Dept. of the Interior.

The Friday night slot, normally filled by the Air Force Symphony Orch, currently on a European tour, has been allocated to special programs, including a Jazz Festival, the operetta "Gypsy Baron" and symphony concerts with name soloists. The AFM local, under the leadership of Sam Jack Kaufman, recruits the talent, paying scale salaries from the recording trust fund. Interior Dept., under the guidance of Edward Kelly, superintendent of National Capital Parks, supplies the outdoor theatre, picks up the tab for the sound equipment and takes care of maintenance and staging.

Watergate audiences, mostly capacity and never less than 4,500, are composed largely of tourists. Informal police survey of parked cars showed 80% carring out-of-town license plates. The cuffo offering has not cut appreciably if at all, into Carter Barron, which is chalking up one of best seasons since the Feld Bros. took over three years ago. Washington with its sub-tropical weather is traditionally an outdoor town in summer, and natives and visitors alike flock to its ozone attractions.

Legit Loves Those TV Writers

N.Y. Drama Critics Deny Prejudice Against Vidscripters, But Cite Difficulties

The notion, fairly general among television writers, that the New York drama critics are prejudiced against plays by television writers or adapted from television scripts, is contradicted by the critics themselves. That is indicated in the replies to VARIETY's annual questionnaire as the critics' opinions of the recent Broadway season.

"Don't sell those tv writers short," cautions Ethel Colby, of the Journal of Commerce. "Occasionally they come up with worthy plays. The constant demand on them from tv may impair their ingenuity. Yet we've had several respectable offerings from the tv contingent during the last couple of seasons."

"Writers are writers and there is no reason why a writer of tv plays cannot learn to write stage plays," argues Henry Hewes, of the Saturday Review. "However, the half-hour or one-hour tv drama is a different form than a three-act play, and a tv screen is filled more simply than is a full stage. In general, tv is at its best with the microscopic and the stage is its best with the macroscopic.

Two Smashes

"The success of 'Middle of the Night' and 'Visit to a Small Planet' on Broadway came about because their authors respected the size of the new medium and because their points of view about life spread wider than one or two characters or a few plot wallops."

The idea of any special critical attitude toward tv scripters is dismissed by Brooks Atkinson, of the Times, with the comment, "Under the law anyone has a right to write a good play. Richard Cooke, of the Wall Street Journal, remarks merely, "I don't see any pattern here yet."

Walter Kerr, of the Herald Tribune, write, "There's a real switch from the limited-scene tv drama (dictated by time and the intimacy of the closeup) to large-scale proscenium drama, and it's not surprising that writers extensively trained in the one medium should have some difficulty in expanding to the physical and emotional size of the other.

"It seems to me, however, that the problem (the difference between the two) is becoming clearer to writers, and once it does it'll be easier for them to make the jump. (When you understand the size of the jump, it's easier to prepare for it). 'Visit to a Small Planet' and 'Middle of the Night' are generally good signs, and I feel that the move-over contribution will increase. Legit can be thankful that tv is keeping writers in New York, and working. It's bound to help."

Tom Dash, of Women's Wear Daily, suggests, "the tv writers who have flopped in writing for the stage failed not because they were tv writers but because they just happened to write poor plays. For that matter there have been experienced stage writers who also failed to produce anything worthwhile last season. Experience gained writing for tv can be invaluable to a young author with the stage as his ultimate goal.

"We are in such dire need of a new crop of playwrights that we should encourage their writing in any other medium in the meantime. We will welcome them to legit whether they come from tv or motion pictures, provided they develop the talent to write worthy plays for the stage."

"Television has been feeding and and encouraging the young writers who have recently made successful stabs at legit," declares Robert Coleman, of the Mirror, and he believes the theatre should be grateful to tv for supporting them while they have prepared for Broadway.

Jack Keating, of Cue Mag, mentions the small dimension of tv as a special problem of the tv scripter in writing for the theatre, and he feels that even "Visit to a Small Planet" would have "fallen flat on its witty and intelligent but terrible skimpy face if it hadn't been for the larger-than-life performances of Cyril Ritchard and Eddie Mayehoff."

Hayes Bureau's Tieup

Washington, July 16.

Hayes Concert Bureau, leading D. C. booker of longhair, has teamed up with the non-profit Friday Morning Music Club of Washington for future presentations at Constitution Hall and Lisner Auditorium.

Under a five-year pact just okayed, the Hayes concert series and special events will be offered under the auspices of the club. This becomes effective immediately and covers the 1957-58 concert season.

After payment of all expenses and fees, net profits will go to the Music Club for its foundation and scholarship program. As a result of the deal, tickets become tax exempt.

Torrent Wrecks Chi Drury Lane; Det. Spot Dark

Chicago, July 16.

The Drury Lane Summer Theatre literally blew its top last weekend and will be out of action for the rest of the season. Torrential rains Friday (12), the heaviest in 72 years in the Windy City, brought down the canvas top on an audience of 250 during a performance of "Will Success Spoil Rock Hunter," starring Marie Wilson.

Some 48 customers were injured none seriously. All of the cast escaped unharmed. New tent, which had cost Drury Lane operator James Monos $10,000 at the season's start, is reportedly beyond repair and cannot be replaced for at least six weeks. As a result, the theatre must cancel the second week of Miss Wilson's engagement, plus the upcoming slate of "Rain" with Vivian Blaine, "Orpheus Descending" with Maureen Stapleton and Cliff Robertson, "Seven Year Itch" with Tom Duggan, and "Chalk Garden" with Viveca Lindfors and Kathleen Nesbitt.

Another tent, the Edgewater Beach Playhouse, elected to play it safe and cancelled its performance during the storm, although it has the hottest current show hereabouts, a tryout of "Circus of Dr. Lao" with Burgess Meredith. The rains were not as fierce in Highland Park, where Herb Rogers has two tent theatres, and both operated Friday without disaster, although business was slight.

The Drury Lane theatre had gotten off to a poor start this season with mild grosses for "View from the Bridge," playing subsequent to seven weeks at downtown legit houses, and then low grosses for "Arms and the Man," Carroll Baker's fiasco, which was unanimously panned by the four local critics.

Det. Tent Washed Out

Detroit, July 16.

Kenneth Schwartz, producer of the Northland Playhouse here, has given up on the idea of operating out doors for the balance of the summer. He had intended doing so after Hurricane Audrey demolished his tent operation. The producer tried the al fresco switch last week with "Petticoat Fever," but was rained out over the weekend.

Red Buttons, star of the comedy package, also was unable to appear for the first three scheduled performances Tuesday-Thursday (9-11). The operation is dark this week, and Schwartz is trying to get a new tent.

The St. Paul syndicate negotiating with the Shuberts to purchase the St. James Theatre, N.Y., is headed by **William L. McKnight**, Minnesota Mining & Manufacturing board chairman and Broadway legit backer. McKnight's attorney on the deal is **Walter N. Trenerry**, the St. Paul lawyer-industrialist who recently joined **Richard Myers** and **Julius Fleischmann** as a partner in their Broadway production activities.

Stock Items

Alan Hewitt made his directorial staging debut with the recent "Bus Stop" revival at the Berkshire Playhouse, Stockbridge, Mass. He directed "Inherit the Wind" for presentation the current week at the Grist Mill Playhouse, Andover, N. J., also playing the E. K. Hornbeck role (a portrait of the late H. L. Menken), which he played for some months on Broadway.

Frank Wagner is choreographing at Camp Tamiment, Tamiment, Pa., this summer, while **Laura Sands** will appear there as a resident company member.

Mara Lynn, assistant choreographer at the Sacandaga Park (N.Y.) Summer Theatre, will also appear in the spot's musical productions.

Mary Ellen Terry will have the dancing lead in "Can-Can" at the Finger Lakes Lyric Circus, Skaneateles, N.Y., for three weeks beginning Aug. 6.

Paul Bressoud, who had been producer at the Malden Bridge (N.Y.) Playhouse for several seasons, is back as a member of the acting company.

Tony Converse is the assistant director at the Williamstown (Mass.) Summer Theatre, while other production staffers include **Will Steven Armstrong**, designer; **George Mallone**, stage manager; **David Mattson**, lighting designer; **Tanya Komisarjevsky**, assistant lighting designer and **William J. Martin**, business manager. **Ralph Renzi** is back as pressagent.

Beulah Bondi will appear in a Denver (Colo.) U. Theatre tryout of **Dan Totheroh's** "Traipsin' Woman," beginning Aug. 1.

Off-B'way Show

Ever Since Paradise

H. Richard Silver & Marilyn Shapiro production of three-act comedy by J. B. Priestley. Stars Haila Stoddard, Whitfield Connor. Staged by Mark Gordon; musical director, Lynn Willis. At Carnegie Recital Hall, N.Y., July 11, '57; $3.80 top ($5.75 opening).

Cast: Marion Coben, Lynn Willis, Whitfield Connor, Haila Stoddard, Howard Morton, Iola Lynn.

Thin is the word for "Ever Since Paradise," J. B. Priestley's coyly tabbed "Physical—About Love." It is often a tasty trifle, however, Priestley being an author of intellect, asperity and good humor. Cliche as the battle of the sexes has become, he seems to be saying that Everyman's romance is still fun.

Under Mark Gordon's inventively debonair direction, this American premiere ("Paradise" was produced in London in 1939) has flair. Three couples are studied, a pair at pianos on opposite sides of the stage, a pair who, as emcee-moderators, do Priestley's philosophizing and a young couple whose romance, marriage and separation are the subject of the editorializing.

The comedy derives from Priestley's point that no matter how average a love may be, it has charm, beauty and importance. The scenes are purposefully obvious. First meeting, embarrassing moments between prospective father-in-law and groom-to-be, moonlight and Chopin three days before marriage, early marital dissension, separation and dalliance, the flight back to each other's arms.

Regrettably, substance is not given by the moralizing of the other couples. Action stops in mid-scene, discussion ensues, then on with the show until the next parley. The frame becomes more important than the picture, possibly to compensate for what may have seemed a monochromatic canvas, or because the author became overly intrigued with form.

It's quite a showcase for Haila Stoddard and Whitfield Connor, both of whom double (or quadruple) with easy nonchalance, changing their timing and inflection with their costumes and wigs.

Appearing mostly in an aqua evening gown as her gracious blonde self, Miss Stoddard makes skillful changes to such characters as a neighbor who is a toothy bore, or a harridanish gypsy fortune teller. Connor is at his keenest as an adenoidal British colonial major who neglect to pack a nasal douche dampens incipient stolen romance and sends the heroine unsulliedly home.

In support, Iola Lynn gives a performance of considerable quality as the young wife, meeting the demands for quick change of mood and attack with precision and emotional comprehension.

But Priestley has let his play take too much the form of a debating society meeting. Had he relied on nostalgia for the commonplace, he would have had a surer comedy.

Geor.

Wanted: Permanent Policy

Lack of long-range, constructive planning remains a basic weakness of New York's two main non-commercial legit ventures, the City Center and the off-Broadway Phoenix Theatre. That is the essence of suggestions by Walter Kerr, of the Herald Tribune, in answer to the annual VARIETY roundrobin of the New York drama critics' opinion on the Broadway season.

"The Phoenix quite obviously needs rehabilitation," the Trib's aisle-sitter declares. 'It is still poking along at about the same (on the average, unsuccessful) level after four years. It doesn't seem to be finding itself, just repeating itself, which is clearly not a very good idea.

"The quality at the City Center has shown great improvement on the whole. It continues to bother me, however, that all those sacrifices and all that improvement does not lead to any sort of permanence, nor does there seem to be any movement in that direction. I feel that it's a 10-day, down-the-drain, one-shot operation that helps to keep a general institution going, but does not solidify into anything firmly valuable for drama itself.

"It's heroic and often successful cliff-hanging, but the same thing is going to happen next week."

Stock Reviews

Roger the Sixth

Ivoryton, Conn., July 8.

H. Clay Blaney & Geoffrey Jones production three-act (four-scenes) comedy by Joseph Carole. Stars Dorothy Lamour, Robert Alda; features Michael Hogan, Diana Millay, Alan Alda. Staged by Alton Wilkes (John Holden, advance director); setting, George Factor; production supervision, Milton Stiefel. At Ivoryton Playhouse, July 8, '57; $3.85 top.

Wimps ..... Eugene Halpin
Filley ..... Michael Hogan
Wade ..... Alan Alda
Ann ..... Barbara Warren
Penny ..... Diana Millay
Peter Croslyn ..... Mervyn Williams
Arturo ..... Joe Spinell
Marcia Croslyn Bacon...Dorothy Lamour
Roger Bacon ..... Robert Alda
George Hartford ..... Len Wayland
Oliver ..... Richard Striker
Tiger Martin ..... John Derr

This hot-and-cold laugh effort should do okay for its sponsors on the summer circuit, but after that the prospect is a pronounced question mark. Militating against its big-time chances is its improbable theme, which places the burden of entertainment on its only so-so dialog and situations.

Thin story of a five-time wedded femme who takes on a sixth spouse without advising him of the progeny she has accumulated in her previous marital ventures shapes up mainly as a series of gags, funny enough for light diversion but a sitting duck for serious critisism.

Play is not a substantial challenge for the legit debut of Dorothy Lamour, nor are the circumstances of its presentation a fair barometer of her talents in that direction. Actress does the top role with her leg in a cast, result of a pre-opening accident. That has necessitated rewrites, and considerably hampers the free movement that certain scenes need. Despite this, Miss Lamour exhibits capabilities that should fare better under more favorable circumstances.

Robert Alda's performance ranges from some questionable mugging to deft playing, the latter predominating. His son, Alan, gives a fair enough account of himself as a youthful lush, while Michael Hogan is proficient as a butler, and Diana Millay is decorative as a blonde stepdaughter on the make.

Production is mounted attractively in a single set and the pace is on the favorable side. *Bone.*

Circus of Dr. Lao

Chicago, July 10.

Noel Behn presentation of two-act (12 scenes) comedy-drama, adapted by Gwyn Conger Steinbeck and Nathaniel Benchley, from the Charles G. Finney novel. Stars Burgess Meredith. Staged by Alan Schneider; sets, costumes and lighting, Lester Polakov; music, Sol Kaplan. At Edgewater Beach Playhouse, Chicago, July 9, '57; $3.50 top.

Charles Edwards ..... Addison Powell
Harry Martinex ..... Robert Kamiot
John Rogers ..... Griff Evans
Luther Davis ..... Frank Hamilton
Pop ..... Arthur Shields
Mrs. Cassan ..... Frances Ingalls
Frank Tull ..... Sydney Walker
Agnes Burns ..... Bronia Stefan
Satyr Davis ..... Mary Grace Canfield
Sarah Rogers ..... Jean Barker
Willie Rogers ..... Jeff Hall
Dr. Lao ..... Burgess Meredith
Appolonius ..... John McGiver
Corpse ..... Murrey Morse
Medusa ..... Pat Larson
Sphinx ..... Fran Malis
Satyr ..... Paul Gerard
Mermaid ..... Tautaise Kavanoe
Sea Serpent ..... Louis J. Camuti Jr.
Appolonius' Vision ..... Joyce Seguin
Reporter ..... Griff Davies
Photographer ..... Dick Sasso
Others: Robert Hershman, Everett Marsh, Georgia Karrol, Bette Lieb, Wally Kannen, Sandra Wilson.

Gwyn Conger Steinbeck and Nathaniel Benchley have transformed Charles Finney's weird short novel into a whimsical comedy with philosophical overtones. While their adaptation has charming moments, the weaknesses are various, and the show will need a thorough revision of script and cast if it is ever to reach Broadway. In its present shape, it's not the play but the sideshow that scores.

Dr. Lao's mythical "animals" have been ingeniously conceived for the stage by Lester Polakov, and wisely they're introduced one to a scene. What the play lacks in story it to some extent gains from the suspense at what the Sphinx, the Sea Serpent, or the Medusa will be like. These animals of man's poetic imagination are given pedestrian personalities, and from this springs much of the humor.

Despite their numerous additions to Finney's soberly told tale, the adapters have emerged with a virtually plotless play. An apathetic Arizona town is stirred suddenly by the undetected entrance of Dr. Lao's itinerant and fantastic "circus." Much as the outlandish troupe entertains, it perplexes the spectators, disrupting their complacent acceptance of what they know to be true or false.

A number of minor events occur among the towns-people, but principally the adapters focus on an abortive love involvement between a newspaperman addicted to imaginary truths (lies), and an idealistic young girl who swears by his honesty.

Burgess Meredith plays the wizened Dr. Lao with kaleidoscopic skill, slipping from poetic flights to rude vernacular and foreign dialect. But it is John McGiver, as Apollonius, the jaded worker of miracles, who turns in the memorable performance, the only three-dimensional portrayal in the show.

Louis J. Camuti, Jr. as the Sea Serpent, Sydney Walker as the disbelieving lawyer, and Frances Ingalls as the town biddy all are better than workmanlike. The romantic leads, Addison Powell and Bronia Stefan, are stilted and sticky, respectively.

Alan Schneider's staging is brisk and imaginative, and Sol Kaplan's incidental music is infectious.

Les.

Paul and Constantine

La Jolla, Cal., July 11.

La Jolla Playhouse production (John Swope) of two-act drama by Dario Bellini. Stars James Mason, Pamela Mason, Taina Elg; features Corey Allen. Staged by Harry Horner; setting and lighting, John Blankenchip. At La Jolla Playhouse, July 10, '57; $4.40 top.

Porter ..... Eric Erickson
Maid ..... Mariana Rawls
Alfred Gaudin ..... Otto Waldis
Constantine Chase ..... James Mason
Mme. Gaudin ..... Coppi Peske
Philip ..... Robin Hughes
Paul ..... Corey Allen
Sophie ..... Taina Elg
Leonora Chesterton ..... Pamela Mason
Lucienne ..... Carol Ann Daniels

There's a mystic ring along with an interesting premise to "Paul and Constantine," receiving its American premiere at this seaside silo. Premise, which has to do with an obsessive guilt feeling, concerns a successful playwright's visit to the scene of the decision which determined his career 28 years earlier. Intriguing as such a notion is, it's hardly been developed satisfactorily here.

Title is derived from the two names, which actually belong to one man—Paul Constantine Chase, the playwright. As Paul, he is an idealistic young man who must decide whether he'll take the easy road to success via aid from a predatory older actress. Constantine is the youth grown to hardened, and cynical maturity.

Paul and Constantine find themselves in a long morality debate which, while it has its merits, will need to become more meaningful and absorbing if play is to be successful elsewhere. Besides, some of the issues remain a trifle hackneyed.

James Mason wrings out compassion for what is basically a distasteful character, performing with style, conviction and presence. Pamela (Mrs.) Mason is a charmer at all times, although she must undergo a trite and silly seduction scene with young Paul.

A Finnish beauty, Taina Elg has some trouble with the French dialect but otherwise does well. As young Paul, Corey Allen looks like

(Continued on page 80)

Plan Annual Theatre of Nations

Initial Season Click Brings Plan to Make It Yearly International Event at Sarah Bernhardt Theatre

Paris, July 16.

On the basis of its initial success this year, the Theatre of Nations is now set as an annual summer event at the Sarah Bernhardt Theatre here. It will be extended an additional two months next year for a full six-month season.

The current season started last March 20 and ends next Thursday night (25). The final presentations, opening last Monday night (15) are productions of "The Dybbuk" and "Medea" by Habimas Theatre of Tel Aviv, Isreal. They are doing well at the boxoffice, though not up to some other shows.

The top draw of the TON season has been the Laurence Olivier-Vivien Leigh revival of "Titus Andronicus" by the Shakespeare Memorial Theatre of Stratford-on-Avon, England, staged by Peter Brook. Another hit was the Soviet all-femme folklore ballet, "The Berezka," which played an extra week at the Palais De Chaillot after its Bernhardt stand.

A major success was registered by the U.S. entry, Eugene O'Neill's "Long Journey Into Night," which interrupted its Broadway run to play a five-performance engagement here with Fredric March and Florence Eldridge as costars. Also scoring was the Berliner Ensemble of East Germany in two Bert Brecht plays, "Mutter Courage" and "Galileo."

Other notable offerings were the Brecht-Kurt Weill "Threepenny Opera," presented by the West German Schauspielhaus of Bochum, with Hans Messemer, and the same group's productions of Frank Wedekind's "The Marquis Van Keith" and Jean-Paul Sartre's "Lucifer and the Lord"; the Belgrade Opera performance of Massenet's "Don Quixote" and its ballet company; the Komische Opera of West Berlin in Janecek's "Little Intelligent Fox."

Also the specialized No Theatre of Tokyo with its ritualistic performance; Erwin Piscator's production of William Faulkner's "Requiem for a Nun" for the Schiller Theatre of West Berlin; Vittorio Gassman's version of Alfieri's "Oreste"; the Wuppertal Ballet of West Germany; the Madeleine Renaud and Jean-Louis Barrault company's revival of Paul Claudel's "Le Partage Du Midi," and some oldhat Italian opera and quaint Romanian marrionets.

All boxoffice receipts went to the participating companies to help cover living expenses. The entire season was conceived and run by A. M. Julien, of the Bernhardt Theatre, and most visiting troupes agreed that the affair was handled with impressive efficiency.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (4-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-8-56).
Importance Earnest, Palace (7-8-57).
It's the Geography, St. James's (6-12-57).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-30-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time for Sgts, Her. Mat. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Plaisirs De Paris, Wales (4-20-57).
Repertory, Old Vic (9-7-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, Fav (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Zuleika, Saville (4-11-57).

SCHEDULED OPENINGS

Oh, My Papa, Garrick (7-17-57).
Tropical Heat, Lyric Hamm. (7-23-57).
Verma, Arts (7-31-57).

CLOSED LAST WEEK

Plaintiff in Hat, St. Mart. (10-11-56).
Jenus, Aldwych (4-24-57).

ON TOUR

Born Yesterday
D'Oyly Carte
Doctor in the House
Glamour Girl
Hotel Paradise
Iron Harp
Look Back in Anger
Meet Me By Moonlight
Pajama Game
Plaintiff in a Pretty Hat
Reluctant Debutante
Ride a Cock Horse
Time Murderer, Please
Touch of Fear
Towards Zero
Whole Truth

Overmatched, Outdated 'Cotton Club Revue' Bows In N.Y.'s Central Park

The "Cotton Club Revue," born as a nitery venture in Miami Beach last December, is probably one of the more successful cafe shows to hit the road. After a long run at its origination point, it took to the road for a Las Vegas stand, and has since branched away from the cafe routes for a fling in the legit channels.

Moving into the Theatre Under the Stars in New York's Central Park, the absence of smoke-filled rooms and a liquor glass apparently makes a tremendous difference. It isn't as resounding a show in the great outdoors as it was in the confines of a café. The Cotton Club type of entertainment, which reached its apex in the late '20s, at times shows its age, not through individual performances but through the lack of new ideas. It's virtually the same as during the Prohibition era, except that the world in general and Negro entertainment in particular have come a long way since Clarence Robinson first produced Cotton Club shows in its vintage era.

The late Murray Weinger, who operated the Miami Beach Cotton Club this past winter and who whipped this show into shape with the benefit of Robinson's dance direction, Mervyn Nelson supervision and writing-staging by Benny Davis, assembled a generally excellent cast for this show with Cab Calloway heading the list. For the New York run Abbey Lincoln replaced Sallie Blair.

Calloway, of course, who is a genuine holdover of the Cotton Club era, is a true sparkplug in this venture. He batons with spirit, sings and romps and shows all-round excellence in every department. Of course, it would have helped the cause of the show greatly had he some writing to match his talents, as for example in the Romeo & Juliet sketch with Norma Miller. However, he's a voice of authority whenever onstage.

Lonnie Sattin was starting to make a noise prior to being recruited for this display. He's a well-built lad with a vigorous voice who pours out a lot of feeling in his songs, even though he overdrips the schmaltz at times. Aside from doing two too many numbers, there was little point in going overdramatic in "I Believe." Otherwise he measures up well.

The acroterps by Audrey June Taylor and the taps by Willie Gaines go over well. The major comedy is by Joe Chisholm who should either concentrate on his baton twirling or get fresh material. The Nite Caps (4) rock 'n' roll several tunes for good effect.

By the time Miss Lincoln got around to her spot, it started to rain and any appraisal of her effectiveness would be unfair since the small crowd was milling about in search of shelter. George Kirby tried his impressions next but was stopped short.

The line routines are almost traditional. Robinson has been around for many years, and what was once a fresh and daring approach to line numbers has long since lost its brightness. The costumes are lively and colorful.

The single set is utilitarian and effective. But it seems that during the early part of the evening, before there was a sign of rain, the Theatre Under the Stars was one of the most impressive settings in New York. With the tall buildings on each side of the stage, and the moon between a couple of buildings, it seemed entertainment enough.

Aside from that, in another time and another era, the Cotton Club Revue would have been as potent in New York as it was in Miami Beach. But the world does move.

Jose.

Theatre Under the Stars

Cotton Club Revue, Murray Weinger production with Cab Calloway, Abbey Lincoln, Lonnie Sattin, Joe Chisholm, Willis Gaines, Audrey June Taylor, Nite-Kaps (4), Norma Miller Dancers, Cotton Club Girls (12), Savar Dancers, Anjoel Tres, Cab Calloway Orch, George Kirby. Written and staged by Benny Davis; production supervised by Mervyn Nelson; dance direction, Clarence Robinson; choreography, Joel Noble; costumes, John Allen. At Theatre Under the Stars, Central Park, N.Y., July 9, '57; $3.85 top.

'Shoes' Passable $40,000 Alfresco, Kansas City

Kansas City, July 16.

Starlight Theatre came through moderately with "High Button Shoes" for a week in the Swope Park outdoor theatre closing Sunday (14). The third presentation of the season, it figured about $40,000 for the week, somewhat behind "South Pacific" the previous week. "Shoes" had a cast including Paul Gilbert, Hal LeRoy, Denise Lor and Jill Corey.

Fourth presentation is "Can-Can" with a cast including Hildegarde, John Tyers, Sherry O'Neil, Ferdinand Hilt, George S. Irving, Mort Marshall, and Joseph Macaulay. It opened last night (Mon.) for a week's run.

'SP' $74,700, L.A.; 'Match' 27G Folds

Los Angeles, July 16.

Mary Martin and Giorgio Tozzi, who set a new house record at the Philharmonic Auditorium last week in the first frame of "South Pacific," have the town to themselves this week. Musical is the only offering in town, following windup of "The Matchmaker," which closed its tour here after a two-week stand at the Huntington Hartford Theatre. Latter house now is dark until July 29, when the national company of "Diary of Anne Frank" opens its tour here.

Estimates for Last Week

Matchmaker, Huntington Hartford (C) (2d wk) ($4.95; 1,024; $30,000) (Ruth Gordon, Loring Smith, Patricia Cutts). Up to good $27,000 for the final week after $21,600 first week. Tour ended here Saturday (13).

South Pacific, Philharmonic Aud (MC) (1st wk) ($5.50-$5.95; 2,670; $80,000) (Mary Martin, Giorgio Tozzi). New opening week house record of $74,700 topping the previous first-week record established by "My Fair Lady." Runs through Aug. 10.

'PAJAMA' NEAT $44,500 DESPITE RAINOUT, PITT.

Pittsburgh, July 16.

"Pajama Game" gave the Civic Light Opera Assn. a gross of $44,500, best of the season thus far, at Pitt Stadium last week. Saturday night (13) take of $11,000 helped overcome the rained-out opening. The cast featured John Raitt, Patricia Marand, Neile Adams and Coley Worth.

Raitt is holding over with this week's "Carousel," with Margot Moser, Terry Saunders, Warren Brown and Glenn Tetley.

Jessel $12,400, Philly

Philadelphia, July 16.

George Jessel's summer-circuit musical bill, "Showtime" grossed $12,400 last week in its single session at the Playhouse in the Park, with one near-rave and two pans from the three dailies. Regular patrons didn't respond to the type of entertainment, but Jessel's name was apparently still a magnet.

This week's offering is "Wedding Breakfast," not previously seen in Philly.

Casting

BROADWAY

Copper and Brass: Norma Douglas.
Rumpel: Fletcher Wyler.
Doctor in Spite of Himself: Susan Johnson, Melville Cooper.

OFF-BROADWAY

School for Wives: Lynn Alsted (succeeded Suzanne D'Albert).
Career: Jeff Harris (succeeded Larry Hagman), Bernard Kates (succeeded Norman Rose).
Synge Trilogy: Howard Claney.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Auntie Mame, Broadhurst (8-5-57).
Long Day's Journey, Hayes (9-19-57).
Simply Heavenly, Playhouse (8-21-57).
Separate Tables, Music Box (9-2-57).
Compulsion (9-4-57).
T. C. Jones Evening, Golden (9-10-57).
New Faces, B'way (9-19-57).
Cave Dwellers, Bijou (9-23-57).
West Side Story, Wint. Gard. (9-26-57).
Strongest (10-2-57).
Egghead, (10-8-57).
Time Remembered, Morosco (10-9-57).
Four Winds (10-10-57).
Romanoff & Juliet, Plymouth (10-10-57).
Miss Lonelyhearts (10-11-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Jamaica (wk. 10-21-57).
Monique (10-22-57).
Bumpie (10-31-57).
Sq. Root of Wonderful, Nat'l (10-30-57).
Mariner Method (11-5-57).
Country Wife, Adelphi (11-7-57).
Dr. in Spite Himself, ANTA (11-7-57).
Nude With Violin (wk. 11-11-57).
Rope Dancers (11-15-57).
Miss Isobel, Royale (12-26-57).
Music Man (wk. 12-23-57).
Rivalry, Plymouth (1-27-58).
Captain's Paradise (1-28-58).

B'way Edges Up; 10 Shows Remain; Merman $39,400, Ritchard $24,200, Verdon-Ritter $57,300, Ewell 13G

Broadway made a slight comeback last week. Business was up from the previous stanza's low, but the overall picture was still drab. Four shows bowed out last Saturday (13) reducing the curent lineup to 10.

The only sellouts were "Bells Are Ringing" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (33d wk; 260; $8.05; 1,453; $58,101) (Judy Holliday). As always $58,700.

Damn Yankees, Adelphi (MC) (115th wk; 915; $7.50; 1,434; $50,000). On twofers. Previous weeks, $22,100; last week, over $22,000.

Happy Hunting, Majestic (MC) (32d wk; 252; $8.05; 1,625; $59,989) (Ethel Merman). Previous week, inadvertently misquoted by VARIETY, the actual gross was over $34,900; last week, over $39,400.

Li'l Abner, St. James (MC) (35th wk; 276; $8.05; 1,028; $58,100). Previous week, $48,500; last week, nearly $52,300.

Most Happy Fella, Imperial (MD) (63d wk; 500; $7.50; 1,427; $57,875). Previous week, $27,500;; last week, almost $30,400.

My Fair Lady, Hellinger (MC) (70th wk;; 555; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always $68,700.

New Girl in Town, 46th St. (MD) (9th wk; 71; $9.20-$8.60; 1,297; $59,084) (Gwen Verdon. Thelma Ritter). Prevous week, $52,200; last week, over $57,300.

No Time for Sergeants, Alvin (C) (91st wk; 724; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $19,500; last week, over $20,300. Closes Aug. 17, to tour.

Tunnel of Love, Royale (C) (21st wk; 173; $5.75; 944; $34,000) (Tom Ewell). Previous week, $10,500; last week, nearly $13,000.

Visit to a Small Planet, Booth (C) (23d wk; 180; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $17,400; last week, almost $24,200.

Laid Off Last Week

Happiest Millionaire, Lyceum (C) (34th wk; 271; $5.75; 995; $26,000) (Walter Pidgeon). Previous week, $12,000: last week, almost $15.300. Laid off last Saturday (13) and reopens, to tour, Oct. 3 in Wilmington, Del.

Hole in the Head, Plymouth (CD) (20th wk; 156; $6.25-$5.75; 1,070; $36,625) (Paul Douglas). Previous week, $12,000; last week, over $13.800. Laid off last Saturday (13) and resumes here Sept. 9 for a brief run prior to moving to Chicago for an indefinite stand.

Separate Tables, Music Box (D) (38th wk; 300; $5.75; 1,010; $31,021) (Eric Portman, Geraldine Page). Previous week, $11,400; last week, nearly $13,900. Laid off last Saturday (13), plays Aug. 3-31 at Central City, Col., and resumes here Sept. 2, prior to touring.

Closed Last Week

Hotel Paradiso, Miller (C) (14th wk; 108; $66.90; 946; $34,000) (Bert Lahr, Angela Lansbury, John Emery, Douglas Byng, Carleton Carpenter). Previous week, $11,600: last week, almost $14,100. Closed last Saturday (13).

OFF-BROADWAY

(Opening dates in parenthesecs)

Career, Actors Playhouse (4-30-57).

Country Wife, Renata (6-26-57).

Ever Since Paradise, Carnegie Recital Hall (7-11-57).

Iceman Cometh, Circle-in-Square (5-8-56); closes Sept. 8.

In Good King Charles' Golden Days, Downtown (1-24-57).

Kaleidoscope, Provinctown Playhouse (6-13-57).

Purple Dust, Cherry Lane (12-27-56).

School for Wives, Theatre Marquee (6-19-57),

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

Closed Last Week

Beaux Stratagem, Downtown (7-8-57.

'Li'l Darlin' Fair $38,000 Opening Dallas Repeat

Dallas, July 16.

"Texas, Li'l Darlin'," a repeat from last year's State Fair Musicals, ended the first of a two-week run Sunday (14) showing a so-so $38,000 gross. The 1951 Broadway tuner, the top grosser of the local 1956 season, again stars Jack Carson, Jet MacDonald and Danny Scholl. Featured are Howard Smith, William LeMassena, Karen Wolf and Helen Blount. Local heat wave eased last week, with the mercury under 100 degrees for three days.

Fourth production, "Annie Get Your Gun," went into rehearsal yesterday (Mon.) for its July 22-Aug. 4 run. Tuner will star Gisele MacKenzie, supported by William Shriner, David Aiken, Adnia Rice, William LeMassena, Ann Artal and Kelly Brown.

'Lady' $112,200, 'Sgts.' $31,700, S.F.

San Francisco, July 16.

"My Fair Lady," at the Opera House broke all local records in its first week, under Civic Light Opera aegis, and is completely sold out for the remaining five weeks of the run. Standing room is being sold to about 300 persons a night at a $2.50-$2.90 scale.

"No Time for Sergeants" picked up in its second week at the Geary, and first five performances of "The Reluctant Debuante" were upbeat, thanks to good word-of-mouth and favorable reviews.

CLO's "Fanny" opened last night (Mon.) at the Curran. "Diary of Anne Frank" is due Aug. 26 at the Alcazar.

Estimates for Last Week

My Fair Lady, Opera House (1st wk) ($5.50-$5.90; 3,300; $115,000) (Brian Aherne, Anne Rogers). Standee-limit $112,200; CLO subscription cuts house potential slightly.

No Time for Sergeants, Geary (2d wk) ($4.40-$4.95; 1,550; $36,000). Very strong $31,700; previous week, $25,500 for seven performances.

Reluctant Debutante, Alcazar (1st wk) ($3.85; 1,147; $27,341) (Reginald Gardiner, Brenda Forbes). Upbeat $7,000 for five performances; run set through Aug. 24, when comedy will move to the Huntington Hartford, Hollywood.

'CAT' FOLDS AT $10,900; CHI NOW SANS LEGIT

Chicago, July 16.

All downtown legit houses here are now dark for the duration of the summer, as "Cat on a Hot Tin Roof" folded last Saturday (13) after an 11-week local run.

Closing notices failed to spark enthusiasm, and the final week of the Marjorie Steele starrer registered almost $10,900, with a $5 top at the 1,335-seat Erlanger Theatre. Previous week's gross was $8,100. Despite three sluggish weeks to close the stand, "Cat" is said to have finished in the black for its Chicago run.

"My Fair Lady, "Fanny," and "Diary of Anne Frank" are all tapped for the fall season so far, but opening dates have not as yet been set.

'Teahouse' Okay $24,000, L'ville Amphitheatre

Louisville, July 16.

Louisville Park Theatrical Assn. presented a Denis Du-For production of "Teahouse of the August Moon" as the second bill at Iroquois Amphitheatre the week ending Sunday (14), grossing a satisfactory $24,000. Larry Parks was starred, with Gene Blakely and John Alexander in supporting roles. No performances were marred by rain.

Third week's bill, opening last night (Mon.), is "Student Prince," starring Marion Marlowe, with Jim Hawthorne, Edwin Steffe, Fred Harper and dancers Marion Tallchief and Andre Eglevsky.

Shows Abroad

Silver Wedding

London, July 11.

George & Alfred Black presentation of three-act (five scenes) comedy by Michael Clayton Hutton. Stars Evelyn Laye, Frank Lawton, Marie Lohr. Staged by Charles Hickman; decor, Anthony Holland. At Cambridge Theatre, London, July 9, '57; $2.50 top.

Diana Marlowe ..... Miranda Connell
Simon Marlowe ..... Brian Smith
Sir Robert Marlowe ..... Frank Lawton
Lady Marlowe ..... Evelyn Laye
Lady Charlton ..... Marie Lohr
Stella Manners ..... Catherine Boyle
Moving M . en: Denver Thornton, Roy Hawksworth

A frail domestic comedy by the late Michael Clayton Hutton, "Silver Wedding" will have to rely largely on the marquee appeal of Frank Lawton and Evelyn Laye, the husband and wife acting team, paired together for the first time on the West End stage. That, however, is unlikely to sustain it beyond a modest run.

"Wedding" is a very stagey piece, obviously contrived, and the humor is elementary. And, on top of it all, not one of the principal characters emerges as believable.

The action begins the day a couple are celebrating their silver wedding. The wife comes down to breakfast and blandly tells here diplomat-husband that she's leaving him and is going off to Tangiers with an American millionaire. To justify her action, she gives her husband his silver wedding present, a collection of all his illicit love letters of a quarter-century.

The climax is unduly protracted and even the slight twist to the ending is inadequate compensation. The three key characters have a hard time to sustain audience attentions. Lawton and particularly Miss Laye have sparkle. The best performance, however, comes from Marie Lohr as an ex-Gaiety girl whose inconsequental reminiscenses have a charm of their own.

Miranda Connell and Brian Smith play the teenage children with youthful exuberance and Catherine Boyle, a tv personality, makes a mild impression as one of the women in the diplomat's life. Charles Hickman's staging puts the emphasis on the farcical nature of the plot, and Anthony Holland's single interior set is of average appeal. *Myro.*

Meet Me by Moonlight

Glasgow, July 11.

George & Alfred Black, and H. M. Tennent Ltd., presentation of three-act comedy by Anthony Lesser. Lyrics, David Dearlove; additional lyrics, Joy Whitby; music of the period. Staged by Terence Dudley; setting, Anthony Holland; costumes, Kate Servian. Stars Michael Denison, Sophie Stewart. At King's Theatre, Glasgow, July 8, '57; $1.20 top.

Perkins .... Derek Tansley
Smith ..... Helen Jessop
Henry Mansfield ..... Ellis Irving
Aunt Tabitha ..... Sophie Stewart
Alice ..... Mavis Sage
Mary Ellen ..... Sonia Graham
Sarah ..... Stephanie Voss
Roderick ..... Jeremy Brett
Charles Cuttinghame ..... Michael Denison

Playing a pre-London tryout this comedy, with music of the Victorian period, is a novel vehicle for Sophie Stewart and Michael Denison. Both divert from normal pattern by singing as well as acting, and entire production, well-dressed and easy on the eye, looms as gentle travesty of old-time English manners.

The play can be compared to what United Kingdom audiences know as a "Victorian musical evening," social occasion of last century when families visited with each other, took dinner and later stood around chairs while guests entertained boringly with slow and old-fashioned tunes. The authors obviously never intended it to be taken seriously.

Sophie Stewart flutters sweetly as the match-making Aunt Tabitha, a gentle, smiling soul bent on finding a husband for her eldest niece. Ellis Irving (in private life the actress' husband) is suitably dignified and Victorian as her brother, the father of three pretty daughters.

The household is excited when a handsome attorney, played by Michael Denison, arrives to spend a night. His rival in love, played by Jeremy Brett, is a mysterious stranger who makes a custom of entering secretly by a French window as the eldest daughter sings a plaintive ditty, "Meet Me By Moonlight" at the piano.

Denison makes a pleasing suitor, and Sonia Graham carries off the important role of the eldest daughter with artistry. The two younger girls of the household are portrayed with old-fashioned niceness by Stephanie Voss and Mavis Sage.

Outdated femme garments such as the Victorian crinoline and bustle are cleverly utilized for humor. The Anthony Holland setting has its own gaiety. Terrence Dudley directs with the required leisurely pace. *Gord.*

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Musicals

Continued from page 57

in the scores, except for a couple ditties in 'Bells Are Ringing,' and the relaxation in favor of familiar plots, not even treated imaginitively, was pathetic when pitted against the price of their tickets."

Atkinson's Choice

Brooks Atkinson, of the Times, writes, "I thought 'Candide' was the only musical show with both originality and talent." Richard Cooke, of the Wall Street Journal, remarks merely, "The dancing wasn't very good, either." Jack Keating, of Cue magazine, generalizes, "What ailed musicals last seasons was their books. There wasn't a truly successful one all season. The City Center revivals of such former hits as 'Brigadoon,' 'South Pacific' and 'Pajama Game' pointed up that lack."

Tom Dash, of Women's Wear Daily, says, "There was not a single musical last season with a truly great score, and after all, that is the basic ingredient of a musical show. The one that came closest to was 'Candide,' and that was a failure for other reasons."

Henry Hewes, of the Saturday Review, suggests that a weakness of the season's musicals was faltering books and lack of insistence that a show's numbers proceed from the urgency of its dramatic situation rather than from the urgency of jolting good-time Charlies with noise, pep and jokes into thinking they're getting their money's worth. There is an alarming trend in musicals and in period comedies to kid themselves to the point where we no longer believe in them and thereby lose the satisfaction of identification with their characters."

Jack Gaver, of United Press, asserts, "Rodgers-Hammerstein, Lerner-Loewe and Loesser would not have been caught dead with such as 'Happy Hunting' and 'Bells Are Ringing.' None of them would have made the mistake of creating a 'New Girl in Town,' an avowed love story no matter how sordid the surroundings, and casting in the leading female role a dancer when obviously a singing star with a real voice was required. Unless there is plot or character point to a heroine being a dancer, a musical romance calls for a singer. Gwen Verdon is not a singer."

Robert Coleman, of the Mirror, reports, "Frankly, I thought 'Bells Are Ringing,' 'Happy Hunting,' 'Li'l Abner,' 'New Girl in Town,' 'Shinbone Alley' and 'Ziegfeld Follies' enjoyable, if less than top-drawer, thanks to such stars as Judy Holiday, Ethel Merman, Fernando Lamas, Edith Adams, Peter Palmer, Gwen Verdon, Thelma Ritter, Eartha Kitt, Eddie Bracken and the one and only Beatrice Lillie."

Stock Reviews

Continued from page 58

Paul and Constantine

a true comer, although his declaiming here could be toned down. Supporting performances are okay.

Harry Horner's staging helps enliven the wordy scenes and John Blankenchip's a French lakeside hotel setting fills the bill. Playbill states that drama was produced in a theatre outside of London a year ago. It's credited to a Dario Bellini, whose shadowy identity has stirred rumors that Mason himself penned the play, but that is denied. *Don.*

The Mistress of the Inn

New Hope, Pa., July 16.

Michael Ellis presentation of a three-act musical comedy by Don Walker and Ira Wallach, adapted from Goldoni's "La Locandiera." Staged by Ezra Stone; setting, W. Broderick Hackett; lighting, David Hale Hand; musical director, Bruce Prince-Joseph; choreographic assistant, Ralph Linn. At Bucks County Playhouse, July 10, '57.

Cast: Beatrice Arthur, Jack Cassidy, Lester Ferguson, Louise Hoff, Millicent Martin, John Call, Gene Saks.

This new musical, "The Mistress of the Inn," should have been left in 18th Century Italy, where adaptors Don Walker and Ira Wallach found it. The latter looked for, in their own words—"a small musical comedy—small only in terms of cast, ensemble and orchestral requirements." But the vehicle they chose, "La Locandiera," by Carlo Goldoni, must have been dated even when it was written.

In their free adaptation, Walker and Wallach have come up with something akin to the vanishing burlesque. Whatever it is, it isn't substantial enough even for lighthearted summer entertainment.

There's even a bump-and-grind dance, attractively if somewhat self-consciously done by pert Millicent Martin, effective as a jobless actress who always feels unemployed "when I'm not in bed." (Typical line.)

Beatric Arthur is good as the lusty and busty mistress of the inn. She is pursued romantically by three men, a waiter played by Jack Cassidy, a count played by John Call and a marquis played by Gene Saks. But her breed of woman would rather be the pursuer, so she goes after a handsome cavalier played by Lester Ferguson.

Walker wrote 17 songs in all, none of hit potential. Already published, the score includes "Simpatico," ably song by Cassidy and not so ably by Louise Hoff, and "I'm All Right" and "Cavalier's Waltz" sung by Ferguson. Ezra Stone's staging is adequate, in light of what he had to work with. The single set by W. Broderick Hackett, converted into different rooms in the inn by the use of curtains and the audience's imagination, is inventive, if somewhat confusing. *Bitt.*

Dublin's Gate Theatre Shuttered by Fire Law

Dublin, July 16.

The Gate Theatre here has been closed because of failure to conform to local fire laws. A "fire precautions" notice served on the theatre by the Dublin Corp. was upheld last week by a Dublin District Court.

The notice charged the theatre should be closed because of its dangerous condition. The house will remain shuttered until certain specified alterations have been completed.

Touring Shows

(July 15-28)

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Opera House, S.F. (15-27).
No Time for Sergeants (2d Co.)—Geary, S.F. (15-27).
Reluctant Debutante—Alcazar, S.F. (15-27).

Inside Stuff—Legit

David Merrick, producer of the upcoming Broadway musical, "Jamaica," had a spectacular promotion stunt in the works for the show, but it fell through last week. He had the tuner's pressagents, Harvey Sabinson and Lee Solters, approach Pan-American Airways with a proposal to fly the entire company and production staff to Jamaica, B.W.I., for a week of rehearsals at the actual site of the show's locale, taking along photogs and a few newspapermen. A complication was that the musical's star, Lena Horne, has never flown and is averse to doing so. However, that turned out to be merely an academic matter when Pan-American turned down the proposition because of the cost involved. Airline execs reportedly figured that the stunt would benefit the show and the tourist trade of the island of Jamaica, but wouldn't be worth it in terms of potential plane fares.

Especially at off-Broadway shows, where the prospect of being seen rather than the salary involved in the primary come-on for actors, particular care should be taken in announcing last-minute cast changes. At the performance last Thursday night (11) of "Career" at the Actors Playhouse, someone (presumably the stage manager) read off a batch of cast substitutions so rapidly that not even a professional playgoer could make note of the names. It was annoying to the audience as well as unfair to the actors involved.

Frances Reid was inadvertently referred to as Florence Reid in last week's issue in a review of the tryout of "Lease on Love," at the Bucks County Playhouse, New Hope, Pa. Miss Reid and her husband, Philip Bourneuf, who played the male lead in the comedy, owns the rights to the script, adapted from the original Italian of Aldo de Benedetti. As Miss Reid points out, there has been confusion for years over her name, and that of the noted actress Florence Reed, even though their last names are differently spelled.

Show Out of Town

The Merchant of Venice

Stratford, Conn., July 10.

American Shakespeare Festival Theatre revival of three-act drama by William Shakespeare. Stars Katharine Hepburn; features Morris Carnovsky, Richard Waring, Donald Harron, Stanley Bell, Earle Hyman, John Colicos, Lois Nettleton, Kendall Clark, Richard Easton, Dina Doronne. Staged by Jack Landau; scenery, Rouben Ter-Arutunian; lighting, Jean Rosenthal; costumes, Motley; music, Virgil Thomson. At American Shakespeare Festival Theatre, Stratford, Conn., July 10, '57; $4.80 top.

Antonio ..... Richard Waring
Salerio ..... John Erid
Solanio ..... Kendall Clark
Bassanio ..... Donald Harron
Lorenzo ..... Richard Lupino
Gratiano ..... John Colicos
Portia ..... Katharine Hepburn
Nerissa ..... Lois Nettleton
Balthazar ..... Michael Kennedy
Shylock ..... Morris Carnovsky
Lancelot Gobbo ..... Richard Easton
Old Gobbo ..... William Cottrell
Prince of Morocco ..... Earle Hyman
Jessica ..... Dina Doronne
Prince of Arragon ..... Stanley Bell
Tubal ..... Jack Bittner
Stephano ..... Russell Oberlin
Duke of Venice ..... Larry Gates
Attendants, Citizens, Dignitaries, etc.: Conrad Bromberg, James Cahill, Richard Cavett, Harley Clements, Tamara Daniel, Michael Eaglan, Simm Landres, Danielle La Bombarda, Michael Lindsay-Hogg, Susan Lloyd, William Long Jr., Michael Miller, David Milton, Vivian Paszamont, Ira Rubin, D. J. Sullivan, Peter Trytler, Jack Waltzer, Gail Warner, Ed Carter, Bill Hamilton, Benet MacMillan, Felton Smith.

With "Merchant of Venice," the success of the American Shakespeare Festival Theatre's 1957 season seems assured. Following an "Othello" which has enjoyed mounting patronage after divided initial appraisals, the new entry will be substantially benefitted by the Katharine Hepburn name and Morris Carnovsky's title-role performance.

Most will likely come for Hepburn, but it is Carnovsky they will remember best. For his is a Shylock, in the tradition and reflecting the experience and understanding of a superb actor. His intonation of the character's classic speeches and his mastery of the challenging emotional passages are the kind this theatre-going generation seldom meets.

Miss Hepburn's Portia is often more in the manner of a Connecticut-born Hollywood leading lady than the romantic and talented Shakespeare heroine. But the mistake is mostly a happy one. For her light-hearted treatment of the comedy scenes makes them a definite pleasure, and she wears Motley's colorful clothes very well. It is notably in the courtroom climax that Miss Hepburn is wanting. Her declaiming of the "quality of mercy" speech is a particular disappointment.

Director Jack Landau has on the whole provided a "Merchant" fulfilling the expectations of the Stratford-goer familiar with the play. There are few departures. Visually it is a distinguished show, against Rouben Ter-Arutunian's resourceful lattices, plus helpful bits of metal and other trimmings. And, of course, Jean Rosenthal's virtuoso lighting.

Landau has been especially effective in the episodes dealing with the choice of the caskets by Portia's suitors. Earle Hyman, as the king-size Prince of Morocco, makes the most of his visit, and Stanley Bell is gaily fey as Arragon. The winning selection is ardently and compellingly carried out by Donald Harron's Bassanio.

Richard Waring's Antonio is played straight and somewhat stentorian. John Colicos is a lively Gratiano. Richard Easton further establishes himself as a superior Shakespeare comic in the Lancelot Gobbo assignment, and William Cottrell is a funny fellow as old Gobbo.

Landau has been very successful with the ladies of the cast: Lois Nettleton as the comely Nerissa and Dina Doronne as Shylock's attractive daughter. They and the men, too, wear Motley's garments to good advantage. Virgil Thomson's music is helpful wherever it occurs.

"Othello" and "Merchant" will be joined Aug. 3 by the last of the season's repertory, "Much Ado About Nothing,' with Miss Hepburn and Alfred Drake. *Elam.*

Thornton Wilder arrived Monday (15) on the Giulio Cesare from Milan, where his "The Matchmaker" was presented. Also arriving on the same ship was **Joseph Kesselring**, whose new play, "Tig, Lisp and Amble," may be a Broadway entry this season.

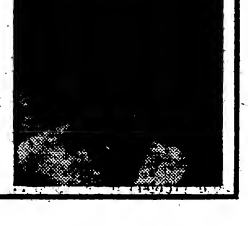
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City Center O.K.

Continued from page 56

day Review, "the Phoenix has received as unfettered critical treatment as Broadway. That does not mean that I am not personally appreciative of their intention to bring us better theatre. Despite the great service the Phoenix has rendered, I feel it should be more than just a high-minded theatre management. Eventually a production at the Phoenix should have its own special flavor, as the Circle in the Square now has.

Pop Price and Low Budgets

"As for the City Center, its drama and musical comedy programs serve a popular function devotedly and well. No one expects the organization to originate anything. We tend to disregard imperfections in production elements because a popular-price policy demands a lower budget."

Jack Gaver, of United Press notes, "The Phoenix has had two bad seasons in a row, insofar as its own created productions are concerned. I don't think the critics have given the Phoenix special treatment. As for the City Center it is not competing with Broadway. Its attraction is low price for 'acceptable' entertainment, which can be very bad or good. I would be much more interested in the City Center if it could manage (as it hasn't done very much in recent seasons) to do shows that were not still warm from their Broadway presentations."

"The Phoenix," according to Jack Keating, of Cue mag, "has been getting the full critical treatment, and I guess that's in order. But I feel somewhat impartial to its producers for bringing plays we would be unlikely to see otherwise.

"The City Center, on the other hand, has apparently a policy of lining up available stars and letting them pick their own vehicles. Occasionally, this is something most of us are grateful for the opportunity to see, but often it results in mediocre productions of plays which have recently concluded successful Broadway runs.

"I know the Center's difficulties, but the fact remains that most frequently a City Center production is a fair stock company edition of a wellknown recent success with nothing special to offer."

Ethel Colby, of the Journal of Commerce, writes, "When the City Center and Phoenix invite first-stringers, they should expect the full impact of resultant notices. Mediocrity is just that, and too often it is far less from these two benevolent houses.

"Must the bulk of their respective tries be revivals? Where is the subsidized showmanship, the needed showcase for hopeful authors on whom today's Broadway managements don't dare gamble?"

Chi Strawhats

Continued from page 57

already exhausted their outlying runs.

Five of the remaining properties to play here this term are comedies that failed to pay off on Broadway, two are comedy dramas (one hit, one miss), seven are straight dramas that failed, two are antique comedies, four are brand new, and two are George Bernard Shaw opuses. "Bus Stop," playing at two summer theatres, is cited by strawhat operators as one that could have been a moneymaker had it been made available to them last season. This year the serious comedy has to compete with its own film version. The singular consolation of the present summer is that 13 of the properties have never played Chicago legit stages.

Of the five strawhats operating here now, only one is in the category of a going business, having weathered the vicissitudes of nine previous seasons. That's Herb Rogers' Tenthouse Theatre in Highland Park, using a stalwart resident company. The others, all having undergone changes in management since 1954, are really still prospecting. They are attempting to overcome the dearth of choice plays by using marquee names, Broadway tryouts, and the casts of Broadway shows that have recently folded, a case in point being "Orpheus Descending," at Drury Lane.

Besides the tenthouse, Rogers this year is operating the seven-years-old Music Theatre, whose major problem is not so much the paucity of good vehicles as the need to keep down the nut. Rogers estimates that 90% of the 19 musimal tents operating last year failed to make money. The nut on his own theatre he estimates at about $170,000 for the 12-week season, meaning it must gross slightly over $14,000 a week to break even.

That is comparable to the nut of most non-musical touring legits without stars, yet the strawhat doesn't have the prestige, the convenient site, the first-run properties, or the access to convention trade. And, plainly, the caprices of weather can have a more disastrous effect on the suburban tents than on the downtown houses.

Nearly all the strawhats here are charging a $3.90 top on Saturdays, fearful of raising it lest they outprice themselves. Rogers, who at 34 is the dean of Chicago strawhat producers, points out that summer theatre operating costs have paralleled the pattern of big-time legit by increasing some 30% in the past five years while ticket prices have been raised less than 20%.

Quality Slump

Continued from page 57

ters was to be found off-Broadway."

Jack Gaver, of the United Press, asserts that VARIETY's question had not been specific, and comments "The season was not as interesting as the previous season, which was more interesting than the several preceding it. Let's say we're back at the pre-1955-'56 level." Mark Barron, of the Associated Press, declares, "The quality of shows, with a few exceptions, would not survive a season when people could not afford costly entertainment."

Henry Hewes, of the Saturday Review, cites "Journey" as the best American play in many seasons and "Toreadors" as a notable foreign work. Although there were no distinguished musical comedies, he says, the imported "Cranks" was a "landmark in the field of reviews." He also mentions the performance of Siobhan McKenna in "Saint Joan," the play "Separate Tables" and the visiting Jean-Louis Barrault and Old Vic companies, commenting, it makes you "begin to wonder what Broadway is moaning about."

Tom Dash, of Women's Wear Daily, calls the season "average," remarking that while the living American playwrights offered nothing to compare with the previous seasons' "Diary of Anne Frank" or "Inherit the Wind," there were compensations in Eugene O'Neill's "Journey" and "Misbegotten," plus Shaw revivals, the Old Vic and such plays as "Tables," "Toreadors," "Potting Shed," "Visit to a Small Planet," "Orpheus Descending" and the musical "Candide."

The critics generally agree that dead playwrights overshadowed living ones during the season. Atkinson notes, "O'Neill wrote the best play," and Gaver growls, "I can remember plays by Shaw, O'Neill and Shakespeare, but I'd have to do research to remember the plays of anyone else." Without the above three authors, Dash, suggests, "Broadway would have lost a good deal of its ferment."

Kerr believes that "the foreign playwrights overshadowed the American ones. Experiment in style and content seems to be coming from abroad at the moment." Coleman writes that Shaw and O'Neill gave up our lustiest and most intelligent laughs, and supplied the emotional dynamite. The new boys were in there swinging, but striking out more often than connecting."

Hewes echoes Kerr's point about the dominance of foreign over American authors, while Mrs. Colby remarks, "The dead playwrights had more life in them than the living."

Ft. Wayne Musicals Go Indoors When It Rains

Ft. Wayne, July 16.

Festival Music Theatre, which has previously presented its shows in the Franke Park Outdoor Theatre here, can now move indoors at the Palace Theatre when the weather is bad. Arrangement for the shift was made recently when rain prevented showings of "King and I" in the alfresco spot.

After one performance at Ball State Teachers College, Muncie, a deal was made for the operation to use the Palace, in downtown Ft. Wayne.

Dublin Abbey's Season Features 3 Premieres

Dublin, July 16.

The Dublin Abbey has three new plays scheduled for production the coming season. They're John O'Donovan's "The Less We Are Together," Niall Carroll's "Wanton Tide" and John McCann's "Give Us a Bed of Roses."

B.O. Prices

Continued from page 56

the buyer has no limit on his purse the theatre-plus-dinner evening must be a seldom-enjoyed festive outing, not part of general amusement."

Mark Barron, of the Associated Press, concedes that ticket scales are out of line with general commodity prices, but warns, "Theatrical producers should take heed of the coming generation. School and college kids cannot afford present boxoffice rates, and some arrangement should be made for them to buy tickets for about $2 or $3."

A parallel suggestion is offered by Tom Dash, of Women's Wear Daily. "Why can't theatres reserve blocks of rear orchestra or balcony seats at nominal prices, especially for students?" he asks. "The smash hits take care of themselves, but a more equitable adjustment of prices would help shows that have received fair notices but haven't achieved standing-room-only status."

Henry Hewes, of the Saturday Review, comments, "Theatre economics in this country are out of line compared to Europe. We can learn from them by establishing a non-political, Government subsidy for non-profit theatres, by annual employment, pensions, efficient equipment in modern theatres and by extra uses of the theatre, theatre lounge and lobby. Almost every economic reform in the theatre is blocked because the producer is concerned only with the success of his current show."

Jack Gaver, of United Press, declares, "Of course ticket prices are too high. The average Joe would like to go to the theatre, but it's beyond his reach except on a rare anniversary or visiting-relative occasion. Whether the boxoffice scale is out of line with the general cost-of-living rise is not the point at all. The theatre is the first thing anyone can do without. People don't rationalize whether higher prices are justified or not. They just know that they don't have to go to the theatre."

BERLIN FESTIVAL

SEPT. 22 - OCT. 8

OPERA

Staedtische Oper Berlin

Weill: The Pledge (World premiere of the revised version)
Mozart: Idomeneo
Rossini: Count Ory
Weber: Freischuetz
Mussorgski: Boris Godunov
Verdi: A Masked Ball
Wagner: The Mastersingers of Nuremberg
Tristan and Isolde
Straub: Capriccio

(English Opera Group)

Britten: The Turn of the Screw

(Concert Performance)

Gluck: Orpheus and Eurydice

DANCE

Ballet of Staedtische Oper

Henze: Marathon (World premiere)
Strawinsky: Rites of Spring

Berlin Ballet

A. O. Sauguet: The Lady of the Camellias (World premiere)

Jose Limon and Dance Company, U.S.A.

LEGITIMATE

Berlin Theatres

Rattigan: Separate Tables (German Premiers)
Beckett: Fin de Partie (German Premiere)
Acte sans Paroles (German Premiere)
Audrey: Soledad (German Premiere)
Schiller: Wallenstein (Premiere) Don Carlos
Shakespeare: Hamlet
Measure for Measure
Macchiavelli: Dukes: Mandragola
Shaw: Major Barbara
Barlach: The Count of Ratzeburg
Maeuselover: Man of Distinction
Pirandello: Man, Beast and Virtue
Anouilh: Ornifle
Thomas: Under Milk Wood
Osborne: Look Back in Anger
Hochwaelder: The Public Prosecutor
Goodrich-Hackett: The Diary of Anne Frank

Burgtheater Vienna

Schiller: Maria Stuart

Duesseldorfer Schausplelhaus

Shakespeare: The Merchant of Venice

Sir John Gielgud

Anthology of Shakespeare

CONCERT

Berlin Philharmonic Orchestra

Conductors: Karl Bohm, Herbert von Karajan, Hermann Scherchen

Radio Symphony Orchestra Berlin

(former RIAS Symphony Orchestra)
Conductor: Ferenc Fricsay

St. Gallen Choir

Zuerich Speech Chorus

Conductor: Werner Heim, St. Gallen
Vogel: Wagadu Destroyed
(German Premiere)

At Charlottenburg Castle:

Peter Pears and Benjamin Britten, London
Martial Singher, New York—Paris
Pro Musica Antiqua, Brussels

Literati

Completed Cycle

In the late 1920s, H. Allen Smith, a young and green reporter out of the west, was befriended by then reigning diskery and radio star, Gene Austin.

Latter, who recently made a comeback, dramatized via the telebiog treatment over NBC, has just been written up by Smith for a Satevepost piece which is due soon. Smith also did the liner notes for Austin's upcoming RCA Victor album, "Restless Heart."

Unique Pub. Venture

The Caxton Printers Ltd., which specializes in western books and volumes dealing with Americana, has put Caldwell, Idaho, on the map for 40 years. Prexy J. H. Gipson Sr. points out that his is the only general publishing house in the U.S. located in a town of 10,000.

"We've been publishing books out here in the Rocky Mountain country for some 40 years, and while none of us is wearing diamonds or driving convertibles, it's been a lot of fun," he observes.

New 'American Abroad'

Walter Kerr, former European editor of the N.Y. Herald Tribune (no relation to that paper's drama critic), will publish The American Abroad in Europe on Sept. 25. Via editorial offices in London and Paris, The American Abroad will be printed in Switzerland.

New monthly, for Americans residing in Europe and for Europeans interested in America, will teeoff with a 30,000 run. Kerr's wife, the former Vivianne Lovell of Paris, will also have a role in the new mag's editorial direction.

Maureen O'Hara Vs. 'Confidential'

Damages of $1,000,000 were asked by Maureen O'Hara in a suit filed in L.A. Superior Court against Confidential Magazine as result of an article entitled "The Hottest Show in Town" in the March issue of the magazine. Complaint said she and her family were subjected to ridicule as a result of the article. Miss O'Hara appeared before the Grand Jury which investigated scandal magazines here a few months ago and at the time swore under oath that the story was false.

Named defendants along with the magazine were publisher Robert Harrison, Fred and Marjorie Meade, who operate Confidential's west coast bureau, and 3,000 Does identified only as newsdealers.

B. G. Davis Exits Ziff-Davis

B. G. Davis has resigned as president of Ziff-Davis Publishing Co., succeeded by William Ziff Jr., who steps up from administrative vice-president.

Davis states that he'll continue in the publishing business although he has no formal plans at this time. He joined the firm in 1927 and became a veepee in 1936 at which time the firm assumed its present label. Outfit publishes more than 20 special interest mags.

Book on 'Park Row'

What Fleet Street is to London newspaperdom, Park Row at the turn of the century was to New York—a concentrated strip near the City Hall and hard by the Brooklyn Bridge. It's citadel was Joseph Pulitzer's N.Y. World, morning and evening, and in the same environs were the original N.Y. Herald, the Sun, et al.

Allen Churchill has researched the pioneering newspaper tycoons (Hearst, Bennett), explored the beginnings of David Graham Phillips, Richard Harding Davis, Irvin S. Cobb, James Gibbons Huneker, Charles Chapin, the World's brilliant city editor who went to Sing Sing for the cold-blooded murder of his wife, and has called it "Park Row." Rinehart is the publisher next January.

Excellent Yearbook

The 1957 "American Peoples Encyclopedia Yearbook" (Spencer Press; Chicago), covering the events for 1956, continues to be one of the most readable reference books. The pattern laid down by Dr. Franklin J. Meine, now the editor emeritus, and skillfully maintained by exec editor Carroll Chouinard and yearbook editor A. J. Goldsmith, makes not only for a highly appealing Library item but, as produced and presented, it's an entertaining volume. There's no law which says that reference books need be dull.

The alphabetized review of the year repises, for alltime reference, the world's events, from the sociological to the atomic; from the seven lively arts and their personalities to the pundits and politicos of the hemisphere. What happened that was worthwhile in '56 is between hard covers of this impressive nearly 1,200-page volume.

Fortifying the carefully indexed cavalcade of world events is the forepart Year In Review, with topline lyliners covering their respective fields with beaucoup savvy and authority. Crammed into this section is virtually the nucleus of many an authoritative volume on sundry individualized and specialized fields. *Abel.*

The Eugene O'Neill 'Curse'

Due in November via McGraw-Hill, New Yorker writer Croswell Bowen and Shane O'Neill, sole surviving son of playwright Eugene O'Neill, have authored "Curse of the Misbegotten," which is subtitled "Tale of the House of O'Neill." Book is said to put accent on the psychological and psychiatric evidence of the curse that has pursued one of America's most distinguished playwrights. The other son of the playwright, named for the playwright, was a brilliant Yale Professor of Greek when he committed suicide. The only daughter Oona is Mrs. Charles Chaplin.

In another McGraw book, also a November item, Charles Laughton is editor of "Tell Me A Story," which is heralded as "an entirely different anthology."

Mitch Miller's Nugget

Columbia Records' Mitch Miller inaugurates a jazz column in the Nugget next November as part of the two-year-old monthly's departmental upbeat.

The quasi-egghead slicker, heavy on color and art is chockful of show biz subjects in upcoming September issue, notably an interview with Duke Ellington and a profile on the Palladium, N.Y. dancery. E. J. (Chic) Bartilucci, ex of defunct Collier's, joined the mag recently as circulation chief.

Newspaper Stuff

War correspondent Robert St. John's memoir, "Foreign Correspondent," is due in late September, under the Doubleday imprint.

Other fourth estaters, via the same publisher, include "Frank Brookhouser's Philadelphia," by the Quakertown columnist and radio-tv commentator; Joe Alex Morris' "Deadline Every Minute: The Story of the United Press"; radio commentator Henry J. Taylor's "An American Speaks His Mind," a distillation of the best of his broadcasts; Jean Kerr's "Please Don't Eat the Daisies," book of humor by the playwright and wife of N.Y. Herald Tribune drama critic Walter Kerr; Dallas columnist George Fuermann's "The Reluctant Empire" (meaning Texas, what else?); Richard O'Connor's "Bat Masterson," legendary Dodge City marshal, sportsman, gambler and later sports editor of the N.Y. Morning Telegraph.

CHATTER

W. W. Norton will publish "Fire on the Beaches," by Paramount publicist Ted Taylor next year.

Dave Cammerer authored "The Damned Wear Wings" which Doubleday is publishing in February.

Dr. Mitford M. Mathews, author of "Dictionary of Americanisms," has become an associate on the lexicographical staff of the World Publishing.

Randolph S. Churchill, son of the former British prime minister, Sir Winston S. Churchill, has authored "What I Said About the Press" which World is publishing Aug. 19.

"Love Is a Man's Affair," anthology on the selection and care of mistresses, edited by Fred Kerner, being published by Fell in the fall. Kerner, former newsman, is now an editor of Hawthorn Books Inc.

Title of the Barney Ross Autobiography (co-authored by Martin Abramson) which Lippincott is bringing out in the fall, has been changed from "The Count of Nine" to "No Man Stands Alone." New title, conceived by Paul Zousmer, Ross' co-worker at the Blackstone Company, emphasizes the religion-plus-love upbeat angle in the ex-champ's story.

London Sunday Times columnist Cyril Ray, who also broadcasts on wines and foods and general topics over the BBC, has edited "The "The Compleat Imbiber," for Rinehart, which, as the title indicates, is a treatise on the cup that cheers. Among the British contribs are Sir A. P. Herbert, Wolf Mankowitz, Louis Golding, John Pudney, Margery Allingham, Marghanita Laski, Kenneth Tynan, Nancy Mitford, Spike Hughes, Michael Forster, Denzil Matchelor and others.

Broadway

Jack Pearl, accompanied by his wife, off to Europe last week on the Nieuw Amsterdam.

Peter Cusick, indie film and legit producer, sailed for Europe last week on the Liberte.

Wolfe Cohen, Warners' foreign chief, back from Europe yesterday (Tues.) on the Queen Mary.

Roger Lewis, United Artists ad-pubdirector, wings west Friday (12) for huddles with indie producers.

Mildred Cipes, formerly shopping ed with Heart's Town & Country mag, joined Larry Gore's publicity outfit.

Vic Ziminsky, former prez of Union News, sparking a $60-a-plate 50th birthday dinner for Gimbel Bros. exec Joe Eckhouse at the Waldorf's Empire Room Aug. 28.

The Waldorf's Claude C. Philippe just signed Edith Piaf for three years at the Empire Room. She was long an annual feature at the now defunct Club Versailles.

Ted Shawn, dean of American impressarios in the classical dance field and director of the Jacob's Pillow Dance Festival, awarded Denmark's Knight Cross of the Danneborg.

Vincent Trotta, longtime film exec and now chief judge of the Miss Universe beauty contest, off to the Coast today (Wed.) with a flock of participants from Europe and the Near East.

Morton Gould will conduct The Symphony of the Air at the Empire State Music Festival in Ellenville, N. Y., Sunday afternoon (21), when Menahem Pressler, young Israeli pianist, will play Rachmaninoff's Concerto No. 2.

Publicist Mal Braveman getting Coast representation via the Parks-Morrison Co., firm operated by Jackson Parks and Denny Morrison. Latter is the husband of N.Y. Daily News' Hollywood correspondent Florabel Muir.

Bill Logan of the Max A. Cohen circuit, which controls many of the former legit-now-cinema theatres on West 42d St., plotting a plaque of Ziegfeldiana for the New Amsterdam, long the flagship of Florenz Ziegfeld Jr. and his "Follies."

Bert Parks, James Melton and Paul Winchell entertained on the Greenwich (Conn.) estate of Lucille and Harry E. Gould for some 225 wounded vets (and their nurses and orderlies) under 52 Association patriotic auspices. Some of the wounded came in ambulances from remote keys like Washington and Baltimore.

Kay Ashton Stevens, the former Katherine Krug of legit, and now special p.r. aide for Zenith in Chi, operated on at Methodist Hospital, Mayo Clinic, Rochester, Minn., last Friday (12). Surgeon's name is Dr. Counsellor, affectionately known as "the Count," which leads the widow of drama critic Ashton Stevens to quip, "If anyone inquires about me it will be quite truthful to say that I am up at Mayo's for the count."

Philadelphia

Localite Mickey Shaughnessy is taking time out between films for two weeks at Club Avalon in Wildwood.

The Saxony Restaurant, which last week announced it would stay open all summer, was hit by a three-alarm blaze.

Local composer Mark (Moose) Charlap is working on music for new musical called "When in Rome," set for production next season.

Bob Montgomery, former world's lightweight boxing champ and now manager of the Strand Theatre, collapsed on the sidewalk and was taken to Hahnemann Hospital.

Ed Sullivan will be emcee for the talent-studded 1957 Hero Scholarship Fund Thrill Show, scheduled for Philly's huge Municipal Stadium Sept. 6. Stars will include Ella Fitzgerald, Vic Damone, Gene Autry and Annie Oakley (Gail Davis). Funds are used for children of police, firemen and park guards killed in line of duty.

Caracas

By Mabelle Thomson
(*Altos Teatro Imperial* 51)

Editorial pages here accent that there a few Negroes acting in U.S. films.

Cinammon-skinned singer Morella Munoz is visiting Tanglewood festivals on Creole Petroleum's budget.

Tomas Henriquez ("El Negro Tomas") has been offered the part of Negro Primero in two films, one Venezuelan, one North American.

Jean-Louis Barrault proved this year that more people here flock to good theatre spoken in French than to middlin' theatre in Spanish.

Ateneo de Caracas offers a $300 prize for play written by persons of any nationality in Venezuela, or Venezuelans living outside. Second prize, $150.

New Theatre Experimental Francais put on Cocteau's "Monstres Sacres" and Jacques Lemoine directed "Au Petit Bonheur" by Sauvajeon.

Natives complain that Lorenzo Herrera Jr. has "gone exotic," returning from the States singing English, Italian and French but no "Cristiano" (Spanish).

When the Coro Tropical Cine soundtrack went on the blink, the audience shattered and threw 50 folding chairs into the air. Damage estimated at almost $1,000.

Agnes de Mille and husband Walter Prude (Sol Hurok rep) looked at the Retablo de Maravillas (government-sponsored folkdance troupe) thinking of presenting in the States. Unauthoritative sources say the Retablo hasn't gone to the States before because of U.S. union complications plus race regulations in hotels.

Cantinflas isn't getting constant laughter in "Around the World" as he does in Mexican pix. House is still SRO in the film's Latin American premiere. Critics say that "financial epicure Mickey Todd" made it too childish to be based on the theme of an important bet, and not as imaginative as George Maille's version of another book of Jules Vern, "Trip to the Moon." After Cantinflas gave a bullfight publicity stunt the Venezuelan SPCA thanked him for not killing the bull. Todd pubmen did send a few promised tickets to journalists, but got no publicity for it.

Paris

Jean Marais has penned a musical revue which will play the Bouffes - Parisiens next season. American terper, Georges Reich, does the choreography.

Seen around town during this heavy show biz turnout are Bette Davis, Joe DiMaggio, Charles Boyer, Lacy Kastner, Hubbell Robinson, Dave Schoenfeld, Vivian Segal and others.

Hit musical legiter "Irma La Douce" will become a film and will be directed by an ex-columnist Caro Candille. This makes her the second female director here, after Jacqueline Audry.

Sheldon Reynolds moves his vidpic offices to London for a year where he will make 39 halfhour pix in a new series called "The Dick and the Duchess" being scripted by Harry Kurnitz.

Film theatre, the Palace, situated in Montmarte, will become a misichall again in the spring of '58 which will swell vauders here to five. Henri Varna, owner of the Casino De Paris, will operate.

Jacques Robert, author-scenarist, put it to a large radio audience recently as to whether they preferred happy or sad pic endings. Overwhelming response was for the sad finish. This is the native health of existentialism!

UA also is backing Eddie Constantine's first pic in English, "Short Weekend," which will be made here next fall. Jayne Mansfield plays opposite Constantine. First production in English for this top pic star here, this American is virtually unknown in the U. S.

Lima, Peru

By Pepe Ludmir

"Trapeze" (UA) is still very strong at the Republica. Felipe Verano, new UA manager in town, says that the film has hit a record for the company.

Joseph Fuchs, American violin virtuoso and Abbey Simon, American pianist, each played a one day date at the Teatro Municipal, Lima's main concert hall.

"Marcelino, Pan y Vino," theme song of the Spanish film of the same title, is becoming the best seller on records, mainly because of the successful run of the film.

Peruvian government finally issued rules covering tele operations in this country and approved licenses for six tv channels in Lima. Four will be handled by radio stations (America, Panamericana, El Sol and Victoria). Fifth is reserved for government use and sixth is to be managed by UNESCO for the Ministry of Education.

Montreal

Kenny Milton scoring as comic at Down Beat.

Perry Carmen trio featured in Le Elegante, newest intimery to open here.

Al Palmer, columnist and nitery critic for The Herald, in Paris on busman's holiday.

Pat Pearce, former drama and tele critic of the Herald, now writing daily tv column for Montreal Star.

Renovations start this month in the main room of El Morocco. Stage and dance floor will be enlarged and a new seating layout installed.

London

(*Temple Bar* 5041/9952)

Jessie Matthews home after a 20-month tour of South Africa and Australia.

Patti Page in with her husband, Charles O'Curran, on a belated honeymoon.

The Rank picture "House of Secrets" entered for the San Sebastian Film Fest.

Eric Ambler to lecture at next month's Edinburgh Festival on "The Writer and the Film."

Bobby Weiss to Monte Carlo after a quickie prowl along Tin Pan Alley for new British tunes.

George Minter named to newly created post of honorary treasurer of the British Film Producers' Assn.

Eddie Albert here from Hollywood to star in his first British pic, "Orders to Kill," now in production at Shepperton.

Ben Gazzara g. of h. at a Columbia reception. He was in town for the double preview of "End As a Man" which included a midnight screening.

Frank La Falce, winner of a Stanley Warner advertising campaign, arrived over the weekend and being feted by Associated British Cinemas.

John Ford, here for a British picture assignment, feted last weekend by the Association of Cine and Television Technicians of which he is an honorary member.

Dan Fisher planed to Paris for a six weeks' gander of the Continental musical scene, and returns to London the end of next month to continue negotiations already initiated.

Cyril Stapleton, leader of the BBC's Show Band, planes to the U. S. next week and will be visiting New York and Hollywood for special exploitation on his Capitol recordings.

Robert O'Donnell sailed on the Mary for New York last week, but intends to return here shortly. Other show biz passengers included Wolfe Cohen, Howard Lindsay and his actress wife, Dorothy Stickney.

Memories of London's old Gaiety Theatre, which was recently demolished to make way for office buildings, will be revived by W. Macqueen Pope, the theatrical historian, in a BBC Home Service program entitled "Pope Presents Some Gaiety Memories," on July 27. During the show he will play records of some of the artists who appeared at the theatre, including Leslie Henson, Gertie Millar, Fred Emney, George Grossmith and Phyllis Dare.

Rome

By Robert F. Hawkins
(*Archimede* 145; *tel* 800211)

Kim Novak arrived here for a brief vacation, flying in via SAS's Polar Route.

Eddie Fisher here from London, flies off to join wife Debbie Reynolds in Israel.

Motion Picture Export Assn. and Warners collaborated on a preview screening of "Spirit of St. Louis" due here in autumn.

Diana Dors starting a round of press confabs and cocktails prelims to her local acting stint in "The Girl Who Rode In The Pallo," set to start late this month in Siena.

Constance Smith started work in "Addio per Sempre" (Goodbye Forever) in Naples. Pic is being directed by Mario Costa for Sud Film, and also stars Franco Fabrizi.

"Hatful of Rain" being bruited as a US Venice entry, while "The Story of Esther Costello" would be the official British entry. Latter stars Joan Crawford and Rossano Brazzi.

Jennifer Jones and David O. Selznick plan to vacation in London when current work on "Farewell to Arms" ends here. Rock Hudson will take his free time in Spain.

Australia

By Eric Gorrick
(*251a Pitts St., Sydney*)

Darvis and Julia playing the Singapore nightspots.

Margot Fonteyn back to London after a socko ballet season here.

Walter Granger, Disney rep here, back to Sydney base after U.S. huddles.

Herc McIntyre, Universal chief here, taking his long service leave on own ranch.

Looks a cinch six months' run for "The Pajama Game" at Empire, Sydney, under the J. C. Williamson Ltd. banner.

Maxie Rosenbloom visiting here on third trip and will do some tv appearances, plus a nightclub date or two.

Robert Graham planes in soon to take the top Paramount seat as successor to Clay Hake. Graham was here several years ago.

British Empire Films, under the Greater Union Theatres' tent, planning a coast-to-coast campaign for Rank's "Robbery Under Arms."

Keith Parsonage, topper of 20th-Fox publicity, has quit his post to join Norman B. Rydge as advertising manager of "Rydge's Business Journal."

Jack Labow, RKO's Foreign Division rep, lookseeing this territory. Labow told newspapermen that RKO was still "a virile force in show biz."

Lionel Harris, British producer, due here for J. C. Williamson Ltd. to handle "The Chalk Garden," starring Dame Sybil Thorndike and Sir Lewis Casson.

Fun parks have shuttered for the down-under winter span after so-so summer play. One or two major outfits figuring introducing U. S. ideas for next season.

Roger Livesey and Ursula Jeans timed to do a new play for J. C. Williamson Ltd. next September. Couple has been smash success in "Reluctant Debutante" over past 12 months.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Danny White's Aqua Show set for Pittsburgh date.

Dave Brubeck in for one-nighter at North Shore Music Theatre.

Lucille Dane, RCA chirp, current at the new Monticello in Framingham.

Jerry Vale, Columbia disker, current at the Revere Frolic, with Jodi Sands opening July 21.

Claudette topping the bill at the Casino burlesquer where a Buddy Thomas line is in for the summer.

George Clarke, nitery columnist of the Boston Daily Record, off for vacash at Hotel Breakers, York Beach, Me.

Marie Houlahan, WEEI press-agent, showing her sister Virginia, director of music in Seattle public schools, around town.

Stanley Blinstrub, operator of Blinstrub's, South Boston nitery, back from Hollywood and Vegas where he inked talent.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli*, 43; *Tel.* 308920)

The Emporium Les Marcellis has French singer Gilbert Becaud, with Raymond Bernard Orch.

Agatha Christie's "The Cobweb," Spanish adaptation by Luis de Baeza, at the Comedia Theatre.

Baritone Marcos Redondo reappears at the Calderon with his old repertoire advertised as a farewell tour before retiring.

Renato Carosone, Italian modern singer (accomps self at piano), with five other musicians at El Cortijo. Robert Dancers at Bolero nitery.

Open air shows started with the heat. Most breathtaking one is the Berlin Traber Schau, doing acrobatics at the top of the Monumental Bull Ring, 237 feet above the audience.

San Francisco

By Bill Steif

Lena Horne and Lennie Hayton on a Frisco shopping spree.

Maurice Evans in Frisco to check on his "No Time for Sergeants" at the Geary.

RKO's William Dozier and producer Stu Miller sneak-previewed "Stagestruck" in Frisco and Burlingame last weekend.

Pacific Opera Co. under Constantine Callinicos revived for a pair of summer performances at Stern Grove, San Francisco.

Italo Tajo and Florence Quartararo confirmed Herb Caen's item of last fall—they were married last Aug. 11 in Modesto, Cal., and the soprano's expecting a baby in October.

Robin Laufer, for the past seven years chief of UNESCO's International Music Council in Paris, arrived in San Francisco to take over the directorship of the San Francisco Conservatory of Music.

Flack Al Butler recalling that his only experience with a $100,000 plus legit gross—before "My Fair Lady"—was when he took "South Pacific" to Seattle and managed to hit $100,096 by installation of nearly 1,000 extra auditorium seats.

Variety Club Tent 32 is in the midst of $75,000 fund-drive for its Blind Babies Foundation. Some first-run theatres are using audience collections to help meet quota, while others have installed coin-collecting wells in lobbies.

Marie Gibson, Los Angeles soprano, and Jess Thomas, Frisco tenor, won the San Francisco Opera's fourth annual auditions. Runners-up were Vancouver soprano Milla Andrew and Frisco baritone Roald Reitan. Judges were soprano Rosa Raisa, UCLA professor Jan Popper, and director, Kurt Herbert Adler.

Hollywood

Mori Krushen in from N. Y.

Ursula Theiss became a U. S. citizen.

Yvonne De Carlo returned from Gotham.

Ginger Rogers divorced Jacques Bergerac.

Mitchell Gertz returned from global trip.

Kay Griffith divorced Broderick Crawford.

Dickie Foy, youngest of the clan, visiting relatives.

Howard Hughes bought a house in Coldwater Canyon.

Susan Morrow won an annulment from Gary Morton.

Mack Sennett recuperating at home after major surgery.

Robert J. Gurney Jr. moved headquarters from N.Y. to Coast.

Variety Club of Southern California holding its Eighth Annual Golf Tournament at Lakeside Friday (19).

Lucille Ball at Cedars of Lebanon for orthopedic surgery to correct injuries received in 1949 while making "Sorrowful Jones."

Jack R. Guss, story editor at the Mitchell Gertz Agency, recuping at Hollywood Presbyterian Hospital after peritonitis operation.

Joseph S. Dubin named to a second term as chairman of the Committee on Related Rights, subcommittee of the Section on Patents, Trademarks & Copyrights of the American Bar Assn.

Chicago

Rossano Brazzi due in town this weekend to plug his new film, "Interlude."

The Gate of Horn, folksong nitery, staging Sunday afternoon hoot-mannies.

Novelist James Michener in town researching his next effort at the Art Institute library.

Walter Slezak starts two-week run of "My Three Angels" at Edgewater Beach Playhouse on Monday (22).

National Assn. of Music Merchants holding their annual conclave and trade show at Palmer House this week.

Fred Townsend, Palmer House pressagent, cited by Chi Publicity Club for outstanding service and by the Heart Assn. for meritorious service.

Burgess Meredith cancelled his appearance at Ravinia Festival, skedded for Aug. 13-14, to remain with his new legit vehicle, "Circus of Dr. Lao."

Sidney Blackmer, producer of Hinsdale Summer Theatre, on Coast this week to attend the national convention of AFTRA in San Francisco. He returns July 28.

Jerry Lewis, here this weekend with two-day stageshow at the Chicago Theatre in support of his first solo pic, "Delicate Delinquent," holding auditions at Ambassador East on Friday (19) for new talent for his upcoming film and tv productions.

Minneapolis

Pee Week King at Flame nitery.

Gay 90s has jazz pianist Meade Lux Lewis.

Prom Ballroom had Four Lads for one-nighter.

Rise Stevens and Marian Anderson here for concerts.

Singer Tiny Little here in interest of his new album.

Tex Ritter into suburban Hamel ballroom for one-nighter.

Glen Miller band into Prom Ballroom for one-nighter.

Smiley Burnette headlined local ball park's three-day rodeo.

Local Herb Pilhoffer musical octet off on tour of colleges.

Songstress Louise Drake into Starlight Club Len Wheeler's band.

Songstress Margaret Whiting here in interests of her new disk.

Osterberg's supper club held songstress Kitty Muldoon over for a fourth week.

George Jessel here to act as toastmaster at Twin Cities' "Bonds for Israel" dinners.

Local Fox Quartet into Hotel Radisson Flame Room for second annual engagement.

Don McGrane's Flame Room orch, augmented to 17 pieces, making album for Soma, a local label.

Mrs. Howard Dale, exhibitor's wife, elected Northwest Variety club women's auxiliary president.

Dick & Don Maw's local jazz band into new Lakeview club at suburban Lake Minnetonka for summer.

Jerry Lewis here making one afternoon and two night Radio City appearances for his "Delicate Delinquent."

Singing sextet doing capsuled musicals at Schiek's restaurant and nitery, approaching eighth consecutive year.

Bennie Berger again in charge of arrangements for Northwest Variety club's annual $100-a-plate dinner to raise heart hospital funds.

OBITUARIES

I. ARTHUR GANGER

I. Arthur Ganger, 71, restaurateur and dealer in bar and restaurant equipment, died July 14 in New York after a lengthy illness.

Further details in vaude.

JAMES VINCENT

James Vincent, 74, an actor and director for more than 50 years, died in New York July 12 after a long illness.

Vincent appeared with the late Louis Mann in "The Man Who Stood Still," with John Mason in "As a Man Thinks," and as Jack Hale in "Trail of the Lonesome Pine." He was also in the 1932 production of "Criminal at Large."

He directed numerous silent films, including "The Land of the Lost," "The Wolf," "The Melting Pot" and for Pathe films, "The Hidden Hand." In 1920 he was elected president of the Motion Picture Directors Assn. At one time he also worked for the Shuberts and for Fox Films.

Three sons and three daughters survive.

KEN WHITE

Ken White, 44, news director of KOA radio and television, Denver, died of a heart attack July 11 in that city. He had worked a full day the day before his death.

Born in Evansville, Ind., White graduated from the U. of Indiana and worked on various newspapers before going to New York to help set up the radio news service of Associated Press. He was also with the AP Denver bureau before joining the Denver Post to write the first radio and television column in Denver. In 1954 he joined KOA on a full time basis, prior to this time he was a part time newscaster.

Surviving are his wife, two daughters, his mother and a sister.

FRANK CLEWLOW

Frank D. Clewlow, 72, drama director, died recently at Hobart, Tasmania. He was a former producer of the Scottish National Players and a director of many British dramatic companies.

He began in 1905 touring England with a Shakespearean company. In 1927 he went to Australia as director of the Melbourne Repertory Theatre. Switching to radio, he was drama director of the Australian Broadcasting Commission in 1936, holding that post for 14 years. Recently he had been a part-time producer with the Australian Broadcasting Commission in Tasmania.

In memory of the beauty of

ALFRED LINDER

July 4, 1957

GEORGE CLEVELAND

George Cleveland, 71, veteran character actor who played Gramps on the "Lassie" teleseries, died July 15 in Burbank, Calif. He had just completed his role in the current "Lassie" series for next season.

Cleveland, who was in show biz for half a century as an actor, producer and director, came to Hollywood in 1936 to appear with Noah Beery Sr. in "Mystery Liner." His most recent films were "Outlaw's Daughters," "Untamed Heiress," "Carson City," "Mother Wore Tights" and "Albuquerque."

His wife survives.

FRANK RANDLE

Frank Randle (Arthur McEvoy), 57, English vaude and radio comedian, died suddenly at his home in Blackpool, England, on July 7. He was well established in provinces via his "Randle's Scandals" revue never made in London.

On several occasions he was fined for using material which had not been passed by the censor.

A native of Wigan, England, Randle appeared in low-budget comedy films which had good bookings in north-of-England locations. He took seriously ill about a year ago, but made a farewell tour earlier this year.

BILLY MALONEY

Billy Maloney, 62, vaude performer and producer, died suddenly at Arbroath, Scotland, July 7. He was currently staging the Arbroath Follies, local summer show, when he collapsed near stage-door of the local Webster Memorial Hall.

A native of Australia, he had longtime links with show biz, and appeared in revues in Australia, England, Ireland and Scotland. Latterly, after a career as a comedian-dancer, he had concentrated on the production side of revues. Made his home at Edinburgh.

JAMIE ERICKSON

Jamie Erickson, known at one time as Grauman's Wonder Boy, died July 12 in Reno. An organist and pianist, he also wrote music and completed his first composition at the age of 15.

He was a featured organist for the Fox West Coast Theatres at the opening of new houses throughout California. He also made many recordings.

Surviving are his wife, Mrs. Jan King Erickson, also a musician; three sisters, and a brother.

"May Your Soul
Rest in Peace"

Percy Williams

"The Guests"

PERCY WILLIAMS HOME
East Islip, Long Island

J. L. PICKERING

J. Leonard Pickering, 54, theatre scribe and a noted figure in stage circles, died June 20 in York, Eng. He was correspondent of The Stage, London, for over 20 years.

An actor himself, Pickering twice played the role of Joseph in the Mystery Plays at York. He twice won an award of merit for best individual performance in Britain's Drama League competitions, and also worked as a producer.

ANDREW LETTA

Andrew Letta, 77, vaude performer and producer, died in hospital at Musselburgh, near Edinburgh, Scotland.

A native of Edinburgh, he ran shows in the holiday resort of Portobello from 1921 to 1939.

During the 1939-45 war period he took shows under the auspices of E.N.S.A. (Entertainments National Service Assn.) to troops stationed in Iceland and the Faroe Islands.

TERRY JAMES

Terry James (Terence James Hunt), 28, musical director and roadshow manager, was drowned off Plymouth Hoe, England. He was appearing at the Palace Theatre, Plymouth, with the revue "Moulin Rouge," at the time.

He was in a dinghy being towed by a larger boat. Dinghy overturned suddenly and James was thrown into the sea along with Ronnie Harris, the singer.

AMY BUSBY

Amy Busby, 85, Broadway actress in the 1890s, died July 13 in East Stroudsburg, Pa. She began her career in 1891 with the Stuart Robson Co. production of "The Henrietta." She later appeared in the first performance in the U.S. of George Bernard Shaw's "Arms and the Man" and with William Gillette in "Secret Service." She retired in 1897.

Five daughters survive.

BING BRISKOE

Bing Briskoe (Leslie William Briscoe), 49, comedian, died June 22 at Liverpool, England. He billed himself the "Breezy Baron of Burlesque," and toured as a vaude comedian. He was vice-chairman of the Liverpool branch of the British Variety Artists' Federation.

Latterly, he had been entertainments manager with a leading football pools firm.

EARL H. WACHTER

Earl H. Wachter, 73, onetime southwest district manager for the old Fox Film Co., died July 10 in Kansas City, Mo., after an illness of several years. A native of Columbus, O., he also was a member of the Fox sales staff in New York and Hollywood at various times.

Surviving are his wife, daughter, twin sister and brother.

ROBERT THOEREN

Robert Thoeren, 54, screenwriter, died July 15 in Munich, Germany. His screenplays include "Mrs. Parkington," "Act of Murder," "September Affair" and "Singapore."

Thoeren was with Figaro Films' literary department at the time of his death.

AL BOWMAN

Al Bowman, 58, veteran film salesman, died in Hollywood July 8 of a heart ailment. He had worked with United Artists and Universal prior to joining indie film distributor Harry Thomas a few months ago.

Wife and daughter survive.

LANGSTON S. THOMPSON

Langston S. Thompson, 46, executive vice president of Wilding Pictures Productions, which specializes in industrial films, died July 9 in Evanston, Ill.

His wife, two daughters and a son survive.

SHOLEM ASCH

Sholem Asch, 76, author of several biblical novels, died in London July 10. He arrived from his Israel home three weeks ago. His wife, three daughters and a son survive.

James Schiller, 76, veteran Allied Artists exploiteer, died in Hollywood July 12, following surgery. He had been in the Metro exploitation department for years before joining AA in 1936. Two duaghters survive.

George R. Brooks, 54, veteran Columbia Pictures art director, died July 9 in Hollywood after an extended illness. He had been in the film industry since 1926. Wife, daughter and son survive.

Samuel Reed, 74, veteran stage actor and formerly partnered with his wife in the vaude team of Reed & Joyce, died in Hollywood July 8 after a long illness. Wife and son survive.

Herman Katz, 36, an executive with the Associated Artists Productions, tv film distributing company, died July 15 in Bergenfield, N.J. Wife, son, daughter and mother survive.

Mother of Robert Baral, film company publicist and field exploitation man and, whilom member of N. Y. staff of VARIETY, died July 10 in Ft. Wayne, Ind.

Mrs. Edith Blandings Coleman, 95, San Francisco music patron, died July 7 in Belmont, Cal. Will included a $30,000 bequest to the San Francisco Symphony.

Harry Ruppel, 66, president of Rubank Inc. music publishing firm, died July 12 in Chicago. Wife, son, daughter, brother and sister survive.

C. E. Palmer, 80, owner of KCMC and KCMC-TV, Texarkana, Tex., died there recently following a stroke.

Arthur Brown Jr., 83, architect who designed the San Francisco Opera House, died July 7 in Burlingame, Cal.

Alfred Tamayo, 54, Mexican baritone and radio producer, died July 12, in Mexico City.

Hayloft Hybrids

Continued from page 1

Broadway as successor to Claudette Colbert, who had succeeded Miss Sullivan. The other two are actresses Lisa Ferraday and Martha Scott.

Holding down the poet's corner is the Westport (Conn.) Country Playhouse, which has scheduled several verse matinees throughout the season. Participating in the special project will be Robert Frost, Truman Capote, Marianne Moore and Katherine Anne Porter.

On the pugilist front, ex-boxer Jake LaMotta is slated for the pug role in "The Milky Way," while another former fighter, Lou Nova, just closed in the Central Park, N.Y., al fresco production of "Rosalie." Prior to appearing in the operetta, Nova, who also gives poetry readings, played a former boxer in the Broadway production of "Happiest Millionaire."

Actually, though, there's only one hot new name in the entire talent lineup. That's Carroll Baker, who was given a publicity buildup by Warner Brothers several months ago in line with her appearance in the film, "Baby Doll." She starred last week in "Arms and the Man" at the Strand Theatre, Long Branch, N.J., after appearing in the play the previous week at the Drury Lane Theatre, Chicago.

All together, around 100 name performers will be hitting the strawhat circuit. Lillian Roth is following up her show biz comeback in the nitery field with a "Primrose Path" tour in addition to a couple of musical tent dates. Film actress-singer Dorothy Lamour, who resumed as a club act a few months ago, is costarring with Robert Alda in a barn tryout of "Roger the Sixth."

Singer-bandleader Vaughn Monroe is making his legit debut in "Annie Get Your Gun" with Constance Moore, while Frances Farmer is taking on her first acting assignment in 14 years in a production of "Chalk Garden" at the Bucks County Playhouse, New Hope, Pa. And, another stripper, Tempest Storm, has been announced for "Bus Stop" at the Memorial Hall Theatre, Dayton, O.

In addition, the talent roster includes Jules Munshin, Molly Picon, Luther Adler, Red Buttons, Sam Levine, Basil Rathbone, Nancy Walker, Donald Cook, Victor Jory, Irene Manning, Fay Bainter, Buster Keaton, Jan Sterling, Jerome Cowan, Carol Bruce, Paul Hartman, Francis Lederer, Joan McCracken, Kim Hunter and Ruth Hussey.

Also, Julia Meade, Gretchen Wyler, Florence Henderson, Shirl Conway, Dolores Gray, Burgess Meredith, Eva Gabor, Gloria Vanderbilt, Edward Everett Horton, Celeste Holm, Arnold Moss, Art Carney, Olsen & Johnson, Eartha Kitt, Eddie Bracken, Jessica Tandy, Hume Cronyn, Frances Starr, Frank Conroy, Ian Keith, Viveca Lindfors, Cathleen Nesbitt, Walter Slezak and Dennis King.

Also, Henry Morgan, Jane Morgan, Robert Preston, Betty Kean, Lew Parker, Buff Cobb, Anne Jeffreys, Robert Sterling, Vivian Blaine, Jeffrey Lynn, Donald Woods, Neil Hamilton, Sheri Britton, Claire Luce, Fred Keating, Ruth Chatterton, Arthur Treacher and Diana Barrymore.

Also, Ed Begley, Charlie Ruggles, Roddy McDowell, Howard Keel, Don Cornell, Martha Wright, Fran Warren, Tony Bennett, Julie Wilson, Zusu Pitts, Sylvia Sidney, John Ireland, John Kerr, Jeffry Lynn and Vicki Cummings.

Other names, besides those mentioned will probably come up as the season progresses.

'Solomon & Sheba'

Continued from page 4

Sheba, will recount the "greatest love story ever told." Male lead hasn't yet been cast. Film will be in color.

Despite the tremendous budget being allocated, the film probably won't run over two hours or a few minutes more, producer asserted. While film will necessarily carry great spectacle, story itself will be accented to lend importance to the subject rather than dwelling on a showy series of expensive mountings to account for its great cost.

For a picture to make big money today it must be treated importantly, Hornblow thinks, and this requires big coin. The importance of the Solomon and Sheba subject is worthy of the huge budget being set up, which should pay off correspondingly, producer opined.

MARRIAGES

Dusty Bartlett to Jeffrey Hunter, Ojai, Cal., July 7. Bride's a model; he's an actor.

Esther Beck to Kap Monahan, Pittsburgh, June 29. He's drama-film critic of Press, Scripps-Howard daily.

Elinor Hughes to David D. Jacobus, Concord, Mass., July 14. Bride is drama and film editor of the Boston Herald.

Georgene O'Donnell to Wade Barnes, New York, July 13. Bride is a tv writer-director; he's a composer-director-writer.

Carol Ann Meunier to Kenneth W. Lare, Fairfield Center, Vt., recently. He's chief engineer at radio station WTWN, St. Johnsbury, Vt.

Anita Gonzalez to Charles Bellin, Barnstable, Mass., June 29. Bride is a casting director; he's stage manager at the Falmouth, Mass., Playhouse.

Marjorie Lynn Frels to Stanley Gene Toland, Victoria, Tex., June 28. Bride is daughter of Mrs. Ruben Frels, head of the Frels Theatre Circuit.

Helen Porter to Stan Dale, Chicago, July 13. Groom is disk jockey on WJJD in the Windy City.

Claire Silberman to Dr. Charles A. Carton, Kansas City, July 16. Bride's on staff of Dine & Kalmus, New York public relations company.

Anne Eaton to Brian Mahoney, North Berwick, Scotland, July 5. Bride's an actress; he's a stage manager.

Jayshree Wable to Babu Rao, Krishneswar Mandir, Miraj, India, July 5. He's a vaude wire-walker and juggler.

Nancy Cartmell Jones to Irving R. Levine, New York, July 12. Groom is NBC's Moscow correspondent, and the bride is returning to Moscow with Levine after their current honeymoon in Sweden.

BIRTHS

Mr. and Mrs. Buddy Graham, daughter, at Blackpool, England, June 11. Father is member of Four Graham Bros. act.

Mr. and Mrs. Len Taylor, son, London, July 5. Father is general manager of the David Toff music publishing company.

Mr. and Mrs. Millard Green, son, Pittsburgh, July 8. Father and his brother, Ralph Green, own Guild art theatre.

Mr. and Mrs. John P. Harris, son, Pittsburgh, July 6. Father manages Dennis Theatre for Harris circuit.

Mr. and Mrs. Jack Kohl, son, Pittsburgh, July 3. Mother's Joan Kieb, of Penn Theatre staff.

Mr. and Mrs. Pierre Crenesse, daughter, Paris, July 9. Father is director of the French Broadcasting System in North America.

Mr. and Mrs. Jim Ascher, son, Chicago, July 10. Father is on press staff of the ABC net in Chi.

Mr. and Mrs. William McCauley, daughter, Chicago, July 9. Father is business affairs manager of NBC in Chi.

Mr. and Mrs. John Dorsey, daughter, Yonkers, N.Y., July 3. Father is a unit supervisor with WRCA-TV, N.Y.

Mr. and Mrs. Charles L. Lewin, daughter, New York, July 9. Father is v.p. in charge of radio-tv for the Rockmore ad agency.

Mr. and Mrs. Hugh Ross, son, New York, July 9. Father is director of the Schola Cantorum and a faculty member of the Berkshire Music Centre, Lenox, Mass.

Saudi Arabia's TV

Continued from page 2

sent a two-man team, William Parrish, of the web's public affairs department, and Jack Krutcher, a network radio-tv writer, to Dhahran for a three-months-to-a-year stay to help work out the programming aspects of the operation. Moreover, NBC will supply programs for the station. The management consultancy aspect of the deal involves a straight fee for the services of Parrish & Kutcher, while the programming will be furnished on a regular program sales basis.

Aramco station is designed to service only the Arab workers. There are 5,000 Americans stationed there as well, but their entertainment needs are covered by an Army base nearby, which has its own television unit. The management deal with Aramco is NBC International's second, first being a two-year fee-plus-participation setup with Television of Western Wales in Cardiff, Wales. NBC had originally tried to buy into the Welsh commercial operation, but was turned down and settled for the management deal.

13 HANDICAP

ON JUNE 21st MAX BYGRAVES OPENED AT THE LONDON PALLADIUM IN "WE'RE HAVING A BALL"... THIS IS HIS 13th SHOW THERE IN SEVEN YEARS ... HAS STARRED AT THIS ACE VARIETY HOUSE MORE TIMES THAN ANY PERFORMER IN THE WORLD. BECAUSE OF THE ENORMOUS ADVANCE BOX OFFICE HE WILL BE THERE FOR THE NEXT SIX MONTHS AT LEAST... AFTER HIS FIFTY MINUTE SOLO SPOT THE PRESS SHOWERED MORE PRAISES ON THIS YOUNG TALENTED ARTIST.

WEEKLY SPORTING REVIEW

"Max Bygraves holds the stage solo for the best part of an hour. A most endearing performance, and, by this act, Max hoists himself into the Chevalier, Borge and Danny Kaye class as an artist capable of holding any size audience entranced for a whole evening."



The TIMES

"In 'We're Having a Ball', Mr. Val Parnell and Mr. Bernard Delfont have set out to provide something gay. Their success in doing so is thanks chiefly to Mr. Max Bygraves."

DAILY MIRROR

"Max Bygraves is the Star of the Ball! — and he deserves to be . . ."

NEWS OF THE WORLD

"Max Bygraves sets the tone of good clean fun . . . This is a show everyone in town ought to see and probably will."

SUNDAY DISPATCH

"A lavish show built around Max Bygraves. He is given every opportunity to display his versatility—from quiet charm to more lively performance of music and humor . . ."

DAILY MAIL

"Mr. Bygraves's relaxed buttonholing style amounts almost to a rest cure, his ingratiating blend of Cockney gags and American singing is as smooth as ever."

SUNDAY TIMES

"Max Bygraves in 'We're Having a Ball' (Palladium) is a most engaging comedian. Not for him the cult of violence and aggression. His jokes are simple and gentle, his manner unassuming, and even in his rare moments of satire as when he refers to Shakespeare as 'Briton's top scriptwriter now under contract to Sir Laurence Olivier, the famous cigarette smoker,' his kindliness of feeling is unmistakable. Around him swirls one of the most spectacular musicals in London, a riot of sometimes clashing colours. A fiesta of girls, a phantasmagoria of hectic scenery. I enjoyed it."

MANCHESTER GUARDIAN

"Max Bygraves is sure to captivate many people with his new show at the Palladium. For more than half of the second act he jokes, sings and makes fun of himself in a style which appears to be entirely natural and unrehearsed . . . That he should have made it with a repertoire that is entirely devoid of smut is in some ways the most astonishing thing of all."

RECORD MIRROR

"'LET BYGRAVES BE BYGRAVES' reads the announcement in the programme . . . we let Bygraves be Bygraves, and for the next 40 minutes or so the Max cracks—roll out breezily, merrily, spiced with all the hearty humour of this Bermondsey-born top-liner. Winding up this merry 40 minutes, Max tenders his thanks by singing, 'It's Been a Pleasure Meeting You'—and, you can well and truly take it from me, everybody at that first night agreed unanimously that it was also a pleasure meeting HIM. . ."

DAILY SKETCH

"A colourful happy show. A little more of the soft pedal, rather more of the old Bygraves' quiet charm . . ."

DAILY WORKER

"As the final curtain falls on this bright and breezy show one could quite cheerfully paraphrase the old song, 'Let Bygraves by Bygraves and start all over again.'"

REYNOLDS NEWS

"Max Bygraves cheery, friendly humour all add up to first rate entertainment the whole family can enjoy."

Personal Management:—

JOCK JACOBSEN, WESTCOMBE HOUSE, WHITCOMB ST., LONDON WC2 Tel.: Trafalgar 1711

VARIETY

JUL 25 1957

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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Vol. 207 No. 8 NEW YORK, WEDNESDAY, JULY 24, 1957 PRICE 25 CENTS

PIX BIZ NEEDS NEW 'DESK SET'

American Amusements At a Glance

Washington, July 23.

United States citizens last year invested $13,844,000,000 for recreation and amusement, per Government data. Breakdowns of some of the figures are as follows:

Radio, television sets, musical instruments—$2,442,000,000
Repair & service of radio-tv sets—$756,000,000
Motion picture admissions—$1,298,000,000
Legit, operas, concerts, etc.—$252,000,000
Spectator sports—$241,000,000
Horse & dogtrack bets—$414,000,000
Magazines, newspapers, sheet music—$1,824,000,000
Books and maps—$592,000,000

Computed in terms of "contribution" (wages and investments) to the national income (U.S. Dept. of Commerce figures) these are related figures:

Motion picture industry contributed $998,000,000; radio and television broadcasting added $669,000,000; and the remaining $1,158,000,000 was contributed by all forms of amusement, recreation and entertainment.

Total wages, salaries and other income for persons in motion pictures in 1956 was $797,000,000. For broadcasting, the figure was $518,000,000. It was $885,000,000 for other recreation and amusements.

Motion pictures employed the equivalent of 200,000 full time workers last year. The figure was 77,000 in broadcasting and 242,000 for other types of amusement and recreation.

Broadcasting led the field in average earnings, for the full-time worker. That industry paid out $6,584. For pictures the average was $3,830, a little below the national average. This would include earnings of ushers, etc., at small theatres.

Hollywood On a Two-Hour Diet, Trims Sails On Marathon Epics

Hollywood, July 23.

Trend toward lengthy pictures appears to have runs its course and the major studios and independents alike are slowly reverting to the more normal length footage on features. Bulk of productions now ready for release or slated for production in the near future are in under-two-hour class.

Last year there were four marathon productions: Paramount's "War and Peace" (208 minutes), Paramount's "The Ten Commandments" (221 minutes), Warner's "Giant" (195 minutes) and Michael Todd's "Around the World in 80 Days" (175 minutes).

This year, there are only two—Metro's "Raintree County" (185 minutes) and David O. Selznick's 20th-Fox production of "A Farewell to Arms," which it's been disclosed, will have a minimum three-hour running time.

And, significantly, no studio currently has plans for any film to go much beyond the two-hour limit. A possible exception to this might be "Andersonville," which was envisioned as a four-hour picture by Jerry Wald when he was at Columbia. However, the project is now in the hands of George Sidney who has given no indication that he plans to make it as a feature of excessive length.

Of pix completed or currently shooting, only 13 look likely to go over two hours: Columbia's "Pal Joey," Metro's "Les Girls" and "The Brothers Karamazov," Paramount's "Desire Under the Elms," RKO's "Jet Pilot," 20th-Fox's "Peyton Place" and "The Sun Also Rises," United Artists' "Legend of

(Continued on page 71)

Light Up a UN

Here's the way they cast the "typical American boy and girl" for a tv film commercial:

For an upcoming Salem cigaret ad, MPO Productions inked Cindy Lee, a Lithuanian model here two years, and Mischa Ferman, an actor from Yugoslavia here six months.

Bamboo Curtain Parting for U.S. Pix Via Dulles?

Current discussions between the press associations and the State Dept. re the entry of American correspondents into Red China has some in the film industry wondering whether Hollywood shouldn't show its pictures in that part of the world.

Red China today is the only area where a strict ban on the sale of films is maintained by the member companies of the Motion Picture Export Assn. Such a ban existed until last year also vis-a-vis the Iron Curtain countries, but was lifted with the blessings of the State Dept.

Those in touch with the Far East say that, if American newspapermen go into Red China, it won't be very long before the Chinese will

(Continued on page 71)

LACKS FRESH EXEC TALENT

The aging founding fathers of the American film industry were young men when they staked it out and began mining the gold. But the film industry of today is notable for the infrequency of young men in high executive posts. There hasn't been an Irving Thalberg since—well, since Irving Thalberg. Other yarns published in this issue of VARIETY present the recurring, always-new but never-new problem of the recruitment of star potential on which the boxoffice may thrive. Not unrelated to the clogged machinery of star-making is the equally tortured situation impeding the developing of new executive talent for the U.S. film companies.

Ever since Metro's dilemma in filling the presidency dramatized the problem of "chiefs," the industry has been discussing, off and on, the meaning of dynamic leadership. Metro is providing still further proof of the scarcity of the right sort of executives in its prolonged, thus far unsuccessful quest of an executive veep to backstop President Joe Vogel.

It's being said by observers that while any president of a major film company can easily reel

(Continued on page 71)

Too Many DJ's, Payola Rises

Chicago, July 23.

A corporate cost of living item has been offered by a "keep-my-name-out-of-this" diskery exec to illustrate the plight of the industry:

"This summer is as bad as the stinker of two years ago, but meanwhile my payola has gone up to 10 times what it was then. Cities which never had a big d.j. now have two or three. Chicago, which then had one or two, now has a dozen, and it's the same over the rest of the country."

PACKAGE SHOW TOURS FOR DATELESS DAMES

Atlantic City, July 23.

Unescorted women, who might normally be reluctant to go to a suburban strawhat and then a midtown nitery, are being especially sought as patrons for a new entertainment tour package being offered by the Gray Line Bus Co. Price for the full evening is $6.75 per person, including tips.

The package includes the regular evening performace ("Bus Stop" is current) at the Gateway Playhouse, in suburban Somer's Point, then the Timmie Rogers show at the Club Harlem here in town.

Belafonte in Hollywood Demand; Has Own Ideas on Racial Heroes

Billy Blesses BMI

The Rev. Billy Graham has now thrown his weight behind behind Broadcast Music Inc., saying that "I believe that BMI deserves not only my personal thanks, but the commendation of devout people everywhere for providing a haven for composers and authors of religious music for all faiths."

Graham lauded BMI upon accepting a specially bound copy of the "BMI Hymnal" from BMI prexy Carl Haverlin at Madison Square Garden last week.

Graham Crusade Upbeats Disking Of Religiosongs

Billy Graham's successful crusade in New York, judging from attendance figures at Madison Square Garden and the Yankee Stadium, has cued an upswing in religioso diskings at RCA Victor.

Instead of sporadic religioso releases as in the past, the diskery is now regularly scheduling from two to three such items every month. Steve Sholes, head of Victor's country & western and specialty department, is supervising the production of these platters.

Among the artists to be spotlighted are several from Graham's team, including Beverly Shea and the 1,500-voice Crusade choir. Victor is releasing a Shea disk tape during a recent Garden meeting with the choir.

Lotsa TV Satchmoola In Armstrong Guesters

Louis Armstrong is losing no time in grabbing off some of the plum television guest shot deals for next fall. Satchmo last week was set for guest appearances on the Frank Sinatra, Perry Como and "Big Record" (Patti Page) shows, while on the spec side, he's set for the Bing Crosby-Frank Sinatra Gonzaga U. Oct. 13 entry on CBS for Edsel and the duPont "Crescendo" Sept. 29 out of the Paul Gregory production stable.

He'll squeeze in most of the shots prior to his departure on his first South American tour Oct. 15, with other appearances following his return. Beyond the Singleton deals, he's set with a 10-appearances-per year deal with Ed Sullivan, last appearance of which was on July 7. Armstrong's pulling down $10,000 minimum on his appearances, with Joe Glaser's Associated Booking Corp. agenting the deals.

The combination of Harry Belafonte's personal boxoffice draw in niteries and concert, and the pendulum impact given "the miscegenation cycle," adds up as boxoffice for Darryl F. Zanuck's "Island In The Sun" (20th). Resultantly Samuel Goldwyn wants Belafonte for his filmization of "Porgy and Bess"; another indie packager is dangling the old Eugene O'Neill play, "Emperor Jones," and there are two "miscegenation" scripts awaiting him.

While Hollywood looks upon the interracial romance themes in the same opportunistic boxoffice cycle as perhaps the Elvis Presley-rock 'n' rollers or the wave of dope addiction pix, Belafonte has reacted differently.

He points to Alexandre Dumas and Alexander Pushkin, the French and Russian writers who reputedly had colored blood in them, as biopix themes more to his liking. Always a literate and vocal personality, Belafonte's race consciousness and his own personable (not to mention boxoffice impact) outlook dictates sharp judgment in not bearing down on any one single plot theme.

Meantime Belafonte, who holds the Waldorf-Astoria record with Maurice Chevalier and Benny Goodman, reopens that Gotham hostelry's fall season on Sept. 19, for a five-week stint.

Bob Hope Telefilms First NBC-Timex Spec Before Troops in Casablanca

Casablanca, July 23.

Bob Hope, in Paris completing his "Paris Holiday" pic, flew to Casablanca over the weekend (July 19-21) to tv-film his first show for his new sponsors, Timex, before U.S. troops stationed at Nouasseur Air-Material Base.

Show, which goes on air Oct. 6, will be first of the six Hope shows for Timex between October, 1957 and April 1958, and was scripted by Mort Lockman and Bill Larkin. Guest stars included Gary Crosby, Bing's eldest son now serving with U.S. forces in Germany, Marie (The Body) McDonald, Ann Miller, Eddie Fisher and Caroline Brooks. Les Brown orchestra, doing a USO tour, flew in from Germany to accompany.

Hope, veteran of countless USO appearances, remains top favorite with troops. The Nouasseur Base's outdoor theatre underwent overnight revision to accommodate 3,000 soldiers and their families who attended two performances of show under a broiling African sun.

Hope, after characteristic, laugh-getting monolog in which he kidded army life, tropic heat and self, introduced Gary Crosby who sang with him a new edition of the theme song of "Road to Morocco," and then as solo gave forth with

(Continued on page 70)

It's Renewal Time on Mike Wallace Show, But Philip Morris Ain't Sayin'

This week is renewal time for "Mike Wallace Interviews" on ABC-TV. Sponsor Philip Morris, by its own word, is committed to give its answer by the end of this week, when the controversial Sunday night half-hour has its 14th telecast.

Original contract is up after 20 weeks, but there is a stipulation permitting the cigaret bankroller to pick up Wallace for another six weeks if he gives word now. A PM spokesman said a decision has not been made either way up to the moment, but he cautioned that this should not be taken as a sign of his company's discontent or disinterest in the interview program. "We have discussions prior to any renewals."

Nevertheless, a string of events surrounding the 10 to 10:30 p.m. live interview has some tradesters skeptical of the chances for a PM renewal. Most recently some editions of the Wallace interview were barred from showing in Louisville by WAVE-TV, which takes PM and Wallace on a delayed basis. Kentucky station, in the same city where one of PM's more

(Continued on page 79)

How Fred Allen Beat The Tax Rap in Mass.; He 'Seceded' From State

Boston, July 23.

The late Fred Allen, who dramatically ended all association with Massachusetts in 1949, would have had his estate nicked for at least $100,000, state inheritance tax officials admitted here last week.

Allen, a Dorchester native and a legal resident of the Bay State until 1947, left an estate of $1,341,421 on which the State of Illinois collected inheritance taxes of $635. Federal taxes on Allen's estate were set at $141,411.

In 1949, he said to the late Tax Commr. Henry F. Long: "I don't mind being born in Massachusetts with nothing, but I don't want to die that way. I don't want New

(Continued on page 70)

TOMMY SANDS' FILM DEBUT AT $10,000 FEE

Los Angeles, July 23.

Tommy Sands, teen-age singing star who catapulted to national attention via a Kraft TV Theatre showcasing when Elvis Presley bowed out, will make his film debut for 20th-Fox at a $10,000 fee. Studio's multiple picture contract with the 19-year-old singer was approved by Superior Judge Edward R. Brand.

Contract calls for step-ups in his picture salary which could eventually reach $100,000 per film.

First film probably will be the feature version of "Singin' Idol." which he did on television, which 20th has assigned to Henry Ephron to produce.

'Little' Lindy's Landmark On B'way and 50th, Dies In New York at Age 36

One of Broadway's most colorful landmarks, the original Lindy's Restaurant at 50th St. and Broadway, is closing its doors on Sunday (28). Founded by Leo Lindy with three partners in 1921, the restaurant in recent years has been a losing proposition, hit by the competition from the newer Lindy's at 52d St. and from its uneconomical two-floor operation.

Originally a bar and delicatessen, the original Lindy's, or the "old" or "little" Lindy's as it was also known, grew to be one of the most important show biz hangouts on the Main Stem. Al Jolson, Eddie Cantor and other stars ate there regularly, while in New York, as did the top glm execs of the 1920s.

The old Lindy's also was the headquarters for the late Damon Runyon, whose slant on Broadway and its characters was largely received from his vantage point of a Lindy's table. Walter Winchell also frequented the old Lindy's before the newer and larger store was opened around 25 years ago. Some of the veteran waiters, with the place since it was opened, trace the decline of the original Lindy's

(Continued on page 70)

EDITH PIAF'S 3-YEAR WALDORF-ASTORIA PACT

Edith Piaf becomes a Waldorf-Astoria (N.Y.) staple for three years starting with the 1958-59 season at a reported $5,000 guarantee and a split of 50-50 above $8,500 in couverts. She prefers to skip New York this season. She is currently at the Mocambo, Hollywood.

French song delineator had to await the Club Versailles' decision not to renew because of her past associations with Nick Proumis and Arnold Rossfield, but with the managements decision to keep the former East 50th St. landmark closed, she became free to sign with the flagship Hilton hotel.

Ed Sullivan's Checkup For Kidney Ailment

Ed Sullivan cut short his European vacation this week and returned to New York yesterday morning (Tues.) for medical consultation on a kidney ailment. He probably won't be hospitalized, but at the same time won't do his Sunday CBS-TV show for two weeks.

Sullivan had arranged for John Daly to take over the next two shows while he was in Europe, and doesn't want to disrupt that arrangement even though he's in town. He'll return to the show as per schedule on Aug. 11.

Georgie 'Burns'

George N. Burns (& Allen), vexed with the recent diatribes about comedians on television, told a Look magazine interviewer:

"I agree. Let's get rid of Burns & Allen, Abbott & Costello, Sophie Tucker, Jack Benny, Cantor, Jessel, Durante—all the old comedians, but let's also start getting rid of old newspapermen and others writing the same old chorus.

"This is ridiculous. Getting rid of unfunny professional funnymen is something else again—it's like getting rid of a juvenile who doesn't know when he's become a character actor and won't give up—but this blanket hooey they've been writing about 'old comedians' is just too silly to be taken seriously."

Festival Awards Can Damn Films As Hi-Brow 'Art'

Some of the U.S. film companies at this point aren't at all eager to have their product selected for showing at European film festivals. Argument is that any film being shown at a European fest—particularly if it wins—gets tagged as an "art" entry. It's a label which could conceivably hurt it in the States.

No such stigma attaches for a film's Continental release, where a fest winner definitely has added prestige, and b.o., value.

The attitude is in marked contrast to the opinions expressed by executives of the Motion Picture Export Assn. attending the Cannes festival earlier this year. These execs felt very strongly that, in its future selection of films for such competitions, the American industry must make a more determined effort to pick films with an "arty" touch so as to be more in tune with the general tenor of the festivals.

Brando's Breeches Ahoy In Hot Paris Incident

Editor, VARIETY:

Paris, July 18.

The scene—the cocktail bar of the Hotel Prince de Galles. The time—cocktail hour. The date—July 17. The people—well, there were Marlon Brando, Dean Martin, Patti Page & Charlie O'Curran, Gary Crosby, Lillian Montechichi, et al. It was a gathering of Hollywoodians who wanted to "feel at home away from home."

The cocktails were being cocktailed very well. It was a bright and sunshiney Parisian afternoon, and everyone was happy to see everyone else.

Brando alone was intent on drinking tea—and ordered same. In the midst of pouring the *tres chaud* tea he spilled practically the

(Continued on page 70)

Schulbergs and Darrid's Matador Musical for B'way

Stuart and Budd Shulberg are joining forces with William Darrid to present a Broadway musical adapted from Budd Shulberg's original bull fight tv drama, "Paso Doble," a highlight of the 1954 Omnibus season, which starred Kim Stanley and first brought John Casavetas to national attention. Retitled "The Suit of Lights"—*traje de luces*, the Spanish name for the matador's shimmering costume—the show will be readied for a fall 1958 opening.

Talks are already underway with aficionados Peggy Lee and Dewey Martin for leading roles. Darrid and the Schulbergs are also approaching Jose Greco and Cantinflas for prominent parts in "Suit of Lights," which is laid in the bull rings and torero bars of Mexico City.

Ted Lewis' 41st Anni

Wildwood, N. J., July 23.

A cocktail party for Mr. and Mrs. Ted Lewis officially opened the new Sky Lounge at Diamond Beach Lodge here.

They are marking their 41st wedding anniversary.

Madrid's Ritz Retains Ritzy Essence

Cantinflas Got In by Chance—Myrna Loy at $1-a-Yr. 'Diplomat'—Cary Grant Out 'Tho Charming'

By HANK WERBA

Madrid, July 23.

Madrid's non plus ultra Hotel Ritz has always maintained a policy that seals the showcase off to showbiz celebrities, according to distaff Ritz manager Carmen Guerendian.

Hotel is considered here as a residence for eminence, a home for ambassadors away from home, but a plague to show-world greats who want to escape the public eye when visiting or vacationing.

"The hotel," she said, "has a long-standing, old-world tradition of offering its guests dignified peace and relaxation." Personally fond of limelighters, she feels they live in a world of noise, confusion, flashbulbs and eccentric personal behavior that imperil the monastic calm of the hotel's hallowed halls.

Ritz is full with 220 guest registrations, including 30-40 residents. Sole problem is finding accommodations for visiting prominents

(Continued on page 79)

WW's 50-50 Split With Desilu on Residuals, Plus $7,500 Weekly

Walter Winchell is spending his six-week vacation in Hollywood working on his new ABC-TV film series in partnership with Desilu. He splits the residuals 50-50 and gets $7,500 a week for his appearances and the story content of "The Walter Winchell Story." The basic 26 dramalets already have been upped to 39. It's a Thursday night slotting over ABC-TV. Bert Granet is the producer.

Winchell and his wife, June, are on the Coast with their daughter Walda (Mrs. Hyatt Von Dehn) who will make them grandparents in October. The Winchell series is based on the career and exploits of the columnist who will make introductory appearances in each besides doing the narration sound track. He observes:

"For the first time I'll have something running for me. It's the only branch of show business, to quote Danny Thomas, which has something running for a performer even when he's asleep, that is if he has a stake in the residuals as I have with Desilu."

MCA AGENT-THAT-WAS COMPOSES SYMPHONY

Ft. Wayne, July 23.

Jose Iturbi is conducting the Philadelphia Orchestra in Ft. Wayne today (Tues.) in the American premiere of Marshall Turkin's "Jubilation-Overture." Turkin is the business manager of the Ft. Wayne Philharmonic Orchestra.

Three years ogo, Turkin was an agent for Music Corp. of America in Chicago.

TWA Ballyhooey Stunt Strictly for the Birds

By DON BYRNE

Just because things are for the birds it doesn't mean that they have to go wrong. For instance, take last Tuesday at Idlewild.

It seems that TWA had rigged a promotion with the Chicago Daily News to fly three pigeons from Chicago to New York via TWA and then release the birds at Idlewild and let them fly back to Chicago.

If they made it, it would be a long distance record for racing birds. It would also coincide with the opening of TWA's new nonstop "Ambassador" service from Chicago to New York.

Bright and early Tuesday morning three pretty stewardesses, three pigeons, cameramen and assorted pub-rel types were at the airport for the launching. As the

(Continued on page 79)

'Spanky' McFarland Can't Understand Why, at 28, He's 'Crumbling Old Ruin'

Tulsa, July 23.

"Spanky" McFarland, a crumbling old ruin at the age of 28, would like to meet the manufacturer of those 10-foot poles which casting directors won't touch him with.

"Somebody is making a fortune on them," he laughed. "But I'm not, I can tell you."

George Robert Phillips McFarland, who still is recognizable as the chubby, treble-voiced starlet of "Our Gang" of the '30s, is inclined to get a bit plaintive when he talks about his inability to arouse interest in the fact that he is an actor who would like to act.

"They couldn't care less," he said. "You'd think, with a name like mine, I'd be a natural for a network kiddie show emcee. But uh-uh."

KNXT in Hollywood was interested in his emceeing the current "Little Rascals" film programs, he said, but balked at his agent's asking price.

"I'd have worked for a lot less, I can tell you, but they decided to use a staff man instead."

Now on a personal appearance tour of "Little Rascal" television cities—and making onenighters at movie houses with a flatrate film package—McFarland works out of Wichita, Kan., where he moved three months ago "because I could see I wasn't going to get anywhere out on the Coast."

Married two years ago, he's now the daddy of one-year-old Verne Emmett McFarland.

Interviewed by Paul Coates on "Tonight" some time back, an in-

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154 West 46th Street New York 36, N. Y.

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Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
6404 Sunset Boulevard, HOllywood 9-1141
Washington 4
1292 National Press Building, STerling 3-5445
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 207 (128) Number 8

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

VOGEL TURNS ON 'TORMENTORS'

END AS A MAN

Something had to be done about the deadly, for-blood feud on the Loew Board and Joe Vogel has now done it. He might lose but he will in that event go down to defeat with the respect of the film trade and even perhaps of the bankers, despite the reputed ice water in their veins.

Vogel may have been too genteel in accepting the Board of 13 which apparently was, in turn, too genteel to back him up against the boarding-and-raiding tactics of the Tomlinson-Mayer-Meyer crew. But at least Vogel can now argue how far he was willing to go to buy peace. Peace was not to be bought.

The situation, of course, is not simple. One question is whether Louis B. Mayer, at 72, would or could assume the burden of the studio routine despite any compulsions for restoration of his former prestige in Hollywood. A vastly wealthy man of manifold interests, his admirers of yesteryear see him self-whipped by the hurt pride of a giant will.

Those who harbor some sentiment—a word used a lot at theatrical banquets—must regret the bitterness which now literally threatens the once-champion company. Uneasy speculations of what might happen to Loew's if the Canadian industrialist grabs effective control need not here be elaborated.

Meanwhile are there tycoons and captains of industry, and bankers, basing their reasoning on a reading of film events now hopelessly terminated? L. B. Mayer's niche in the film hall of fame is secure. In his time Metro was the home of "all the stars in the universe." But that was then. That was block booking and pre-television. No more than any other producing studio could Metro "wait for television to blow over."

Essential at this time is recognition that, in the costly digestive progress, whoever is the new Loew management must be given fullest rein. One year can never be the answer, nor does the answer lie in "getting rid of all the old team."

To begin with, in the position that the corporation and Vogel both find themselves, the present emasculated powers of management can never attract the right manpower. How could it? When the nervous feeling persists that Vogel himself may be only playing a guest-shot.

Let the new management evidence that Vogel will have the realistic two or three years minimum to do a job, or get out; that he's not going to be a "guest president"; that he doesn't have to fight the battle of 13 different board members' opinions; that, being in the head spot, wrong or right, he'll be afforded fullest opportunities to use his talents and judgment, his best energies and experience. Then and only then may Loew's get back on the beam. It's 'way off beam now.

Internal strife pyschologically and physically must destroy any chief executive officer, no matter his stamina, if so much of his energy must go to fighting raiders and would-be successors to his authority. Assuming he is ousted and a new team brought in, no matter who, Vogel still will have done Loew's Inc., in future, a great service by focusing stockholder (meaning general public) interest on the proposition that no enterprise, especially when it is of the creative, art-form pattern like the film business, can insure the best shareholders' welfare if there is so much squabbling and intrigue within.

Encore From Heyerdahl, Who Brought in 'Kontiki'; Irv Lesser Again Handles

Irving Lesser, independent distributor, has taken on releasing rights to "Galapagos," feature-length documentary made by Thor Heyerdahl. Done in Eastmancolor, it's an account of the explorer's expedition to the Galapagos Islands, 600 miles off the coast of Peru.

Heyerdahl's first film, "Kontiki," also was distributed in the American market by Lesser.

Latter is specializing in offbeat material, his other entries including "Oedipus Rex" and "Pablo Casals." He says he has no delusions about attracting mass audiences but the product does provide "worthwhile profits." Films are being made by "sincere, talented independent artists of moderate means," states Lesser. "They just have to be discovered and then 'showmanized' so that pictures and suitable viewers get together."

W. E. Heller Sues Pathe

Walter E. Heller Co., Chicago factoring outfit, filed suit in New York Federal Court Monday (22) against Pathe Pictures for payments allegedly due on a 1956 note. Film outfit borrowed $365,000 and is in default of $269,750 of this amount, according to Heller.

Also named in the complaint are Ben Frye and Sam A. Costello, who are said to have guaranteed the Pathe note.

AM. B'CASTING-PAR'S 61c ON 6 MOS., 1957

American Broadcasting - Paramount Theatres had an estimated net operating profit of $2,700,000, or 61c a share, for the first six months of 1957. First half of 1956 brought $4,202,000, or 97c per share.

Net for the second quarter amounted to $957,000, or 21c per share, compared with $1,632,000, or 37c per share, for the corresponding period of last year.

Leonard H. Goldenson, president, reported that earnings for both the theatres and broadcasting divisions dropped in the second quarter. He added he looks for an improvement in the theatre business during the third quarter.

'King of Paris' Sold

Hollywood, July 23.

"King of Paris" by Guy Endore has been bought by Ray Stark and Eliot Hyman for approximately $100,000 plus about 3% of the gross on the film. Pair, aligned with Associated Artists Productions, bought property as individuals, not as AAP.

"Paris," which deals with the life of Alexander Dumas, was a Book-of-the-Month selection last October, and several hundred thousand copies have been sold in 14 countries since. It will soon be published by Pocket Books.

Several studios bid for the property.

WANTS TOMLINSON PACK OFF BACK

By HY HOLLINGER

The long potentially-explosive Loew's Inc. situation—marked by repeated efforts to unseat the present management and dissension within the board of directors—erupted loudly Monday (22) when Joseph R. Vogel, harassed and "needled" since he took office last fall, turned to strike down his "tormentors." Vogel's moves literally shook the industry and financial circles.

(1) He issued a call for a special stockholders meeting on Sept. 12 to do unto Joseph Tomlinson and Stanley Meyer what they wished to do unto him—open the chute.

(2) He will ask the stockholders to enlarge the board from 13 to 19 seats "and to fill the new and vacant posts so that an effective working majority of independent directors can be given to management."

(3) He revealed that Odgen R. Reid, Frank Pace Jr. and George Brownell had resigned from the board last week.

(4) He presented a detailed account of Tomlinson-Meyer "machinations," substantiating the details originally published in VARIETY several months ago.

(5) He singled out former studio chief Louis B. Mayer as the "guiding spirit" behind the maneuvering to unseat the present management.

Tomlinson, the Canadian industrialist who is the largest single stockholder of Loew's, and young Meyer, who is reported to have launched the Loew's upheaval, are charged by Vogel with working under the guidance of Louis B. Mayer "actively attempting to seize control of this great company and against the interests of the stockholders." According to Vogel, the "attack inspired" by Louis B. Mayer and "led by Tomlinson and Meyer has virtually paralyzed the

(Continued on page 20)

WB Casting 'Morningstar,' Carolyn Jones as Marsha

Hollywood, July 23.

Warner's has set Carolyn Jones for role of Marsha in "Marjorie Morningstar," and inked her to two films annually for next five years. Contract permits two outside films yearly plus tv rights except for a series.

Irving Rapper directs "Morningstar" for Milton Sperling with Natalie Wood in title role. Claire Trevor, Lee J. Cobb are also signed.

United Artists' Stardusted Shares

Shares Sell Strongly Upon Big Board Debut Altho Market Cool to Film Stocks Generally

United Artists became the surprise baby of Wall Street as the company's common stock was admitted to trading on the New York Stock Exchange. Issue opened the first day, Wednesday (17), at $22.37½ and climbed thereafter on heavy trading.

Volume was 6,900 shares on Wednesday, 17,500 Thursday and 29,700 Friday. Closing price at the end of the week was $24.75.

Interest in UA is in contrast with investors' apparent indifferent attitude toward other film business issues. This interest, of course, is linked with UA's still steady incline in grosses and profits. Concurrent with the initial trading a disclosure was made that the company's six-month period ended June 30 brought estimated gross business of $5,500,000 over the first half of 1956, and the total for 1957 expectedly will go over $70,000,000.

First quarter of 1957 brought earnings of 57c. per share on the approximately 1,000,000 shares outstanding, representing an increase of 19% over the first quarter of 1956.

'Turn in Your Ulcers!'

The economy axe continues to fall at Metro. Severed from the company payroll this week were two veteran homeoffice publicists—Herb Crooker and Russ Stewart.

Dismissal of the pair follows the lopping off of 11 staffers of the International department last week. Additional tightening of the company's overall operations is expected to extend to other departments of the company.

Maurice Evans Partners With George Schaefer To Produce for Metro

Maurice Evans and George Schaefer, who have been associated in Broadway production ("Teahouse of the August Moon"), have closed a deal to produce three pictures for Metro.

Agreement, set recently on the Coast, gives the pair a drawing account of $50,000 which can be used to survey properties and initiate projects. The deal, it's reported, may also involve M-G financing of Evans-Schaefer legit projects.

Gable With Lancaster

Hollywood, July 23.

Clark Gable will co-star with Burt Lancaster in Hecht-Hill-Lancaster's next feature for United Artists "Run Silent, Run Deep."

Film version of Commander Edward L. Beach's novel, screenplayed by John Gay, will go before the cameras Sept. 3.

Sir Gerald Hargreaves Sues, Charging Parts Of 'Helen of Troy' Lifted

Los Angeles, July 23.

Wrongful appropriation of material is charged in a $1,000,000 damage suit brought against Warners, Sam Bischoff, Hugh Gray, N. Richard Nash and John Twist by Atalanta Productions, Inc. Firm is the assignee of rights originally held by Sir Gerald Hargreaves.

Action contends Sir Gerald conceived, illustrated and wrote a story entitled "Atalanta" and submitted it to Warners and Bischoff. When the studio subsequently made "Helen of Troy," according to the complaint, "combinations of dramatic ideas and sequences" from Sir Gerald's original were included. In addition to the $1,000,000 as the fair market value of the script, suit asked for an accounting of profits on "Helen."

National Boxoffice Survey

Biz Drops as Heat Grips Nation; '80 Days' No. 1, 'Wonders' 2d, 'Silk' 3d, 'Delinquent' 4th

Drive-ins dipped this week in key cities covered by VARIETY as a heatwave scorched most of the nation. But while ozoners were off, airconditioned conventional theatres in some cities reflected an improvement as sweltering citizens sought to beat the heat.

Tourists and conventions were a b.o. aid, particularly to such marathon longrunners as "Around the World" (UA) and "Seven Wonders of the World" (Cinerama). Fresh product also lent a strong assist to the wicket. However, some keys, notably Philadelphia and Boston, were off sharply as the mercury skyrocketed. Thousands of potential customers in those towns fled to beaches and mountain resorts.

Winner again this sesh is "Around World" by a wide margin over "Seven Wonders" in No. 2 spot. Spurting into third is "Silk Stockings" (M-G), a promising contender last week. "Delicate Delinquent" (Par), with an excellent showing in 12 keys, rose to fourth from last week's ninth position.

Pickup in business finds "10 Commandments" (Par) rising to fifth from seventh last frame. It's followed by a "horror" entry from Warners—"The Curse of Frankenstein." Firm in seventh place is the newcomer "Pride and the Passion" (UA). Stanley Kramer production is copping big money in only four playdates and likely will snare championship laurels as it moves into general release.

Rounding out the Top Nine are "Sweet Smell of Success" and "Beau James" (Par). Close behind is "Prince and the Showgirl" (WB). Latter dropped from second last week due to relatively few playdates. Also on the fringe are "Bambi" (BV), a Disney reissue, and "Man on Fire" (Metro).

Potential future b.o. champs are "Night Passage" (U) and "Affair to Remember" (20th). Former, a James Stewart-Audie Murphy starrer in its first time out, is making a prodigious showing in some seven keys ranging from hefty to gigantic. "Affair" is impressive in a like number of cities.

With "Curse of Frankenstein leading the way, horror pix and science-fictioners are mopping up this stanza. "20,000,000 Miles to Earth" (Col) paired with "The 27th Day" (Col) is loud in Portland. Same distrib's "Giant Claw" and "Night the World Exploded" is similarly loud in Chicago.

"Hatful of Rain" (20th) is great on its initial New York week. "Loving You" (Par) is spotty in six keys. It ranges from very slow in Philly to tall in Detroit and brisk in Omaha.

"Love in Afternoon" (AA), good in Detroit and Denver, is okay in Boston, fair in L.A. and slow in Seattle. "Gun Glory" (Metro) is okay in Toronto and fair in N.Y.

"Dino" (AA), good in Detroit, is big in Toronto. "Rising of the Moon" (WB) is sock in N.Y., but thin in L.A.

(*Complete Boxoffice Reports on Pages 8-9*)

'DON'T FENCE US OUT' OF TV COIN—PRODUCER

Hollywood, July 23.

A campaign has been launched by screen producers, only creative group in motion pictures still out in the cold on television residuals, to grab a ladling of the video gravy on those post-1948 pix sold to tv. Claim is an estimated 3,500 post-1948 films still to be funneled to tv has been staked by screenwriters, directors, actors — and musicians — and they have gotten a piece of the tv pie on some post-'48 pix already sold.

But until now the producer remained the sole film creator not on the gravy train.

Asked how SPG would enforce any demands prexy Sam Engel replied: "I don't know exactly how to go about it. Our lawyers are studying that phase of it."

DROP PATTEN VS. U

Another 'Touted' Law Suit Just Forgotten

Hollywood, July 23.

Luana Patten dropped her three month old lawsuit against Universal, challenging the validity of option pickups, and has returned to the studio to discuss future films. Events leading up to the litigation and her suspension by the studio were described as "misunderstandings" which were cleared up at the conference table.

Law suit had been touted as a possible test of the industry practice of signing talent to contracts calling for option pickups.

THEY'RE A PUBLICITY 'GIFT' BUT FILM MEN PUZZLED BY SOUNDTRACK MUSIC ALBUMS

By FRED HIFT

The American motion picture industry is enjoying important and repeated free promotion of its current film releases via the soundtrack music albums issued by the leading disk companies. This considerable publicity gift, however, puzzles film showmen not a little. Soundtrack music is never intended for listening in the ordinary sense and is often very flat indeed when heard alone divorced from story and scene.

In short, many producers and distributors of films openly puzzle why there is a market for soundtrack music. Some speculate that the glamor illustration and screen names appearing on the album fronts do the trick. Others point out that in today's crazy inflation Americans are buy-happy.

Past couple of months have seen the diskers go to bat on a wide variety of film soundtracks, the emphasis being pretty equally on musicals, which of course are a natural in the platter trade, and on the musical scores of dramatic films.

Film company executives generally welcome soundtrack releases, if they don't actually go out and promote them. However, even the Hollywood boys of late have been doing some handshaking over the type of scores that are being picked up and released by the record outfits. Music in these pictures was penned to help to create and underscore a mood set by the film. Heard by itself, some of that music doesn't sound like much.

Yet, two things are reasonably certain: (1) Soundtrack albums are often good sellers (2) Most filmites agree that the release of a picture benefits quite substantially from the promotional activities of the record companies with resulting airplugs from the disk jocks, etc.

Close Cooperation

The film companies cooperate closely with the record firms. There is an exchange of exploitation material. Window cards counter-plug record and film. Often the record companies' salesmen are kept up-to-date on the release of a given picture in specific theatres so as to affect the most practical tieins.

Here and there, a film man doesn't see eye-to-eye with the theory that a soundtrack album helps sell a picture. "I don't believe these albums help us at all," commented one dissenter. "I think a title song does. But some of these longplay disks have nothing more than 'prestige' effect. Get a producer a longplaying album, and get him a break in the Saturday Review, and he's happy."

The record companies admit that some of their LP albums are made of pretty thin stuff, but they insist it's well worth their while to go in for soundtrack albums. "People mostly buy these albums because of the covers," said one record company exec. "The public has money to spend, and they spent it. Of course, if the movie has a really good score that clings to the ear, that's another story."

Albums like "Oklahoma" and "The King and I" have been sock sellers and have paid off handsomely. Naturally the monetary benefits from a soundtrack album to a film producer are virtually nil. Against this many showmen feel that the indirect (promotional) benefits are great and the tieins valuable.

Record company competition for promising film scores is lively. That's true particularly if the picture has one or two strong numbers in it. "This business is like a roulette game," held one record man. "You miss a couple of times, and then you hit on a real winner, and you're a hero." Instance cited is "Man With the Golden Arm," which has been a strong seller. Ditto "Around the World in 80 Days" which Decca put out and which has been scoring heavily.

The record companies are remarkably chary as to statistics on actual record sales. But they comment "We wouldn't take 'em on unless we thought we could make money with it."

Never—Well Hardly Ever Subsidy

There are stories, unconfirmed ones, to the effect that in more

(Continued on page 20)

Had 'Mole' in His Head

Los Angeles, July 23.

Berman Swarttz filed suit in Superior Court asking $50,000, charging unauthorized use of a story treatment in Universal's "The Mole People." Studio, Howard Christie and Ray Crossett were named defendants.

Swarttz said he conceived the idea in 1951 and related it to Christie in crossett's office. They promised to make the film but later told him there was no interest in it. In 1956, complaint added, "The Mole People" was produced using substantially the treatment he had outlined.

Britons Plotting Admissions Hike

London, July 23.

An all around increase in admission prices for picture theatres appears imminent. Spurred on by the General Council of the Cinematograph Exhibitors' Assn., who feel that the time has now "definitely been reached" when seat prices should be reviewed, managements in all parts of the country are to hold meetings to discuss just how much the increases should be.

No date has yet been fixed for upping admission prices, but the CEA advises that theatres in holiday towns should make their arrangements with as little delay as possible.

Price changes will vary from district to district according to local circumstances. The CEA states that although picture theatre entertainment is much more advanced than it was pre-war, it was not generally realized that the rise in seat prices during and following the war was never as steep as increases for practically everything else.

80 MEXICAN FILMS DUE FOR RED CHINA

Mexico City, July 23.

Mexico and Red China will very probably get together cinematographically, it was made known by Alfonso Pulido Islas, manager of Cimex, the semi official distributor of Mexican pix abroad. Current is a dicker between here and Peiping for at least 80, maybe 100, Mexican films. May hatch by July 31.

Islas emphasized that Red China's 600,000,000 inhabitants make a good market for Mexican features.

Sid Kaufman's 11 From, One Co-Production Deal In Germany (With CCC)

Sidney Kaufman, prez of Grand Prize Films, has made a coproduction deal. Picture will be made, in German, at the CCC studios in Berlin.

Returning from a visit to Germany last week, Kaufman also disclosed that he had purchased 11 German pictures for distribution in the States, but said he was no longer interested in buying films suitable only for the German-language houses. Among the 11 he bought are five from Arthur Brauner's CCC.

Kaufman said it simply didn't pay to import "small" German films with limited appeal. "I'm better off taking on 10 pictures with real commercial possibilities, than 40 which can't play more than 15 or 16 houses," he commented. "I'm definitely getting out of that business. By the time you give the producer an advance, pay print costs, etc., nothing much is left."

Among the pictures Kaufman acquired is "The Last Ones Shall Be the First," which Brauner produced and which was the German entry at the recent Berlin film fest.

Kaufman said dubbing was being done on "Muenchhausen," on which all U.S. rights have now been cleared for Grand Prize. New music track is being added to the film in London, and the first complete print should be in N.Y. within a few weeks. Picture was the last big production turned out by the UFA under the Nazi regime. It's in Agfa color.

ATLANTA PAPERS MOVE OBITS OFF FILM PAGE

Atlanta Constitution and Journal, which are jointly owned and operated, have adopted a new policy calling for only amusement copy on the film pages—and more of it. A daily feature story on pictures also is intended.

Heretofore the amusement pages carried obits and news unrelated to show business.

Switch came about when Robert Moscow insisted on placing ads for his first-run Rialto Theatre, Atlanta, on the television page. He did this, he said, because market researcher Albert Sindlinger advised him that only 25% of the public was reading the amusement pages once weekly while the tv page was read every day by 75% of the public.

Moscow said that when he related this to the editors of the dailies they agreed to the buildup of the film pages immediately.

Constant Brain-Cudgelling on Titles

Original Tag or New One on Remakes Puzzles Film Showmen—Seems No Guarantee of B.O. Either Way

Titling of a remake is proving a major headache for the film companies. They have discovered that there is no set formula for success. Neither retitling nor issuance of the repeat under its original title automatically guarantees b.o. acceptance.

Columbia's experience with two remakes of recent vintage demonstrates the point. "My Sister Eileen," released with the same title of the original successful film, failed to stir b.o. excitement. Similarly, "You Can't Run Away From It," a remake of the classic screen comedy, "It Happened One Night," turned out to be a b.o. disappointment.

Despite this experience, some film companies are seeking some form of guidance in their titling problems. Sindlinger surveys have discovered that there is a tendency of the public to stay away from remakes that have the titles of the original films. Interviewees — when presented with the original title of a remake—have responded that they've seen the picture on television or hoped to see it on video shortly.

As a result, there is a growing tendency among the film companies to alter the titles of the retreads unless, of course, they're based on a famous literary work. 20th-Fox, for example, changed the remake of "Love Affair" to "Affair to Remember." On the other hand, the new Selznick version of Ernest Hemingway's "A Farewell to Arms" will be issued under its original title.

Perhaps the most unusual alteration in the title manipulations is Universal's decision to use "Her Man Godfrey" for its upcoming remake of "My Man Godfrey." This decision came after a study of a special Sindlinger survey for the company.

Catholic Church As Film Exhibitor

[HAS 5,000-6,000 HOUSES IN ITALY]

Hollywood, July 23.

Richard Basehart, American actor returned to Hollywood after long sojourn in the studios of Rome, underscored in interviews here a little-known fact about motion picture exhibition in Italy. The Catholic Church owns and operates between 5,000 and 6,000 film theatres, the exact number not of record. In many villages the only cinema is the Church's.

Clergy is thus in a position to drastically reduce playdates for any film of which it disapproves. A recent example was "Il Bidone." It depicted a con game common in Italy wherein the racketeers dress up as priests. The Church didn't like this picture and resultantly the playoff was badly clipped.

Italy's Censored 'Il Grido' Cops Swiss Critics Award; Two U. S. Wins at Locarno

Locarno, July 23.

Steve Cochrane's Italian-made "Il Grido" (The Cry) won the Swiss Film Critic's Prize awarded at the conclusion of 10th Locarno Film Festival. Pic stars Cochrane (who co-produced with an Italian partnership), Betsy Blair, Alida Valli, Dorian Gray, and was directed by Michelangelo Antonioni. Pic was recently the subject of a censorship dispute in Italy (VARIETY, July 10), and had its world preem at the Festival here.

Two Yank pix shown at Locarno also received kudos. "The Young Stranger" (RKO) by John Frankenheimer won the Swiss-Italian Radio award, while United Artists' "12 Angry Men," Sidney Lumet's Berlin prizewinner, dittoed here with a special jury award.

SEEING PETRILLO SOON; BACKLOG SALES ISSUE

Motion Picture Assn. of America hasn't had any meetings as yet with the American Federatibn of Musicians regarding the film industry's basic agreement with the union. But, said MPAA president Eric A. Johnston this week, he hopes to get together with AFM's James C. Petrillo shortly.

Present MPAA-AFM contract expires next February. To figure prominently in new negotiations, it's anticipated, will be film backlogs sold to television as specifically concerning musical content and the payoff to the AFM-ers.

Last week AFM Hollywood Local 47 had charged a breach of faith on the part of Petrillo by holding a meeting with film industry officials with no provision for attendance by Local 47 reps. No such meeting took place, stated Johnston.

ACTOR BACK IN LONDON

Paul England Badly Injured On Coast Resettling in Native Land

Actor Paul England spent the weekend at the Lambs Club, N.Y. en route to London where he will hereafter reside. Badly injured in a Hollywood automobile accident two years ago and since then under care at the Motion Picture Home ("The last word in care"), actor was feted in farewell at the Masquers in the film colony before coming east.

Having suffered some 16 fractures (the victim of an uninsured California driver), England will continue treatment in his native land. He expects to continue professional work with the British Broadcasting Co. Two old friends, Ray Noble and John Snagge, were to meet him at the BOAC airport upon arrival.

N. Y. to Europe

Max Chopnick
Joan Crawford
Paul England
Donald Flamm
Arthur Hall Hayes
Lulu Mae Hubbard
Nicholas Joy
Greta Keller
Larry Lipskin
F. Borden Mace
Paul McGrath
Dermot McNamara
Alfred N. Steele
Danny Welkes

Europe to N. Y.

Noel Coward
Paul Dudley
Dr. Herbert T. Kalmus
James E. Perkins
Jerry Pickman
Cyril Stapleton
Ed Sullivan
Wilfrid Hyde White

Probable Films For Venice Fest

Rome, July 23.

"Something of Value" (Metro) by nomination and "Hatful of Rain" (20th) by invitation are the Yank contenders at the upcoming Venice Film Festival (Aug. 25-Sept. 8).

"The Story of Esther Costello" (Columbia) is slated to be the British contender by virtue of its British (Romulus) production setup.

While entire list has still to be confirmed the following are likely to be scheduled:

Italy: "I Sogni Nel Cassetto" (Rizzoli) directed by Renato Castellani; and "Notti Bianche" (Vides) directed by Luchino Visconti.

France: "Occhio per Occhio" (An Eye for an Eye), directed by Andre Cayatte.

Spain: "Un Angelo e Sceso a Brooklyn" (An Angel Descends on Brooklyn) directed by Ladislao Vajda, with Pablito Calvo and Peter Ustinov.

To help fill out the total list of contestants (14), there will be features from Germany, Mexico, Japan and Soviet Russia.

Seven-man jury list known to date comprises: Rene Clair (France), president; Ettore Giannini and Vittorio Bonicelli, Italy; Miguel Perez Ferrero, Spain; Penelope Huston, England; plus a Russian director and an American critic to replace Bosley Crowther of the N.Y. Times, who turned down an invitation to serve as Yank jurist.

BURNETT ON 'CHISELERS'

Hollywood, July 23.

W. R. Burnett has been pacted by producer Joe Pasternak to adapt "The Chiselers," Pasternak's next, for Columbia, in deal set by H. N. Swanson Agency.

Burnett reports to Col this week, to start assignment.

N. Y. to L. A.

Bryden Becker
Mortimer Becker
Bob Blake
Russ Brown
Ella Fitzgerald
Paul Ford
Eunice Healey
Jerome Hill
Sol Jacobson
Nick Keesely
Phyllis Kirk
Harry Maizlish
Charles Oppenheim
George Pal
Max Wylie

L. A. to N. Y.

James Cagney
Ben Cohn
Ann Corio
William Dozier
Leonard H. Goldenson
Henry Jaffe
Merle Jones
Arthur B. Krim
Roger Lewis
Art Linkletter
Warren Low
Gene Markey
Dina Merrill
Jim Moran
William Phillipson
John Raitt
Edward G. Robinson
Ginger Rogers
Joe E. Ross
Andrew Stone
Walter Tebbel
Lowell Thomas
Mel Torme
Oliver Treyz
Bob Williams

NO WIRES, ANY LOT A THEATRE

New York Sound Track

Burton Holmes, now 86, is gravely ill in Beverly Hills. Long ailing, his travel lectures continued by others in his name, Holmes toured the States in person for some 55 years, from colored slides, to black and white motion pictures to color films.

Adolph Zukor addressed a group of Loew's Theatres execs and managers at the Paramount homeoffice Monday (22) in connection with the multiple opening of "Omar Khyyam." It was his first talk to members of this chain, he noted, since 1909 when he was treasurer under Marcus Loew . . . Ironic twist is that **Spyros P. Skouras** is anti-home-toll television while Fox West Coast, former members of the Skouras corporate family, looms large in the home toll future.

Leo McCarey laughs off a report that he'll do the life story of the late Sen. **Joseph McCarthy.** McCarey next plans a picture with **Gary Cooper** entitled "No Secret Is Safe." It's a war story. **Lottie Wenzel** secretary to MPEA's **Robert Corkery,** going to Europe to meet her husband, **Kurt W. Wenzel,** who works for U.S. Information Agency in Afghanistan. He's a cameraman.

Confidential Magazine circulating the film companies with a bid for ads in its fall issue. Attached is an editorial by publisher **Robert Harrison** entitled "Hollywood vs. Confidential." Its main thesis: Confidential tells the "truth" (which Harrison says "can be distasteful but never libelous"), and the mag "doubts that the time has arrived when Americans can be 'gotten' for the crime of telling the truth." Furthermore, says Confidential, "'Hollywood' is in the business of lying. Falsehood is a stock in trade." Conclusion: The film companies can buy the entire press, but not Confidential, and so they're mad at Confidential. It's all so childishly simple!

Doris Day due in Gotham for the first time in five years to help plug "Pajama Game" for Warners. Husband Marty Melcher will accompany her . . . Warner Bros. execs mulling a roadshow policy for their "Story of Mankind." It's got 50 stars in it. (Shadows of "80 Days"?) . . . Director **Fred Zinnemann** is mountain climbing in the West before tackling "A Nun's Story." He shot background footage for it in 16m black-and-white and color in the Belgian Congo . . . **Deborah Kerr's** singing voice in "Affair to Remember" was dubbed in by **Marni Nixon,** who also subbed on the vocal chores for Miss Kerr in "King and I." It's time somebody gave her credit.

Arthur Knight, formerly of the Saturday Review and currently on the CBS-Odyssey staff, invited to serve on the Venice fest jury. He served in the same capacity last year . . . MPEA's **Fred Gronich** Copenhagen-bound . . . **Americo Aboaf,** Universal's foreign chief, was hospitalized for a week in Bombay, having caught a local bug. He's now back at his desk from the world tour.

Lex Barker, Miguel Aleman Jr., son of the former president of Mexico, and Mexican producer **Antonio Matuk** formed a new indie to produce eight films in Mexico . . . Paramount publicist **Ted Taylor** resigned to become exec assistant to **William Perlberg** and **George Seaton** . . .

John Michael Hayes is polishing up the "Separate Tables" screenplay penned by **Terence Rattigan** . . . Investing group has made an offer of $5,400,000 for **Herbert J. Yates'** controlling stock in Republic . . . **Lee Strasberg,** artistic director of the Actors' Studio, discussed the American theatre in a talk this week before the Harvard Union International Seminar.

"The Vikings" budget is now trimmed to $3,200,000 according to insiders, who say the shooting schedule in Europe has been cut by a week and some scenes combined . . . COMPO-ites plenty impressed with the way theatremen around the country are cooperating in the industry's better-business campaign.

Camille, exotic dancer headlining **Peter Van Der North's** El Morocco in Montreal, not using her given name in billing; she was born Gloria **Swanson.**

Director **Morton Da Costa** back in Gotham after produciton planning confabs wtih Warners on the Coast for "Auntie Mame," which he'll put before the cameras in early '58. While working on various legit shows this fall, Da Costa will do casting for "Auntie Mame." **Rosalind Russell** will star . . . **Darryl F. Zanuck** due in Gotham next month to attend the "Sun Also Rises" preem. Zanuck in past months was billed several times for 20th preems, but he never showed.

Mike Todd has rented a 15-acre estate, complete with swimming pool and tennis courts, at Green's Farms, Westport Conn. Estate, for which Todd has taken a one-year lease, is opposite the Fairfield Hunt Club. When real estate broker **Mort Hammond** asked for a deposit to close the deal, Todd wrote out a check for a whole year's rent . . . In the Sunday (21) N.Y. Times financial section, a still from the **Boulting Brothers** film, "Brothers In Law," was used to illustrate an interview with **Herb Golden,** v.p. of Bankers Trust Co., on the financing of motion pictures. The cut showed United Artists board chairman **Robert Benjamin** and Golden watching the film. **Alfred Katz,** American representative of the Boulting Brothers, says he's "mystified, but very pleased" as to why Benjamin and Golden were watching the film. "Brothers In Law," he points out, was financed 100% by Lion International and the Boultings and will be distributed in the U.S. by Walter Reade's Continental Films . . . **Orton H. Hicks,** director of research and development of Loew's International, is one of three Dartmouth College alumni appointed to the Board of Overseers of the Amos Tuck School of Business Administration at Dartmouth . . . Universal has set a hefty national magazine advertising schedule for "Man of a Thousand Faces."

"V.I.P.'s doesn't mean Very Important People, but Visitor Is Pest. That will give you an idea," added Adams.

Universal sales exec **Harry Fellerman** moved from Long Island to Westchester to get away from the Long Island Railroad. However, he couldn't make his first return trip to his White Plains home because of the accident that shut down the N.Y. Central last week . . . An organization of former British P.O.W's have registered a protest against **Sam Spiegel's** "The Bridge of the River Kwai," charging that it presents British army officers in a bad light . . . Universal pub-ad executives will make personal trips to key cities to launch the campaign for "Man of a Thousand Faces." Eastern publicity manager **Phil Gerard** will cover Boston, Washington and Philadelphia. Eastern exploitation manager **Herman Kass** will visit Cleveland and Pittsburgh while promotion manager **Jerry Evans** will take on St. Louis and Cincinnati . . . Will Rogers collection drive is in full swing in Pittsburgh, with 117 theatres and drive-ins already pledged for audience collections . . . Broadway actress **Joyce Van Patten** signed to portray a Hollywood starlet in "The Goddess," **Paddy Chayefsky's** first original screenplay being filmed at the Gold Medal-Biograph Studios in the Bronx. Columbia will release . . . **James Cagney** in from the Coast to participate in press and radio activities for "Man of a Thousand Faces," in which he portrays the late **Lon Chaney** . . . Universal "Night Passage," starring **James Stewart and Audie Murphy,** booked to play 400 key and sub-key city first-run theatres for a four-week period starting this week . . . Producers **Herbert Kline** and **Cyril Means Jr.** eyeing **Henry Fonda** to portray **Clarence Darrow** in "Defender of the Lost," which they plan to film in New York.

CHEAPER DRIVE-IN WITH TRANSISTOR

A new system of sound transmission, eliminating the need for any underground wire connections, may well revolutionize the drive-in business.

Device, developed and patented by Sol J. Levy and to be sold by the newly-formed Vido Sound Corp., in which Walter Futter is partnered with Levy and John Shelton, will have its first application in Walter Reade's new Dover Drive-In, due to open in September near Dover, N.J.

System allows a drive-in to function without any need for electrical wiring, the usual underground conduits and the rows of expensive speaker posts. Each speaker, powered by a transistor, can pick up the film soundtrack anywhere in the drive-in area, and can be carried at will to any point in that area. It can be either hooked into the car, or taken for a stroll, or into the park restaurant. Plan is to issue a speaker to each car entering the theatre and to collect it from the customer at the gate upon leaving.

Tradename under which the system will be sold is W-I-S-P, short for Wireless Sound Speaker. Futter fixed the price at about $25 per speaker. In addition, Vido Sound will collect what's described as a small engineering charge. According to Futter, the system will save any new drive-in between $50,000 and $80,000.

Cheapens Costs

If as practical as described by Futter and by the Reade circuit, the new system could spark construction of a great many new ozoners since it would allow virtually everyone with a piece of suitable real estate to put up a screen and go into business. The wiring represents one of the most expensive parts of drive-in construction.

Furthermore, it's pointed out, existing drive-ins could enlarge their capacity by installing the wireless method of operation. Such enlargement wouldn't necessitate the ripping up of the cement grading that would have been in order heretofore.

According to Futter, the W-I-S-P device also could be used in indoor houses that have special sections for deaf people and others who up to now have had to sit apart from the regular audience. The speakers, with earphones, could now be taken direct into the auditorium.

Futter said the area in which the signal can be received can be extended to several miles. At the same time, it can be regulated to conform to the size of the drive-in so that it cannot be received outside the ozoner boundaries.

While transmission is over-the-air, Futter stressed that no actual radio signal was involved, i.e. no licensing from the Federal Communications Commission is required. Without going into detail, he described the device as a "radiation" method.

Theatre can retain the same amplification system as before. In fact, Futter maintained, the power of the amplifier can be cut in half for the wireless speaker. The signal is not affected by atmospheric conditions and is immune to static.

There are presently just over 5,000 drive-ins in the country. While some areas are literally saturated with ozoners, others—particularly in the East—have comparatively few drive-ins. The ordinary speaker today costs between $6 and $10. Futter will charge $25, but he noted the additional cost of wiring, connections, posts, etc. under the present sypstem of drive-in construction.

Radio Tooter Runs Ozoner

San Antonio, July 23.

Larry Nolen has been named manager of the South Loop 13 Drive-In Theatre here operated by the Statewide Drive-In Theatre Circuit Inc.

He has headed a western band in the city for several years, appearing on KMAC.

Fox West Coast-Telemeter Ready With $10,000,000 As Initial Fund For L.A. Toll; Tieup Stuns Trade

Dozier In a Word

Hollywood, July 23.

William Dozier adopted a triple negative on return from N.Y. huddles with Daniel O'Shea of RKO.

Asked if meeting decided anything, what next production will be, if had any news for publication, Dozier retorted with trio of "no's."

Los Angeles Pact Points Up Schism In TOA Re Toll

Fox-West Coast petition for a franchise to operate home-toll television in Los Angeles in collaboration with International Telemeter brings right out in the open a split among the hierarchy of a major film industry trade organization.

FWC and its parent, National Theatres, has been one of biggest monied members of Theatre Owners of America. On the TOA rolls are many of the top circuits of the country and the operators of these chains for the most part have been bitterly antagonistic toward home-toll. Their arguments, publicly and privately stated, have ranged from the highly principled thought of depriving the public of free tv to the fear of their coming face to face with too overpowering a competitor.

FWC and National, whose late president, Charles P. Skouras, was once board chairman of TOA, are now at odds with fellow members of the theatre association over an issue that in many quarters is considered vital.

Meanwhile, the Exhibitors Emergency Defense Committee, whose membership comprises TOA-ites, Allied States reps and others, apparently has run out of money. This unit, formed to combat home toll on the publicity and legislative fronts, reportedly had a bankroll of $165,000, blew this, and is now on the prowl for additional funds with which to carry on.

Fox-Telemeter & Justice Dept.?

Antitrust questions immediately brought up by the joint action of Fox West Coast Theatres and International Telemeter in seeking a franchise to operate home-toll video in Los Angeles in turn brought immediate answers. There can't possibly be any trouble with the Dept. of Justice, according to the Telemeter camp.

FWCT, a subsidiary of National Theatres, thereby operates under the industry trust judgments. Ditto Telemeter, being a subsidiary of Paramount.

Curiosity was aroused for here, in effect, is Paramount getting together with a theatre chain whose divorcement from 20th-Fox, also a defendant in the a-t case, was ordered by the courts.

But, say some men from Telemeter, the D. of J. could hardly construe this new association as monopolistic. There's no business to monopolize; it's a new enterprise they are trying to develop, they add.

Nicola Napoli, head of Artkino, the Soviet film agents in this country, is going to Moscow next month. He expects to be gone for three to four weeks.

Fox West Coast Theatres and International Telemeter, who over the past weekend filed a joint application for a home toll television franchise in the City of Los Angeles, are prepared to ante up a total of up to $10,000,000 as their initial investment in development of the system. Franchise bid made previously by Skiatron TV is now the subject of L. A. City Council hearings.

Company, which is the major subsidiary of the 300-theatre National Theatres chain, and International Telemeter, which is a Paramount subsidiary, intend to form a new organization which would be owned 50% by each and would be responsible for rigging the cabled tv process and providing the programming. The overall cost of wiring all of L. A.'s 800,000 tv homes has been estimated by sources on the Telemeter side at from $50 to $100 each. To cut the estimate down the middle, to $75, would mean the staggering total of $60,000,000 would be required to complete the job.

The $10,000,000 which Telemeter and Fox Theatres are willing to put up is said to be the maximum for the immediate future. What comes later on will be determined step by step, in the form of receipt of the franchise (it would be on a non-exclusive basis) and the economic ramifications which cannot be determined to any specific degree at this time. Remaining to be answered, for example, are to what extent the public would pay on a sustained basis for home-toll, the cost of attractive programming, the extent of competition from others in the field, and so on.

And there's always the possibility that air space sometime might be made available to the home-toll proprietors—a possibility which if materialized could force a full switch in the Fox-Telemeter plans.

Unresolved Points

In view of the many points that remain to be resolved, the theatre chain and the Par subsid are enjoined from blueprinting far-into-the-future plans.

But the tieup is of major significance within the trade. It marks the first time a major circuit has broken from the ranks of the anti-home toll ranks and this development clearly took the industry by surprise. The National company is second only to United Paramount Theatres in terms of size.

Further, the subsid of National has 36 houses in the L. A. area, including first runs, and these obviously are now sustained by ticket sales. Many important exhibs are opposed to home toll—the competitive effects would be disastrous, they feel. If these theatremen are proved correct, wouldn't FWCT be jeopardizing its entire economic structure by killing off its important L. A. theatrical outlets? Only the questions can be put forth now; only time will provide the answers.

Telemeter Showing N.Y. At Savoy on Aug. 12

Elaborate demonstration of the latest in International Telemeter is set for Aug. 12 at New York's Savoy Plaza Hotel. The coin-box home-toll television system is to be shown on a closed circuit throughout the first floor of the hotel.

Telemeter, which is controlled by Paramount, is planning on an exhibit showing in thorough-going fashion how programming would be wired from a central point into homes and paid for on the pay-as-you-see basis.

Press, industryites and other interested parties are to be invited.

Jeanne Eagels

Kim Novak and Jeff Chandler in unexciting biopic. Performances let down potentially interesting yarn. Must ride on star names for b.o. recognition.

Columbia release of a George Sidney production. Stars Kim Novak, Jeff Chandler; co-stars Agnes Moorehead; features Charles Drake, Larry Gates, Virginia Grey, Gene Lockhart, Joe De Santis, Murray Hamilton. Directed by Sidney. Screenplay, Daniel Fuchs, Sonya Levien, John Fante from a story by Fuchs. Camera, Robert Planck; editors, Viola Lawrence, Jerome Thoms; music, George Duning. Previewed July 17, 1957. Running time: 108 MINS.

Jeanne Eagles	Kim Novak
Sal Satori	Jeff Chandler
Mme. Neilson	Agnes Moorehead
John Donahue	Charles Drake
Al Brooks	Larry Gates
Elsie Desmond	Virginia Grey
Equity Board President	Gene Lockhart
Frank Satori	Joe de Santis
Chick O'Hara	Murray Hamilton

Disclaimer on "Jeanne Eagels" is one of the most unusual in picture annals. It reads: "all events in this photoplay are based on fact and fiction." It may be assumed that the fiction predominates and the character names are mostly phoney.

In real life the actress blockbusted Broadway in 1922 when Freud was new and Somerset Maugham was hot. "Rain" also had some jabs at the Protestant clergy, not then popular because of prohibition. The authors are intent upon telling a story rather than history so this background is just for the record. For the record, too, is the doubt that Jeanne Eagels was, as the Columbia press agents would have it, "the greatest" native actress of the century. Her one big smack was "Rain."

Jeanne Eagels may have been one of the great actresses and dynamic personalities of this century, but this biofilm will hardly prove it. Those who saw Eagels in her heyday will not recognize any likeness in Kim Novak; those who didn't see Miss Eagels will most certainly not recognize her as a great actress as portrayed by Miss Novak. More likely, majority of audiences will find themselves hard put to endure the overlong, highly contrived story that promises but never fulfills any dramatic high spots. If "Eagels" does business, it will do so chiefly on strength of the star names.

It's surprising that so colorful and meteoric a personality as Miss Eagels could provide such slight inspiration of scripters Daniel Fuchs, Sonya Levien and John Fante. Miss Eagels, who had more than the normal share of interesting human frailties, emerges as a dull, complacent blonde better fitted for the cook stove than Broadway stage. When attempting to portray the carny cooch dancer, or later a temperamental star, there is neither true temper nor temperament in the unbelievable screen characterization and situations.

Producer-director George Sidney mounted film very well and tried to breathe some life into the story with some directorial tricks, many of them cliche, but didn't quite succeed. Also, quite obviously, producer Sidney failed to wield his editorial shears on director Sidney, with the result the story rambles on and on. In this case, boy loses girl and vice versa not once but five different times. Also, Sidney must shoulder the blame for the most unattractive appearance of Jeff Chandler, who is hatted and photographed in such manner as to possibly affect his screen future.

Story picks up Miss Eagels as the pickup of a travelling salesman who gets his way with her by promising her the first prize in a beauty contest in a carnival operated by friend Chandler. She loses, but stays with Chandler and, as romance blooms, becomes the sideshow coocher among other things on the midway. Consumed by a burning ambition for the Broadway stage, she makes a beeline for dramatic coach Agnes Moorehead's studio the moment she and Chandler reach New York, he to becomes partner in his brother-in's Coney Island operation. Things become strangely easy for Miss Eagels, after Miss Moorehead's early disinclination to coach a beginner, and she's on her way to stardom when she subs for a vacationing player. Next step is when she double-crosses a former star and gets a leading role in "Rain." This also supposedly leads her to drink and dope when the star jumps to death and Miss Eagels sees the broken body on pavement. It all looks fictional, particularly the scene showing Miss Novak playing Eagels in a scene from "Rain," and probably is fictional except for her marriage to a football player and her suspension by Actors Equity for failure to do a performance.

Miss Novak, if little else in this film, looks very good and bears well the clothes of the period. Chandler is not only not at his best pictorially, but he doesn't quite look or play the part of an Italian-American carny man. More attuned to his role is Charles Drake, as the easy-going society boy footballer. Miss Moorehead is far too dramatic and artificial in her early scenes, later settling down for more realistic and sympathetic performance. Virginia Grey, as the suicidal faded star, Larry Gates, as a legit producer, Gene Lockhart, Joe de Santis and Murray Hamilton are okay in support.

Robert Planck's camera work on the whole is excellent. Ditto Ross Bellah's art direction and George Duning's unobtrusive music score. *Hift.*

Valerie

Strong story and good cast names. Brutality and sadistic episodes may alienate some; only laid in west, not an oater.

Hollywood, July 20.

United Artists release of a Hal R. Makelim production. Stars Sterling Hayden, Anita Ekberg, Anthony Steel; features Peter Walker, Jerry Barclay, Ighigenie Castiglioni, John Wengraf, Gage Clarke, Tom McKee. Directed by Gerd Oswald. Screenplay, Leonard Heideman, Emmett Murphy. Camera, Ernest Laszlo; art directors, David Bretherton; art direction, Frank Smith; music, Albert Glasser. Previewed, June 19, '57. Running time, 91 MINS.

John Garth	Sterling Hayden
Valerie	Anita Ekberg
Reverend Blake	Anthony Steel
Herb Garth	Peter Walker
Louis Horvat	John Wengraf
Mrs. Horvat	Ighigenie Castiglioni
Mingo	Jerry Barclay
Lundy	Robert Adler
Dave Carlin	Tom McKee
Lawyer Griggs	Gage Clarke
Judge Frisbee	Sidney Smith
Nurse Linsey	Juney Ellis
Dr. Jackson	Stanley Adams

Producer Hal Makelim has come up with a success d'estime, in this challenging experiment. Whether it will be a success d' box-office remains to be seen, but with strong story and good cast names, it might prove a sleeper. Drawback (or perhaps not) is the large dose of brutality and sadism depicted on the screen, which may alienate certain audience segments.

The Leonard Heideman-Emmett Murphy tale, briskly and imaginatively directed by Gerd Oswald, is laid in the west, but is by no means a western. Rather, it is a gothic and sombre psychological tale which repeats the same theme three times, each time from the viewpoint of a different character. Save for a preposterously melodramatic finale, which doesn't fit, it's a well-told tale and a work of solid craftsmanship. Plot technique is similar to the one used in the Japanese film, "Roshomon," a couple of years ago.

Story starts with bloody shooting fray, in which Sterling Hayden and his henchmen wipe out the family of his estranged wife, Anita Ekberg, and seriously wounds her. At the trial, sympathy is on his side, since he's a leading citizen, a war hero (Civil War), and Miss Ekberg supposedly was running away with handsome preacher Anthony Steel.

But Steel's testimony, related in backflash, relates another version; that he was helping an ill and neglected parishoner by taking her to her parents. Hayden's story, also told in flashback, is that she was a loose wanton, only interested in his money, who had seduced his younger brother, Peter Walker, and was carrying on an affair with Steel.

But Miss Ekberg, supposedly near death, regains consciousness and gives her testimony, later proven. Here, Hayden had married her for a substantial dowry (her European parents, John Wengraf and Ighigenie Castiglioni, had followed old-world custom of marrying her off to a local figure, to gain security). Also, Hayden had framed the supposed affair, so he'd have an excuse to kill the pair. Shooting of her family was an aftermath, when that scheme failed.

At this point his loyal henchman, Jerry Barclay, gets the drop on the court attendants and helps his boss escape. But brother Walker shoots it out with the duo and kills them, for a finale.

All three stars show up strong in wide emotional ranges required in different versions. Hayden turns in one of his best chores in years, while Miss Ekberg impresses as an actress as well as a scenic wonder. Steel, with less to do, still makes both his characters convincing.

Especially noteworthy in support are Walker, with considerable promise shown, and Tom McKee and Gage Clarke, as opposing attorneys. Wengraf and Miss Castiglioni, Stanley Adams as a compassionate doctor and Barclay all make small parts count.

Black-and-white camera work of Ernest Laszlo is cleancut and toprate. Other technical credits reflect solid professionalism. *Kove.*

Capsule Foreign Film Reviews

Le Grand Bluff (FRENCH). Corona release of Hoche-Ray Ventura-Belmont production. Stars Eddie Constantine, Dominique Wilims; features Mireille Granelli, Mouratache, Bernard, Dhrami, Jacques Hilling. Directed by Patrice Dally. Screenplay, Jerry Epstein, adapted by Louis Martin, Yvan Audouard, Dally; camera, Armand Thirardi; editor, Gabriel Rongier. At Balzac, Paris. Running time, 95 MINS.

Eddie Constantine, the American who became a pic star here, has been signed to do his first U.S. film for United Artists this summer. If that pic were to click, this might have a chance for dual spotting in the U.S. Otherwise, this "B" effort bodes little chance except in lower-case action spots.

Constantine plays a sympathetic grifter who gets up an oilwell combine which turns out to really have oil in it. He becomes the defender of the small stockholders against the shady group trying to buy them out. It abounds with the usual fisticuffs, which the French still have not mastered, and the usual femmes always falling into the hero's arms. Direction does not help bring out the few good ideas inherent in the script, but Constantine is his usual colorful, assured self while the girls in the pic do not fare as well. *Mosk.*

Tahati (FRENCH; FRANSCOPE; COLOR). CICC release of CICC-Discifilm-Cine Roma production. Stars Maea Flohr, Georges De Caunes. Written and directed by Bernard Borderie. Camera (Eastmancolor), Fersin, Bonneu; editor, W. R. Sivel. At Normandie, Paris. Running time, 95 MINS.

This pic is anamorphoscoped and in color, being a barely dramatized documentary on Tahiti, its simple natives, terping, nude women and idyllic laziness of its existence. Done with a vague framework of a reporter supposedly doing a series of articles on the isles, but spending his time chasing beauteous natives, this is too lagging for chances as a full-length film in the U.S.

Fine lensing could make this worth documentary attention if cut down in size. Some clever takeoffs on the isle's history, the everpresent dancing girls and the nudity, if not censored, could make this an exploitable item on special bills. Otherwise, it is limited for America. Maea Flohr has a pretty spirited screen presence, but video star Georges De Caunes is too self-conscious to be telling on the big screens. *Mosk.*

Senechal Le Magnifique (FRENCH). Cinedis release of Chronos-Rizzoli-France Cinema production. Stars Fernandel; features Nadia Gray, Armontel, Jeanne Aubert, Simone Paris. Directed by Jean Boyer. Screenplay, Jean-Jacques Rouff, Serge Weber, Boyer; camera, Charles Suin; editor, Jacques Desagneaux. At Paris, Paris. Running time, 95 MINS.

Pic is a Fernandel vehicle. It gives him a chance to play a second-rate touring actor who finds that he can never get good roles, for he is not taken seriously. But, in costume, he gets into all sorts of real adventures in life. All ends with a trial after he gets mixed up with gangsters, his first big role. His breaking up of the play and his final stardom climaxes this. Idea is good but it is rarely exploited to make this something that could have Yank chances mainly on the comic's name. He overdoes his mugging and reactions in this to lose the true comedies of the pic. However, it engenders enough laughs to make this okay locally but hard to sell in the U.S. Technical credits are standard. *Mosk.*

Goiema The Buddha (INDIAN; DOCUMENTARY). Bimal Roy production and release. Written and directed by Rajbans Khanna; camera, Dilip Gupta; editor, H. Mukherji; music, Salil Chowdhry. Preemed in Paris. Running time, 45 MINS.

Via sculpture, bas reliefs and paintings, this pic adroitly and feelingly tells the life of Buddha. It has a simple but telling commentary in English which gives this a legendary quality. The tale of the Buddha's quest for wisdom and faith has a natural dignity and beauty. Landscapes, sky and waters, mixed into a fluid conception of the imagery, keep this pictorially interesting throughout. Its main U.S. chances, because of length and subject, would be in pairing with another offbeat art short. At the recent Cannes Film Fest, it won a special mention. *Mosk.*

Rekava (Destiny) (CEYLONESE). Chitra Lanka Ltd. production and release. With Dharma Priya, Myrtle Pernando, Iranganie Meedeniya. Written and directed by Lester James Peries. Camera, William Blake; editor, Sunil Dayaratne. Preemed in Paris. Running time, 95 MINS.

This is the first pic from Ceylon, to be seen over here. It emerges a simple, folksy rambling tale of village life. It concerns a little boy who is thought to have healing qualities when he cures his little girl companion of blindness. But then superstition enters and the villagers try to exorcise him. Though meandering, the pic has a sincere quality and shows a firm technque. For the U.S., this has mainly curio appeal. It is limited but has exploitable qualities. *Mosk.*

Elokuu (Destiny) (FINNISH). Fennada production and release. With Solvi Makela, Emma Vaanenen, Lauri Luoma. Directed by Matti Kassila. Screenplay, Kassila from novel by F. Sillapaa; camera, Esko Nevalainen; editor, Nils Holm. Preemed in Paris. Running time, 90 MINS.

Finnish pic details the downfall of an alcoholic and the effect on his family. Pic is somewhat literary and theatrical, but has a convincing handling of the dipso's plight and shapes mainly as an exploitation item for any slim U.S. chances. Otherwise it is very limited. Acting and technical aspects are first-rate. *Mosk.*

Geliebte Corinna (Beloved Corinna) (GERMAN). NF release of Arca production. Stars Elisabeth Mueller, Hans Soehnker, Hannelore Schroth; features Inkijinoff, Alexander Kerst, Annie Rosar, Klause Kinski, Gerhard Buente, Hannes Tannert. Directed by Eduard von Borsody. Screenplay, Curt J. Braun and Ernst von Salomon, from novel of same name by Robert Pilchowski; camera, Fritz Arno Wagner; music, Lothar Bruehne. At UFA Pavillon, Berlin. Running time, 100 MINS.

Film's only international exploitation angle is Swiss Elisabeth Mueller who last year debutted in Metro's "Power and Prize." She doesn't prove a great actress in this, but her beauty and sympathetic charm have refreshing appeal. Pic spins the tale of a young girl (Miss Mueller) who follows the "man of her life" to Malakka where she finds out that he's already married. But soon she learns that he is an honest lover and only his wife is to blame for the circumstances. Death of his wife makes the way free for both.

"Corinna" is a familiar yarn which lacks practically everything. Adapted from a novel, Curt J. Braun and Ernst von Salomon have written a morbidly, corny script. Direction by Edward von Borsody is remarkably old-fashioned. The acting remains rather unconvincing. Hans Soehnker, who gets star billing after Miss Mueller, portrays the male lead with an overemphasis. Hannelore Schroth is nearly silly as his toujours drinking wife. Vet actor Inkijinoff enacts an Asiatic nabob—also a rather odd performance. Entire film's production dress reveals a very moderate budget while technical qualities are not even average. Probably German film-making at its 1957 lowest ebb. *Hans.*

Flickan I Frack (Girl In Tails) (SWEDISH—COLOR). Sandrews release of Rune Waldekranz production. Stars Maj-Britt Nilsson, Folke Sundquist; features Lennart Lindberg, Sigge Fuerst, Anders Henrikson. Directed by Arne Mattsson. Screenplay, Herbert Grevenius, based on novel by Hjalmar Bergman; camera (Eastmancolor), Sven Nykvist; music, Hakan von Eichwald. At Film Studio, Berlin. Running time, 98 MINS.

That Swedish comedies can be much better than their reputation was proved at the Cannes Festival last year when Ingmar Bergman's "Smile of a Summer Night" walked off with an award for the most poetic comedy. Unlike "Smiles," which was more the offbeat type of comedy, this is truly escapist entertainment. It's the kind which should also appeal to majority of sophisticated patrons. Aside from lacking names well-known in the U.S., this comedy is so familiar it likely will find it tough going in most American spots.

In brief, this is the story of a girl who goes to a ball in tails since her father refused to present her with an evening gown and so she takes her brothers' dress suit The "girl in tails" causes a scandal in this Swedish small town at the beginning of this century.

Acting is of top calibre. Maj-Britt Nilsson enacts the title role charmingly. Folke Syndquist portrays a young count, her beau, smartly. Exceptional support helps this lightweight story. Director Arne Mattsson, creator of "Summer of Happiness," seems to have given the whole thing the right touch of slowness to catch the old-fashioned atmosphere. A fitting contribution is the music, mostly Johann Strauss waltzes. Camera and other technical credits are firstclass. *Hans.*

Sait-On Jamais (Does One Ever Know) (FRENCH; CSCOPE; COLOR). Mondex Film release of Raoul Levy-Iena-Carol Film production. Stars Francoise Arnoul, Robert Hossein, O. E. Hasse; features Marian Marquand, France Vidalie. Written and directed by Roger Vadim. Camera (Eastmancolor), Armand Thirard; editor, Victoria Mercanton; music, John Lewis. At Biarritz, Paris. Running time, 95 MINS.

The characterizations are only emulsion-deep in this pic which makes the amorous, half-nude dallying suggestive rather than truly erotic, with flashes of violence gratuitous. However, this is wrapped in a picturesque backing via the Venice locale, and it shapes mainly as an exploitation feature for the U.S., and will take plenty of bally. *Mosk.*

No morale fibre exists in the characters since they walk through the lush C'Scope settings rather abjectly. A Gallic reporter meats a girl one night and they are soon ensconed in her room in an esoteric looking Venetian palace inhabited by two goons and a rich, aging Baron. There is also a disquieting young hoodlum who was the girl's previous lover. Then comes complications since the Baron had hidden millions of phony but perfect Anglo pounds. Then there is the murder of the Baron by the hoodlum, all being resolved by a rooftop chase.

Director Roger Vadim rarely makes the pic exciting or plausible.

Francoise Arnoul is cute but is lost in an ill-defined role. Remainder of the cast is passable, with only Robert Hossein making a real impression as the murderer.

C'Scope and color are firstrate and the Venice backgrounding also may help in U.S. situations. Another Yank plus is the music scoring by the Modern Jazz Quartet. It's written by John Lewis.

Mosk.

Non Scherzare Con Le Donne. (Don't Trifle With Women) (ITALIAN). APICI production and release. Stars Rossana Podesta, Giorgia Moll, Marco Vicario, Armando Silvestre. Directed by Giuseppe Bennati. Story and screenplay, Bennati, Benvenuti, Stucchi, Bernardi; camera, Gabor Pogany; music, Francesco Lavagnino; editor, Franco Fraticelli. At Capranica, Rome. Running time, 95 MINS.

Pic, which recounts the innocently amorous exploits of a summer-resort Romeo, makes for diverting entertainment in a mood similar to Fellini's "Vitelloni." However, it is lighter-veined. Could rate some U.S. attention, especially among Italo patrons.

Aided by very good dialogue, director Giuseppe Bennati keeps the pic moving at a fast episodic pace as Marco Vicario goes from one girl to the next in his never-ending search for true love. Of course, she has been right under his nose all the time. Acting, lensing, music, direction and other credits give this little pic a polish and unashamed charm not usually associated with films of its stature. *Hawk.*

La Ragazza Delle Saline (Girl From Salt Fields) GERMAN-ITALIAN-COLOR). Cineriz release of a Rizzoli-Bavaria-Schorchi-Zagreb Film production. Stars Isabelle Corey, Marcello Mastroianni; features Jester Naefs, Peter Carsten. Directed by Franz Cap. Screenplay, Johannes Kay; camera, Vaclav Vich; music, Bert Grund; editor, Friedl Schier-Buchow. At Adriano, Rome. Running time, 95 MINS.

Exploitable meller in the "Bitter Rice" vein has some chances in minor U.S. situations, but with dubbing, unless cost of color prints militates against purchase. Sexy-ingenue combo is person of star Isabelle Corey, a newcomer, is likewise a buildable sales point.

Tale is set in the fisherman and salt flat areas of the Adriatic coast, where rivalry between anglers and salt processers leads to constant tension. Further conflicts derive from the jealousy over Marina, buxom villager whose wide-eyed face belies her mature body and intentions. Nearness of water also has been handily used by makers to provide its star with an almost constantly wet, and clinging, wardrobe. Love scenes, fights, and documentaristic shots of salt field work are well blended for good general audience effects.

Stars Isabelle Corey, a definite comer, and young vet Marcello Mastroianni, make likeable topliners performing their surface chores well. Direction by Franz Cap is occasionally ponderous in the Germanic idiom, but generally keeps things moving. Color (uncredited) is uneven, though achieving some good effects. Other technical credits are average. *Hawk.*

L'Ultime Paradise (The Last Paradise) (ITALIAN—COLOR—ULTRASCOPE). Lux Film release of a Lux-Panaeurpa production. Directed by Folco Quilici. Screenplay, Quilici, Goffiero Colonna, from a story by Quilici; camera, (Ultrascope Terranicolor), Marco Scarpelli; music, Francesco Lavagnino; editor, Marie Serandrei. At Capitol, Rome. Running time, 95 MINS.

Feature documentary is a direct descendant of "Lost Continent" and similar Italo travel projects. While not nearly as successful, it has enough unusual footage, excellent lensing, plus some exploitable angles, to make it a fair investment for U.S. bookings. Trimming of overweight celluloid is suggested

(Continued on page 27)

Gun Glory
(C'SCOPE-COLOR)

Stewart Granger and Rhonda Fleming in a color western. Some flaws but okay boxoffice.

Metro release of a Nicholas Nayfack production. Stars Stewart Granger, Rhonda Fleming; co-stars Chill Wills. Features Steve Rowland, Jacques Aubuchon, James Gregory, Arch Johnson. Directed by Roy Rowland. Screenplay, William Ludwig from Philip Yordan's novel "Man of the West"; camera, (Metrocolor) Harold J. Marzorati; editor, Frank Santillo; music, Jeff Alexander. Previewed Culver City, Cal., July 18, '57. Running time, **88 MINS.**

Tom Early	Stewart Granger
Jo	Rhonda Fleming
Preacher	Chill Wills
Young Tom Early	Steve Rowland
Grimsell	James Gregory
Sam Wainscott	Jacques Aubuchon
Gunn	Arch Johnson

Action and starkly photogenic backgrounds, excellently lensed in Metrocolor, help sustain interest in the ordinary western story that is "Gun Glory." It has been proficiently put together by producer Nicholas Nayfack, directed with a shrewd sense of values by Roy Rowland and competently trouped by a cast headed by Stewart Granger and Rhonda Fleming, whose names will be of some marquee value. Overall boxoffice prospects are okay.

William Ludwig screenplayed from Philip Yordan's "Man of the West," the story of a man who makes the most of a second chance; Stewart Granger, returning home after a three year absence during which he acquired a reputation as a gunslinger and gambler, finds his wife has died in his absence and his 17-year-old has turned against him. He resolves to stay and work out a new life but is immediately catapulted into trouble when cattleman James Gregory threatens to run a big herd through the peaceful farming valley, ruining the property so that he can use a shortcut to the market. Townspeople, led by preacher Chill Wills and egged on by crippled storekeeper Jacques Aubuchon, pay no heed to Granger's warning that men like Gregory understand only the language of the gun. When one of the townspeople is killed en route to Laramie to get help, they finally decide to fight but Gregory's men massacre them and start the cattle through the pass. Granger dynamites the mountain to halt the drive, wins out in a showdown fight and gains the love both of his son and of Rhonda Fleming, beautiful widow who had been the only one to accept his return.

Granger is very good in the role and there's virtually no trace of a British accent to mark the careful characterization. Miss Fleming is both easy to look at and capable in her part and Wills turns in an excellent performance as the preacher. There is fine support from Aubuchon, Gregory and Arch Johnson, a gunslinger, but much of the film is thrown to Steve Rowland, son of the director, in the role of Granger's son, and he is far too inexperienced to handle the footage.

Color photography by Harold J. Marzorati is good and other technical credits are stock. Music by Jeff Alexander is unobstrusive. Song, "The Ninety and Nine," is sung by Burl Ives behind the main title credits to help set the aura of the returning prodigal. *Kap.*

The Young Don't Cry

Mediocre filler fare with only new following of Sal Mineo to help at the b.o.

Hollywood, July 16.

Columbia release of Philip A. Waxman production. Stars Sal Mineo, James Whitmore, J. Carrol Naish; features Gene Lyons. Directed by Alfred L. Werker. Screenplay, Richard Jessup, from his novel; Camera, Ernest Haller; editor, Maurice Wright; music, George Antheil. Previewed June 27, '57, Running time, **89 MINS.**

Leslie Henderson	Sal Mineo
Rudy Krist	James Whitmore
Plug	J. Carrol Naish
Max Cole	Gene Lyons
Bradley	Paul Carr
Clance	Thomas Carlin
Doosy	Leigh Whipper
Billy	Stefan Gierasch
Whittaker	Victor Throley
Mrs. Cole	Roxanne
Mr. Gwinn	James Reese
Philomena	Ruth Attaway
Allan	Leland Mayforth
Jimmy	Dick Wigginton
Stanley	Stanley Martin
Mrs. Gwinn	Josephine Smith
Solomon	Joseph Killorin
Twiga	Phillips Hamilton
Hardhead	Victor Johnson

This Philip A. Waxman production seems to have a message—something about the necessity for youth to decide on the right way of life. Film's chief asset is the fine performance turned in by Sal Mineo in the lead, and some profitable playdates might result from this lad's rising b.o. value. Basically, however, pic is no more than mediocre filler fare.

"Cry," made independently for Columbia release, was filmed in its entirety in and around the Brockton Orphanage for Boys near Savannah, Ga. As screenplayed by Richard Jessup from his own novel, footage is frequently wordy and the action often aimless. Plot concerns Mineo, one of the "older" boys at Brockton, trying to "find himself" before setting out in the world. At the windup, it appears that he has. Other main characters in the mixup are: James Whitmore, convict working near Brockton on a road gang who utilizes an unwilling Mineo to make his escape; J. Carrol Naish, brutal prison warden who eventually kills Whitmore; and Gene Lyons, Brockton alumni who's become a millionaire by ruthless methods and thus is an idol to some and the opposite to others. Naish, always a top pro, fares best of the trio. Showing up well in support are Paul Carr, a sullen nasty-tempered Brockton youth; Leigh Whipper, Negro convict who aids Whitmore's escape and is shot in the process; and Ruth Attaway, Negress living in the vicinity who has a motherly interest in the Brockton boys. There's also a notable bit from an 11-year-old youth in the role of Crispy, also of Brockton.

The Savannah exteriors are well utilized in the Waxman production, with Alfred L. Werker's direction showing up best in the individual scenes. Ernest Haller's camera work is ace high; the musical score by George Antheil, good. *Neal.*

Apache Warrior
(REGALSCOPE)

Example of intelligence and skill applied to modest budget. Well-made and scripted Indian yarn which can serve a wide variety of booking situations.

Hollywood, July 15.

20th-Fox release of a Regal Films Production. Stars Keith Larsen, Jim Davis, Rodolfo Acosta; introduces Eugenia Paul; features John Miljan, Damian O'Flynn, George Keymas, Lane Bradford, Dehl Berti. Produced by Plato Skouras. Directed by Elmo Williams; screenplay, Carroll Young, Kurt Neumann, Eric Norden, from Young-Neumann story; camera, John M. Nickolaus Jr.; editor, Jodie Copelan; music, Paul Dunlap. Previewed June 15, '57. Running time, **73 MINS.**

Apache Kid	Keith Larsen
Ben	Jim Davis
Marteen	Rodolfo Acosta
Nantan	John Miljan
Apache No. 1	Eddie Little
Apache No. 2	Michael Carr
Chato	George Keymas
Sgt. Gaunt	Lane Bradford
Liwana	Eugenia Paul
Major	Damian O'Flynn
Chiltain	Dehl Berti
Horse Trader	Nick Thopson
Bounty Man No. 1	Ray Kellogg
Bounty Man No. 2	Allan Nixon
Bounty Man No. 3	Karl Davis
Cavalry Leader	David Carlile

Slated for the program trade, nevertheless this well-made and scripted Indian yarn, out of the Regal Films schedule for 20th-Fox, stands as an example of intelligence and skill applied to a modest budget. Chances are hampered somewhat by lack of strong name values, but this offering still can fit a wide variety of situations with good results.

Scripted by Carroll Young, Kurt Neumann and Eric Norden tale underlines predicament of proud Apaches after defeat of Geronimo, without undue sentimentality. Keith Larsen portrays "Apache Kid," an Indian scout working for Army to quell last resistance of scattered war parties and to establish a firm peace. He's a close friend of white scout Jim Davis.

However, he's still Apache. When hotheaded brave George Keymas kills his brother, Larsen fulfils primitive Apache law by hunting down and slaying Keymas. Brassbound army major, Damian O'Flynn, condemns him to prison for this, but Larsen escapes with killer Rodolfo Acosta and his band. During escape, Davis is seriously wounded by Acosta, and thinks his ex-buddy, Larsen, is responsible. After his recovery, Davis goes hunting for Larsen, unjustly accused of Acosta's renewed raids, and Larsen's newly-wed squaw, Eugenia Paul. But Larsen convinces Davis he didn't do the shooting and all three successfully combine against an unsavory trio of white bounty hunters, after Larsen's scalp.

Larsen is becoming a specialist in Indian roles (he's tv's "Brave Eagle") and turns in a perceptive, well-balanced portrayal. Davis, with a strong role, impresses. Miss Paul debuts with a bright personality and engaging promise. As unreconstructed Apache menace, Acosta contributes convincing savagery.

Yet John Miljan, as elderly, crippled Apache chief, is very good in support. O'Flynn, Keymas, Lane Bradford and Dehl Berti, also rate favorable notice.

Elmo Williams' direction is deft and sensitive, cleanly outlining problems of period and place, yet leaving proceedings with plenty of well-thought-out action. Technical credits reflect favorably to behind-the-camera crew, considering short budget. *Kove.*

Amanecer en Puerta Oscura
(Whom God Forgives)
(SPANISH-COLOR)

Berlin, July 2.

Juan Kopecky production. Madrid. Stars Francisco Rabal, Luis Pena, Alberto Farnese, Isabel de Ponce. Directed by Jose M. Forque. Screenplay, Alfonso Sastre, N. Zaro, Jose M. Forque; music, Regino Sainz de la Maza; camera (Eastmancolor), Cecilio Paniagua. At Berlin Film Fest. Running time, **99 MINS.**

Spain's entry at the Berlin film fest turned out to be a thrilling tale centering around three murderers who are chased, captured and sentenced to death. One of them, however, is acquitted due to God's decision—the finger of Jesus el Rico during a religion procession points at him and, according to an old Spanish religious law, this means acquittal.

Film has impressive acting and excellent color photography on its plus side. Direction is not smooth all the way but suspense prevails throughout. Due to pic's religious ingredients, it won't have general appeal but stands a good chance in Latin territories. Reception in Berlin was split two ways—some were thrilled, others bored. *Hans.*

Felicidad
(MEXICAN-COLOR)

Berlin, July 3.

Cinematografica Nacional, S.A. production. Stars Gloria Lozano, Carlos Lopez Moctezuma and Fanny Schiller. Directed by Alfonso Corona Blake. Screenplay, Emilo Costallido; camera, Rosalio Solano; music, Raul Savista. At Berlin Film Fest. Running time, **121 MINS.**

This Spanish release centers around an aging professor who falls in love with a girl whom he pretends to marry. Since he, however, is already married, this brings the girl the biggest disillusionment of her life, while his own marriage nearly goes to the rocks. Latino plotting is hard for others to take seriously. However, "Felicidad" has positive values. One is beautiful Gloria Lozano, who sympathetically portrays the femme lead, the other one is Moctezuma who, very convincingly, enacts her aging partner.

Another plus the color photography. The shots of Acapulco are often breathtakingly beautiful. *Hans.*

El Fettowa
(Cupidity)
(EGYPTIAN)

Berlin, June 30.

Farid Chawki production. Stars Farid Chawki, Tahia Kariocq, Zaki Rostom, Twefick el Dek'n. Directed and authored by Salah Abu Seif. At Berlin Film Festival. Running time, **132 MINS.**

Overlong Egyptian feature mounts an attack against "capitalists" and demands rights and freedom for the needy. Remarkably clumsy in its techniques, often unintentionally funny, mostly just too noisy—this is (or would be if shown) a strange item for western audiences.

Farid Shawki, who also produced this one, has an interesting face as star. He claimed here picture shows an important aspect of Egypt's society. Be that as it may. *Hans.*

Freedom for Ghana
(GHANA)

Berlin, July 2.

Ghana Film Unit production. Directed by Sean Graham. Camera, Georg Noble, R. O. Fenuku, F. I. Lagden, I. Fajemisin. Editing, G. Aryeetey. At Berlin Film Fest. Running time, **88 MINS.**

Ghana, West African colony which just recently obtained its independence from the United Kingdom, has in this full-length documentary first of its own film production. Film depicts this little state's independence festivities and attempts to explain how much and how long its populace has been longing for freedom.

Colorful dances and horse races are the highlights of this presentation which, in all, emerges as a rather awkward and technically amatuerish but occasionally touching message of human aspiration. *Hans.*

Nije Bilo Uzalud
(It Was Not In Vain)
(YUGOSLAVIA)

Berlin, July 2.

Jadran Film production, Zagreb-Dubrava. Stars Boris Buzancic, Mira Nikolic, Zvonimir Rogoz, Zlata Perlic. Directed by Nikola Tanhofer; screenplay, Nikola Tanhofer, after an idea by Pero Budak; camera, Slavko Zalar; music, Milo Cipra. At Berlin Film Festival. Running time, **99 MINS.**

Yugoslavian film industry product has considerably improved in recent years. This pic is by no means a masterpiece but it has impressive camerawork, good acting and even an interesting plot which may give it some (limited) chances for art houses. It's the story of a young medic who comes to a deserted village whose narrow-minded inhabitants first show a dislike for him but in the end he wins their confidence when he frees them from a notorious evildoer.

Direction by Nikola Tanhofer deserves the compliment of being at least satisfactory. Boris Buzancic, the medico, turns in a fully believable performance. Mira Nikolic, who gives her screen debut in this, portrays Bojka, the girl he falls in love with. Miss Nikolic, a real beauty, shows promising talent.

Technically, film is not smooth all the way but that doesn't spoil much the general good overall impression. *Hans.*

Ruf Der Goetter
(Call of the Gods)

Berlin, July 3.

Schorcht release. Directed by Dietrich Wawrzyn. Camera (Eastmancolor), Klaus Schumann; music, Peter Sandloff; commentator, Ernst Schnabel; editing, Heinz Pohl; expedition and production manager, Peter H. Backhaus. At Berlin Fest. Running time, **78 MINS.**

This full-length documentary, an official German entry at the Berlin Film Festival, attempts to give an insight into India, its people, landscapes and culture. Although it's been declared "particularly valuable" by W. Germany's classification board, pic emerges as a considerable disappointment. It's rather jumpy and narration is poor.

Film's only asset is very beautiful Eastmancolor shooting. *Hans.*

These Dangerous Years
(WITH SONGS)

Crooner Frankie Vaughan on the run from a murder rap in army camp. Strong dramatic values.

London, July 4.

Associated British-Pathe release of an Anna Neagle production. Stars George Baker and Frankie Vaughan. Produced by Anna Neagle. Directed by Herbert Wilcox; screenplay, Jack Trevor Story; camera, Gordon Dines; editor, Basil Warren; music, Bert Waller. At Rialto Theatre, London, July 3, '57. Running time, **118 MINS.**

The Padre	George Baker
Dave Wyman	Frankie Vaughan
Dinah Brown	Carole Lesley
Maureen	Jackie Lane
Mrs. Wyman	Katherine Kath
Mrs. Larkin	Thora Hird
Danny	Eddie Byrne
Juggler	Kenneth Cope
Cregan O'Casey	Robert Desmond
Smiler Larkin	Ray Jackson
Captain Brewster	Richard Leech
Commanding Officer	John Le Mesurier
Sgt. Lockwood	David Lodge
Private Simpson	Michael Ripper
Camp Hairdresser	Reginald Beckwith
Sgt. Fawcett	Martin Boddey
Badger	John Breslin

An adult type of deadend kid drama that provides a good vehicle for the radio and disk crooner Frankie Vaughan. It is overlong but presents an entertaining problem of topical interest, the absorption by the army of juvenile delinquents. Lacking discipline and hating all kind of authority some come through and make fine men —some don't.

Story is set on the coastal outskirts of Liverpool docks, where a gang of youngsters make their headquarters, and though in the main harmless, get blamed for much of the neighborhood trouble. Their leader, Frankie and his pal are called up for military service, are posted to the same regiment and immediately get involved in brawls. A malicious older recruit fakes the rookies' instructions on the initiative test and the pair set out across the minefield, after knocking out the guards. Frankie is used to mines washed up near the docks and gets through, but his buddy gets killed and he is held responsible. In a fight the hoaxer draws a gun on him and gets killed, and from then on the dockside kid is on the run. After hiding out in his old rocky caves, he is sheltered by his girl and found by the Army Chaplain, who believes his story and persuades him to return for trial. Another soldier finally testifies and saves him from the condemned cell for a conventional happy ending.

Frankie Vaughan does well in this, his first screen appearance, his main obstacle being his maturity, which is too obvious in the early stages, but matters less when he goes into uniform. George Baker gives a sincere performance as the sympathetic Padre and Ray Jackson is good as the other rookie. Carole Lesley looks attractive as the girl who is pitchforked into romance with the deserter, and Jackie Lane, sister of Joan Collins, is cute as her tough little room mate. Army types are well characterized, and a good deal of humor is extracted from what is in the main a serious subject. Camera work is effective and direction by Herbert Wilcox on a high level. *Clem.*

Footsteps In The Night

Run-of-the-mill mystery.

Hollywood, July 18.

Allied Artists release of Ben Schwalb Production. Stars Bill Elliott. Features Don Haggerty, Eleanore Tanin, Douglas Dick, James Flavin, Gregg Palmer, Harry Tyler, Ann Griffith, Robert Shayne. Directed by Jean Yarbrough. Screenplay, Albert Band, Elwood Ullman; story, Band; camera, Harry Neumann; editor, Neil Brunnenkant; music, Marlin Skiles. Previewed July 17, '57. Running time, **62 MINS.**

Lieutenant Doyle	Bill Elliott
Sergeant Duncan	Don Haggerty
Mary Raiken	Eleanore Tanin
Henry Johnson	Douglas Dick
Fred Horner	Robert Shayne
Mr. Bradbury	James Flavin
Pat Orvello	Gregg Palmer
Dick Harris	Harry Tyler
June Wright	Ann Griffith

A short and routine meller, "Footsteps In The Night" has Bill Elliott as the Jack Webbish detective called in to investigate a murder. The side-kick in this case is Don Haggerty. Douglas Dick, an avid card-playing gambler, is the main suspect, having played cards with the victim shortly before his strangulation, but the murderer actually is Gregg Palmer, neighborhood gas station owner with a long police record. Seems as though he mistakenly kills the wrong man in his attempt at robbery. Eleanore Tanin portrays Dick's fiance, but has nothing whatsoever to do with the plot.

The Albert Band-Elwood Ullman screenplay, from a story by the former, provides the basic mystery ingredients to keep up the interest, and Jean Yarbrough's direction gets it all on the screen competently.

Elliott has the majority of the footage, and his underplaying goes with the role. The others all turn in stock stints, with Dick faring perhaps a bit better than the rest.

Producer Ben Schwalb used his Allied Artists bungalow as the setting for a goodly portion of the action. *Neal.*

That Night

Excellently-made N. Y. production deals with heart attack and its family consequences. Despite power to grip audiences two factors must be overcome in selling: grim theme and tv origin of story.

Universal release of Galahad Production (Himan Brown) produced for RKO. Stars John Beal and Augusta Dabney. Directed by John Newland. Screenplay and story, Robert Wallace and Jack Rowles; camera, Maurice Hartzband; editor, David Cooper; music, Mario Nascimbene. Previewed in N. Y. July 15, '57. Running time, **84 MINS.**

Chris Bowden	John Beal
Maggie Bowden	Augusta Dabney
Tommy Bowden	Malcolm Brodrick
Chrissie Bowden	Dennis Kohler
Betsey Bowden	Beverly Lunsford
Dr. Bernard Fischer	Shepperd Strudwick
Nurse Chornis	Rosemary Murphy
Dr. Perroni	Bill Darrid
Mr. Rosalie	Joe Julian

"That Night," one of the RKO pictures taken over by Universal, falls into an unusual category. It is a well-made, excellently performed and compelling film. Yet its very effectiveness may hamper its chances at the boxoffice. Many viewers may find it unpleasant just because it so successfully brings a sense of personal identification.

The Galahad production, produced by former radio packager Himan Brown at his (built with 'Inner Sanctum' profits) New York Production Center, is the story of a heart attack. It details minutely the experiences of a 41-year-old commuter who suffers his first seizure. Film is both a sociological and a clinical study.

It presents the tensions and strains of modern society that bring on the attack. The victim, a writer of tv commercials, is a "typical" suburbanite. He works in Manhattan and has a house in Connecticut. He is harrassed and badgered in his two separate worlds. In Manhattan, there is the pressure of his work, unpredictable hours, and equally unpredictable demands from his bosses and clients. In Connecticut, there is the house, a wife and three children, washing machines, tv sets and all the expensive gadgetry of modern living to "keep up with the Jones."

The attack comes as the man is rushing to catch a train. Then follows in almost documentary style his trip to the hospital, his own fears of death, the treatment, notification of his family, the crisis, and his eventual recovery. The experience results in a complete reevaluation of his standards, a new sympathetic understanding between husband and wife, and a completely new outlook on life in general.

To the credit of those connected with making the film is the fact that they have done it honestly. Some of the scenes are so realistically staged that sensitive viewers could feel they are experiencing

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'Wonders' Fat $42,500 Paces L.A.; 'Curse' Terrif $30,900, 'Delinquent' Hefty $23,400 'Affair' Ardent 27G

Los Angeles, July 23.

"Seven Wonders" continues to lead the town in a rising Los Angeles film market with three strong new entries contributing heavily to generally good business. Best in conventional situations is "Curse of Frankenstein" paired with "X the Unknown," which is very strong $30,900 in three sites.

"Affair to Remember" is a big $27,000 at the Chinese, "Delicate Delinquent" hefty $23,400 in three theatres plus another $76,000 in two nabes and six drive-ins. "Wonders" is pulling a fat $42,000 at the Warner Hollywood while other hardticket shows are also very strong.

"Around World" is a capacity $27,100 in 31st frame at the Carthay. "10 Commandments" is up to $18,200 in 36th week at the Warner Beverly. Among holdovers, "Pride and the Passion" is best with $16,000 at the Fox Wilshire in its fourth stanza.

Estimates for This Week

Chinese (FWC) (1,908; $2-$2.40) —"Affair to Remember" (20th). Big $27,000. Last week, "Island in Sun" (20th) (5th wk). Fine $15,900.

Fine Arts (FWC) (631; $1.25-$1.75)—"Rising of Moon" (WB). Thin $3,000. Last week, "Monte Carlo Story" (UA) (4th wk) (6 days). Slow $1,100.

Hillstreet, Hawaii, Fox Beverly (RKO-G&S-FWC) (2,752; 1,106; 1,334; 80-$1.80) — "Delicate Delinquent" (Par) (various second features. Hefty $23,400. Last week, in units.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 756; 1,715; 1,248; 90-$1.50) — "Restless Breed" (20th), "Courage Black Beauty" (20th). Pallid $10,400. Last week, with Iris in place of Hollywood, "Johnny Tremain" (BV), "Pawnee" (Rep) (1st wk), mild $18,700. Hollywood, with Downtown, Fox Beverly "Fire Down Below" (Col), "Utah Blaine" (Col) (2d wk) so-so $15,600.

Downtown Paramount, Ritz, Vogue (ABPT-FWC) (3,300; 1,330; 825; 80-$1.80) — "Curse Frankenstein" (WB), "X, the Unknown" (RKO-U). Solid $30,900, best in months. Last week, "Prince Showgirl" (WB) (2d wk), slow $12,100.

Downtown, Four Star, New Fox (SW-UATC-FWC) (1,757; 865; 965; 90-$1.50) — "Return Paradise," "Red River" (UA reissues). Slow $10,200. Last week, Downtown, New Fox in other units. Four Star, "Saint Joan" (UA) (3d wk), light $2,700.

Iris (FWC) (756; 90-$1.50)—"Johnny Tremain," (BV), "Paw-

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Broadway Grosses

Estimated Total Gross
This Week.....$616,710
(Based on 24 theatres)
Last Year.....$618,520
(Based on 23 theatres)

Heat Bops Philly; Presley Slow 11G

Philadelphia, July 23.

For the third straight week theatres in the mid-city died. A long heatwave, climaxed by 100° plus mercury Sunday (21) and yesterday (Monday), added to low grosses in all houses. Only exceptions were "Around the World" at the Midtown and "Seven Wonders" at the Boyd. Duel between Pat Boone at the Goldman and Elvis Presley at the Randolph proved a Mexican standoff as neither did business. "Beau James," doing well elsewhere, retired after one term at the Randolph to make way for the Presley opus, "Loving You."

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Something of Value" (M-G) (3d wk). Good $8,000. Last week, $10,500.

Boyd (SW - Cinerama) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama) (65th wk). Excellent $12,500. Last week, $10,300.

Fox (20th) (2,250; 55-$1.80)—"Island in Sun" (20th) (5th wk). Good $12,500. Last week, $20,000.

Goldman (Goldman) (1,250; 65-$1.25) — "Bernardine" (20th) (2d wk). Slow $8,000. Last week, $14,000.

Green Hill (Serena) (750; 75-$1.25) (Closed Sundays)—"Green Man" (DCA) (8th wk). Poor $2,300. Last week, $3,500.

Mastbaum (SW) (4,370; 90-$1.49) —"Tammy and Bachelor" (UI). Okay $10,000. Last week, "Love in Afternoon" (AA) (3d wk), $7,500.

Midtown (Goldman) (1,000; $2-$2.75) — "Around World" (UA) (30th wk). Steady $13,500. Last week, $13,500.

Randolph (Goldman) (2,250; $1.40-$2.75)—"Loving You" (Par). Very slow $11,000. Last week, "Beau James" (Par), $14,000.

Stanley (SW) (2,900; 99-$1.49)— "Fire Down Below" (Col). So-so $13,000. Last week, "Delicate Delinquent" (Par) (2d wk), $11,500.

Stanton (SW) (1,483; 99-$1.49)— "Sweet Smell Success" (UA) (3d wk). Pretty good $8,000. Last week, $12,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Bambi" (BV) (reissue) (3d wk). Great $8,200. Last week, $10,000.

Viking (Sley) (1,000; 75-$1.40)— "Man on Fire" (M-G) (3d wk). Holding up well, $8,500. Last week, $12,000.

'Delinquent' Boff 14G, Seattle; 'Affair' 9G

Seattle, July 23.

Bright skies and new films at most downtown spots mark this week. Only the long-runners, "Cinerama Holiday," "Around World," and "Beau James" at the Fifth, and "Love in Afternoon" at Music Box are holding over.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.25-$2.50)—"Around World" (UA) (14th wk). Big $12,000. Last week, $12,700.

Coliseum (Evergreen) (1,870; 90-$1.25) — "Delicate Delinquent" (Par) and "Spin a Dark Web" (Col). Tremendous $14,000. Last week, "Bernardine" (20th) and "Way to Gold" (20th) (2d wk). Six days, $9,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.50)—"An Affair to Remember" (20th) and "Smiley" (20th). Big $9,000. Last week, "Beau James" (Par) and "Wild Dakotas" (Indie), $8,500.

Music Box (Hamrick) (850; 90-$1.25)—"Love in Afternoon" (AA) (3d wk). Slow $8,500. Last week, $4,700.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Man on Fire" (M-G) and "Living Idol" (M-G). Light $5,500. Last week, "Prince and Showgirl" (WB). Slow $5,800.

Orpheum (Hamrick) (2,600; 90-$1.25)—"Night Passage" (U) and "Kettles on Old McDonald's Farm" (U). Okay $7,500. Last week, "Land Unknown" (U) and "Midnight Story" (U), $7,200.

Paramount (SW) (1,282; $1.20-$2.65)—"Cinerama Holiday" (Indie) (13th wk). Satisfactory $11,500. Last week, $11,800.

'Pride' 27G Tops Frisco; 'Silk' 16½G

San Francisco, July 23.

Business is excellent with a big Elks convention and tourists boosting the boxoffice. "Delicate Delinquent" at the Paramount and "Silk Stockings" at the Warfield are smash while "Pride and the Passion" is terrific at the United Artists. "Night Passage" at Golden Gate and "Affair to Remember" at Fox are going big.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Night Passage" (U) and "Spook Chasers" (AA). Fine $15,500. Last week, "Love In Afternoon" (AA) and "Dragoon Wells Massacre" (AA) (2d wk), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Affair To Remember" (20th) and "Abductors" (20th). Excellent $17,500. Last week, "Johnny Tremain" (BV) and "Phantom Stagecoach" (Col), $12,500.

Warfield (Loew's) (2,656; 90-$1.25) — "Silk Stockings" (M-G). Neat $16,500. Last week, "Man on Fire" (M-G) (2d wk), $8,500.

Paramount (Par) (2,646;; 90-$1.25) — "Delicate Delinquent" (Par) and "Oklahoma Woman" (Indie). Big $19,000. Last week, "Fire Down Below" (Col) and "Last Man To Hang" (Col) (2d wk), $10,000.

St. Francis (Par) (1,400; 90-$1.25) —"Beau James" (Par). Mild $12,000. Last week, "Prince and Showgirl" (WB) (3d wk), $5,500 for four days.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of

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Hub Swelters But 'Success' Sock $30,500; 'Curse' Breezy 19½G, 2d

Boston, July 23.

Record heatwave, with nine weeks of no appreciable rain, has emptied the city weekends. Mercury at 98° Saturday and in the high 80s Sunday hurt the b.o. Holdovers are dominating first-runs this frame with three newcomers hotsy. "Sweet Smell of Success," with great reviews, is sock at the State and Orpheum. "Loving You" is wham at the Pilgrim and 20 nabe house and ozoners, where it's paired with "Apache Warrior." "Naked Night," Swedish import at the Trans-Lux, is slick.

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75) —"10 Commandments" (Par) (36th wk). Oke $13,000. Last week, $12,000. Pickup here with end of run July 31.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Nana" (Times) (2d wk). Neat $11,000. Last week, $14,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (48th wk). Steady $13,000. Last week, ditto.

Exeter (Indie) (1,200; 60-$1.25)— "French They Are Funny Race" (Cont) (3d wk). Third week opened Sunday (21). Last week, $6,000.

Fenway (NET) (1,373; 60-$1.10) —"Curse of Frankenstein" (WB) and "X the Unknown" (WB) (2d wk.) Good $5,500. Last week, $7,000.

Kenmore (Indie) (700; 85-$1.25) —"Monte Carlo Story" (UA) (3d wk). Oke $5,500. Last week, $6,500.

Memorial (RKO) (3,000; 75-$1.25) —"Island in Sun" (20th) (3d wk). Nice $12,000. Last week, $17,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Love in Afternoon" (AA) and "Dragoon Wells Massacre" (2d wk). Oke $8,000. Last week, $13,000.

Paramount (NET) (1,700; 60-$1) —"Curse of Frankenstein" (WB) and "X the Unknown" (WB) (2d wk). Hot $14,000. Last week, $18,000.

Pilgrim (NET) (1,000; 65-95)— "Loving You" (Par) and "Apache Warrior" (second run). Okay $10,000. Last week, "Midnight Story" (U) and "Hot Shots" (AA), $8,500.

Saxon (Saxon) (1,100; $1.50-$3.30)—"Around World" (UA) (15th wk). Fifteenth week ended Friday (19) was fine $25,000. Last week, same.

Trans-Lux (Trans-Lux) (730; 75-$1.10)—"Naked Night" (Indie) and "Dark River" (Indie). Swedish import, with good reviews, nabbed slick $9,000 for new house record. Last week, "Bed of Grass" (T-L) and "Love Lottery" (Cont) (2d run) (3d wk), $3,000.

Orpheum (Loew) (2,900; 75-$1.25) —"Sweet Smell of Success" (UA) and "Big Caper" (UA). Fancy $18,000. Last week, "Fire Down Below" (Col) and "Big Boodle" (UA), $14,000.

State (Loew) (3,600; 75-$1.25) —"Sweet Smell of Success" (UA) and "Big Caper" (UA). Hot $12,500. Last week, "Fire Down Below" (Col) and "Big Boodle" (UA), $8,000.

Key City Grosses

Estimated Total Gross
This Week.....$2,838,210
(Based on 22 cities and 253 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year.....$2,899,170
(Based on 23 cities and 240 theatres.)

'Prince' Pleasing $13,000, Cleve.

Cleveland, July 23.

All mainstem houses are doing well here despite soaring temperatures. Newcomers are "Prince and Showgirl" at Allen, "Fire Down Below" at the Hipp and "Loving You" at the State. "Around World" and "Cinerama Holiday" are brisk.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"Prince and Showgirl" (WB). Satisfactory $13,000. Last week, "D.I." (WB), $17,000 on eight days.

Hipp (Telem't) (3,700; 70-$1)— "Fire Down Below" (Col). Okay $12,000. Last week, "Bernardine" (20th) (2d wk), $11,500.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World" (UA) (6th wk). Near capacity at $23,000. Last week, $23,200.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (3d wk). Pleasing $19,700. Last week, $21,600.

State (Loew) (3,500; 70-90)— "Loving You." Average $10,000. Last week, "Delicate Delinquent" (Par), $15,000.

Stillman (Loew) (2,700; 70-90)— "Delicate Delinquent" (Par) (m.o.). Nice $12,000. Last week, "Sweet Smell of Success" (UA) (2d wk), $9,000.

Shriners, Aquatennial Dip Mpls. B.O., But 'Delinquent' Fancy $14,000; 'Silk' 10G

Minneapolis, July 23.

Free morning and night street parades and other counter attractions diverted attention away from the showhouses during the just-ended Shriners' national convention and they're doing likewise currently as far as the just-started Aquatennial, local annual summer mardi gras, is concerned. Only films that seem to derive benefit instead of injury from such events, which bring thousands of visitors here, are the hard-ticket "Seven Wonders of the World" and "Around the World in 80 Days."

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (2d wk). Boff $19,000. Last week, $18,000.

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders" (Cinerama) (50th wk). Tall $14,000. Last week, $15,500.

Gopher (Berger) (1,000; 85-90)— "Man on Fire" (M-G). Fairly good $5,500. Last week, "Bride Goes Wild" (M-G) and "Vines Have Tender Grapes" (M-G) (reissues), $3,000.

Lyric (Par) (1,000; 85-90)—"Bernardine" (20th) (m.o.). Here after a prosperous State fortnight. Stout $5,000. Last week, "The D.I." (WB) (2d wk), $5,500.

Radio City (Par) (4,100; 85-90)— "Delicate Delinquent" (Par). Got off to $5,000 start with Jerry Lewis here in person for four stage appearances opening day (18) and scaled tilted to $1.50. Undoubtedly take would have been much larger except for competition of Shriners' big night parade. Big $14,000. Last week, "Let's Be Happy" (AA) and stage show, including Herb Shriner and Jimmy Dorsey orch, $12,000 at 90-$1.50.

RKO Orpheum (RKO) (2,800; 75-90)—"Silk Stockings" (M-G). Much praise and favorable word-of-mouth for this one. Moderate $10,000. Last week, "Sweet Smell of Success" (UA) (2d wk), $5,500.

RKO Pan (RKO) (1,800; 85-90)— "Bop Girl Goes Calypso" (UA) and "Big Caper" (UA). Okay $3,500. Last week, "Utah Blaine" (Col) and "Ride High Iron" (Col), $3,000.

State (Par) (2,300; 85-90)—"Beau James" (Par). Good $8,000. Last

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'Loving' Lofty $22,000, Det.; 'Love' Robust 14G, 'Fire' Hot 17G, 'Dino' 13G

Detroit, July 23.

Following Pat Boone's "Bernardine" with Elvis Presley in "Loving You" got the kids downtown to boost the summer b.o. The Fox twin-billed the pix Wednesday (17) and had to open an hour early to clear the traffic. Better weather stated the seasonal upturn. Tourists boosted the "Seven Wonders," "Ten Commandments" and "Around World" roadshows.

Estimates for This Week

Fox (Fox Detroit) (5,000; 90-$1.25)—"Loving You" (Par) and "Edge of Hell" (Indie). Tall $22,000. Last week, "Bernardine" (20th) and "Smiley" (20th), $24,000.

Michigan (United Detroit Theatres (4,000; 90-$1.25)—"Love in Afternoon" (AA) and "Dragoon Wells Massacre" (AA). Good $14,000. Last week, "Beau James" (Par) and "Pawnee" (Rep), $13,000.

Palms (UDT) (2,961; 90-$1.25) — "Fire Down Below" (Col) and "Counterfeit Plan" (WB). Fine $17,000. Last week, "Sweet Smell Success" (UA) (2d wk), $10,000.

Madison (UD) (1,900; $1.25-$2.75) —"10 Commandments" (Par) (34th wk). Hefty $15,000. Last week, $14,500.

Broadway Capitol (UD) (3,500; 90-$1.25)—"Dino" (AA) and "The Badge of Marshall Brennan" (AA). Good $13,000. Last week, "Beyond

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Heat, Product Lack Clobber D. C. Biz; 'Passage' Smooth $15,000, 'Silk' 12½G

Washington, July 23.

The continued heat wave and a general lack of new product are combining to clobber midtown business. Newcomer "Night Passage" does look encouraging, but less so than with better weather. Best looking of the holdovers are "Around the World," "Bernardine," and "Sweet Smell of Success."

Estimates for This Week

Ambassador (SW) (1,490; 85-$1.25) — "Prince and Showgirl" (WB) (2d wk). Okay $5,600. Last week, $8,400.

Capitol (Loew) (3,434; 85-$1.25) —"Bernardine" (20th) (2d wk). Comfortable $15,000 for this stanza after good but less than expected $20,500 last week.

Columbia (Loew) (1,174; 85-$1.25)—"Sweet Smell of Success" (UA) (3d wk). Handsome $7,000 after $10,000 second week.

Keith's (RKO) (1,859; 85-$1.25)— "Night Passage" (U). Looks like a fat $15,000. Last week, "Delicate Delinquent" (Par) (2d wk). Almost $10,000.

Metropolitan (SW) (1,100; 85-$1.25) — "Prince and Showgirl" (WB) (2d wk). Satisfactory $9,300. Last week, $11,600.

Palace (Loew) (2,360; 85-$1.25)— "Silk Stockings" (M-G). Lively $12,500 after $17,000 for opening week.

Plaza (T-L) (290; 90-$1.50)— "Miller's Beautiful Wife" (DCA) (5th wk). Too hot for sex and this one dips under $1,500. Last week, okay $2,500.

Trans-Lux (T-L) (600; 90-$1.25) —"Fire Down Below" (Col) (3d wk). Satisfactory $5,500 after $7,500 second semester.

Uptown (SW) (1,100; $1.25-$3)— "Around the World" (UA) (16th wk). Fancy $21,000. Last week, $22,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Seven Wonders" (Cinerama) (30th wk). Off to $12,500 for a new low. Nearly $14,000 last week.

Chi Strong; 'Passage' Mighty 130G In 22 Nabes, Ozoners, 'Delinquent' Wow $47,500, 'Affair' Cushy 26G

Chicago, July 23.

More new product this frame is helping Loop to a sizable uppance in grosses. Nabes continue to benefit from their firstrun product also.

"Night Passage" with "Kettles or Old MacDonald's Farm" shapes as the strongest outlying first-run package Universal has released so far, this time to 22 nabe house and ozoners. It's heading for a gigantic $130,000.

Sparked mightily by Jerry Lewis' Friday and Saturday appearance with stage show at the Chicago, "Delicate Delinquent" should hit a powerful $47,500 for its first frame despite softening post-weekend biz.

"Prince and Showgirl" bows in at the United Artists for a good $17,000, while "An Affair to Remember" shapes a pleasant $26,000 start at the Oriental.

Two action houses making a nice haul this frame, as "Curse of Frankenstein" with "X-Unknown" tops a nifty $23,000 for first round at the Roosevelt, and "Giant Claw" with "Night World Exploded" draws life-giving blood at the Grand for $8,000 to start.

Cinema Theatre, normally on a subsequent run or arty reissue policy, switches to first-run this time with "French Are Funny Race," which shapes an o.k. $4,000.

"Bambi" holds well at the Garrick for second with constant holdouts during the day assuring close to first week's gross. "Fire Maidens of Outer Space" with "Bride of Monster" holds over at the Monroe for an extra three days of second frame.

"Invitation to Dance" continues sock for its third week at the World. "Pride and Passion" is tapping a still flashy fourth round at the State-Lake, and "Silk Stockings" looks to a neat fourth frame at the Loop. "Beau James" at the Esquire and "Something of Value" at the Woods continue with fine third week business.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50) — "Delicate Delinquent" (Par). Wow $47,500. Last week, "Fire Down Below" (Col) (2d wk), $22,000.

Cinema (Indie) (495; 85—"French Are Funny Race" (Indie). Fine $4,000 or close. Last week, subsequent run.

Esquire (H&E Balaban) (1,400; $1.25) — "Beau James" (Par) (3d wk). Quick $7,100, Last week, $9,000.

Garrick (B&K) (850; 90-$1.25)— "Bambi" (BV) (reissue) (2d wk). Good $14,000. Last week, $19,300.

Grand (Indie) (1,200; 90-$1.25)— "Giant Claw" (Col) and "Night World Exploded" (Col). Loud $8,000. Last week, "Kiss Before Dying" (UA) and "Three Bad Sisters" (UA), (1st wk), $7,000.

Loop (Telem't) (606; 90-$1.50)— "Silk Stockings" (M-G) (4th wk). Springy $9,500. Last week, $14,000.

McVickers (JL&S; 1,580; $1.25-$3.30)—"10 Commandments" (Par) (35th wk). Unsullied $25,000. Last week, $22,500.

Monroe (Indie) (1,000; 87-87) — "Fire Maidens of Outer Space" (DCA) and "Bride of Monster"

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Rain Breaks Omaha Heat; 'Loving' Smash $7,500, 'D.I.' Alert 9G

Omaha, July 23.

A steady weekend drizzle snapped the heat wave here at the right time, and all downtown first runs are enjoying excellent takes. "Loving You" is smash at the Brandeis, while "D. I." is strong at the Orpheum. "Man on Fire" is fine at the State and may hold. Big matinee play is making "Kronos" okay at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)— "Loving You" (Par) and "Man in Road" (Rep). Brisk $7,500. Last week, "Delicate Delinquent" (Par) and "Weapon" (Rep) (2d wk), $5,500.

Omaha (Tristates) (2,066; 75-90) —"Kronos" (20th) and "She Devil" (20th). Nice $6,500. Last week, "Bernardine" (20th) (2d wk), $6,500.

Orpheum (Tristates) (2,980; 75-90)—"D. I." (WB). Solid $9,000. Last week, "Fire Down Below" (Col), $6,500.

State (Goldberg) (850; 75-90)— "Man on Fire" (M-G). Good $7,000. Last week, "Something of Value" (M-G) (2d wk), $3,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Success' Sweet $18,500, Toronto

Toronto, July 23.

On product, plus unexpected heat-wave that has proved an air-conditioned film house is the coolest spot in town, "Sweet Smell of Success" and "Prince and the Showgirl" are off to sock weekend turnaway biz, but "Gun Glory" is light. Also hep in third frame is "Island in the Sun," with "Delicate Delinquent" big in second stanza. New Famous-Players (Canadian) policy of revivals sees Disney's "Bambi" big on triple-house tiein.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1)— "Island in Sun" (20th) (3d wk). Holding nice at $13,000. Last week, $16,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarboro, State (Taylor) (1,558; 1,054; 995; 1,039; 1,393; 755; 694; 698; 50-75)—"Dino" (AA) and "The Oklahoman" (AA). Big $17,500. Last week, "Calypso Heat Wave" (Col) and "Utah Blaine" (Col), $11,500.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75)— "Prince and Showgirl" (WB). Socko $26,000. Last week, "Bernardine" (20th) (2d wk), $11,000.

Hyland (Rank) (1,357; $1)— "Doctor at Large" (Rank) (6th wk). Holding steady at $4,500. Last week, $5,000.

Imperial (FP) (3,344; 60-$1.10)— "Delicate Delinquent" (Par) (2d wk). Fine $15,000. Last week, $20,000.

International (Taylor) (557; $1)— "Three Men in a Boat" (IFD) (2d wk). Big $3,500 for this small house. Last week, $4,000.

Loew's (Loew) (2,098; 75-$1.25)— "Sweet Smell of Success" (UA). Terrific $18,500. Last week, "Something of Value" (M-G) (3d wk). Poor $8,000.

Tivoli (FP) (995; $1.50-$2)— "Oklahoma" (Magna) (65th wk). Holding at nice $7,000. Last week, same.

Townie (Taylor) (693; $1)— "Happy Road" (M-G) (4th wk). Still a good $4,000. Last week, $4,500.

University, Eglinton, Westwood (FP) (1,556; 1,088; 994; 60-$1)— "Bambi" (BV) (reissue). Hep $20,000 for trio. Last week, University only, "Lost Horizon" (Col) (reissue), $7,000.

Uptown (Loew) (2,098; 50-$1)— "Gun Glory" (M-G). Okay $8,000. Last week, "Seventh Sin" (M-G), $6,000.

York (FP) (877; $1.25-$2)—"10 Commandments" (Par) (35th wk). Oke $4,500. Last weke, same.

'MAN' STOUT 12G, BUFF; 'BERNARDINE' HEP 17½G

Buffalo, July 23.

Canadian weekend holidays are helping spurt biz. "Man on Fire" paired with "Barretts of Wimpole St." is firm at the Buffalo while "Bernardine" is sweet at the Paramount. Conventions and tourists are swelling "Seven Wonders" take at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)— "Man on Fire" (M-G) and "Barretts of Wimpole Street" (M-G). Firm $12,000 or more. Last week, "Something of Value" (M-G) and "Bailout at 43,000" (UA), $13,000.

Paramount (ABPT) (3,000; 60-85) —"Bernardine" (20th) and "Two Grooms for Bride" (20th). Sweet $17,500. Last week, "Delicate Delinquent" (Par) and "Frontier Woman" (Indie), $4,500 on three days.

Center (ABPT) (2,000; 60-85)—

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'Man' Happy $12,000, Prov.; 'Curse' Wow 9G

Providence, July 23.

Despite continued hot weather, over 90°-weekend, Loew's State is crowing about hefty "Man on Fire" biz. On the strong side, too, is Majestic's "Curse of Frankenstein." RKO Albee is fair with "Island In Sun" holdover, and Strand opened Monday (22) with "Beau James."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Island In Sun" (20th) and "Rebel In Town" (AA) (2d wk). Fairly good $7,000. Last week, nifty $10,000.

Avon (L-G) (527; 60-90)—"John and Julie" (DCA) and "Tears for Simon" (Rep). Fairly good $2,000. Last week, "High Society" (M-G) and "Rainmaker" (Par) (reissues. Mild $1,400.

Majestic (S-W) (2,200; 65-80)— "Curse of Frankenstein" (WB) and "X—the Unknown' (WB). Surprisingly good $9,000. Last week, "Love In Afternoon" (AA) and "Last of Badmen" (AA). Neat $9,000.

State (Loew) (3,200; 65-80)— "Man On Fire" (M-G) and "Decision Against Time" (M-G). Very happy $12,000. Last week, "Sweet Smell Success" (UA) and "Big Boodle" (UA), healthy $10,000.

Strand (Silverman) (2,200; 65-80) —"Beau James" (Par) and "High Terrace' (AA). Opened Monday (22). Last week, "Fire Down Below" (Col). Good $7,000.

'Delinquent' 16G Leads Indpls.

Indianapolis, July 23.

Biz is perky at most first-run situations here this stanza, with air conditioning in sticky heat a helpful factor. "Delicate Delinquent," spurred by Jerry Lewis' personal appearances opening day, is going great at Indiana to lead town. "Affair to Remember" is extra good at Keith's, "Sweet Smell of Success" oke at Loew's. "Johnny Tremain" is getting modest results at Circle. Notice of closing Aug. 3 has given "Ten Commandments" a boost in 25th week at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,000; 60-90)—"Johnny Tremain" (BV) and "Bailout at 43,000" (UA). Mild $8,000. Last week, "Beau James" (Par) and "Calling Homicide" (Indie), $9,000.

Indiana (Cockrill-Dolle) (3,200; 60-90) — "Delicate Delinquent" (Par). Hefty $16,000. Last week, "Bernardine" (20th) and "Affair in Reno" (Rep) (2d wk). Slick $8,500 in five days.

Keith's (Cockrill-Dolle) (1,200; 75-1.25) — "Affair to Remember" (20th). Stout $11,000. Last week, "Prince and Showgirl" (Fox) (2d wk), $6,000, and about $17,000 for two stanzas.

Loew's (Loew's) (2,427; 60-85)— "Sweet Smell Success" (UA) and "Big Boodle" (UA). Nice $9,000. Last week, "Fire Down Below" (Col) and "Flight to Hong Kong" (Col), $6,500.

Lyric (Cockrill-Dolle) (900; $1.25-$2.20) — "Ten Commandments" (Par) (25th wk). Very good $10,000. Last week, $8,500.

'Delinquent' Tall $10,000, '10 C's' Trim 4G, 'Beau' Tepid 9G in Dull Balto

Baltimore, July 23.

"Curse of Frankenstein" at the Stanley is attracting the juve trade and "Bernardine" at the Century is doing nicely in its second week, but otherwise the biz picture is dull this frame. "Ten Commandments," at the Cinema and three neighborhood houses, is doing trim biz. "Delicate Delinquent" at the Hippodrome is tall.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25) — "Bernardine" (20th) (2d wk). Good $9,000 after $18,000 opener.

Cinema (Schwaber) (460; 50-$1.25) — "Ten Commandments" (Par). Good $4,000. Last week, "Miller's Beautiful Wife" (DCA) (2d wk), $2,500.

Film Centre (Rappaport) (890; $1.25-$2.50) — "Around World" (UA) (31st wk). Solid $10,000 after near same last week.

Five West (Schwaber) (460; 50-$1.25)—"Reach For Sky" (Rank). Bright $3,500. Last week, "Green Man" (DCA) (6th wk), $2,300.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Delicate Delinquent" (Par). Nice $10,000. Last week,

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Hot Air Still Deflates N.Y. But 'Stockings' Sock 170G, 'Affair' Sultry 105G, 'Rain' Robust 31G

Weekend heat wave, with temperatures hovering in the high 90's, tended to wilt Broadway business generally. Biz was especially clobbered on Saturday, but there was a slight pickup on Sunday. General exodus to the beaches and country-side of native Gothamites and absence of tourists in midtown area made something of a ghost town of Broadway.

Radio City Music Hall, with "Silk Stockings" (M-G), appeared to overcome torrid temperatures, scoring a great $170,000 or near for opening round concluding today (Wed.). "Affair to Remember" (20th), in first Roxy week, also showed promise with a big $105,000 anticipated for week ending tomorrow (Thurs.). Despite hefty take, "Affair" was victim of heat wave and wicket count was slightly below hopes. "Hatful of Rain," another 20th entry, racked up a solid $31,000 for tee-off round at Victoria for session winding up today (Wed.).

Surprise of the week was the activity at the artie Normandie where the kid-appeal Walt Disney reissue, "Bambi," attracted the moppets for a rousing $16,000 or near expected for opening round concluding tomorrow (Thurs.). Turnstile activity at the Normandie is the best since the previous Disney reissue of "Cinderella."

Except for the hard-ticket entries, the long-runners suffered in the heat. Second week of "Band of Angels" dipped to $20,000 or near at the Paramount. "Pride and Passion," in fourth Capitol week, tallied okay $35,000. "Sweet Smell of Success," in fourth Loew's State week, brought in fair $19,000. "Beau James," in fourth Astor session, was also fair at $14,000. "The Delicate Delinquent," Jerry Lewis solo starrer, called it quits at Mayfair after three rounds, scoring okay $13,000 for bowout week.

"The Rising of the Moon," John Ford entry for Warner Bros. release continued as the best of the artie pictures with a great $11,500 in second week at 55th St. Playhouse. "Passionate Summer," a French import, got off to a good start at the Paris Theatre, with $5,500 for three days. "Maid in Paris," another French import, continued okay with fine $8,000 for second session at Walter Reade's Baronet Theatre.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2) — "Beau James" (Par) (5th wk) Fourth session ending today (Wed.) seems likely to reach fair $14,000. Previous session tallied $18,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Lovers' Net" (Times). Opened Monday (22). In ahead, "Nana" (Times) concluded 14-week run Sunday (21) with good $4,050.

Baronet (Reade) (430; $1.25-$1.80)—"Maid in Paris" (Cont.) (3d wk). Initial followup round appears headed for a fine $8,000 or near for stanza ending tomorrow (Thurs.). Opening week hit sock $10,000. Continues.

Capitol (Loew) (4,820; $1-$2.50) — "Pride and Passion" (UA) (5th wk). Fourth session concluding tomorrow (Thurs.) is estimated to hit an okay $35,000. Third week rolled up $48,000. Continues.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (37th wk). The 36th stanza winding up tomorrow (Thurs.) is seen hitting a strong $42,000 for 16 performances. Last week, also for 16 performances, was $43,000.

Fine Arts (Davis) (468; 90-$1.80) —"Torero" (Col) (10th wk). Ninth round dipped to okay $4,300 for week concluded Monday (22). Continues until Monday (29) when "The Light Across the Street" (UMPO) opens.

55th St. Playhouse (Moss) (300; $1.25-$1.50) — "The Rising of the Moon" (WB) (3d wk). Continues to show long-run potential with a sock $11,500 for second round ended yesterday (Tues.). Opening week hit boffo $14,000.

Globe (Brandt) (1,500; 70-$1.50) —"Face in Crowd" (WB) (9th wk). The eighth round finished yesterday (Tues.) with a slow $5,100. Seventh frame tallied $6,000.

Guild (Guild) (450; $1-$1.75) — "Green Man" (DCA) (10th wk). British import chalked up fine $7,000 for ninth week concluded yesterday (Tues.). Preceding week was $8,000. Continues.

Mayfair (Brandt) (1,736; 79-$1.80) —"Delicate Delinquent" (Par) (3d-final wk). Jerry Lewis solo starrer wound up three-week run yesterday (Tues.) with okay $13,000. Pic scored $19,000 last week. "Night Passage" (U) opens today (Wed.).

Normandie (Trans-Lux) (592; 95-$1.80) — "Bambi" (BV) (reissue). Kid appeal Walt Disney reissue is seen hitting a wow $16,000 for opening round ending tomorrow (Thurs.), best at this house since the reissue of Disney's "Cinderella." In ahead, "Miller's Beautiful Daughter" (DCA), slow $3,300 for fifth and final round.

Palace (RKO) (1,700; 50-$1.60)— "Gun Glory" (M-G) and vaude. Week ending tomorrow (Thurs.) looks to hit fair $16,800. In ahead, "Trooper Hook" (UA) and vaude, okay $18,500. "The Young Don't Cry" (Col) and vaude opens Friday (26).

Paramount (AB-PT) (3,665; $1-$2)—"Band of Angels" (WB). Second round ending today (Wed.) is seen dipping to $20,000 or near Opening week of Clark Gable starrer tallied $48,000. "Love in Afternoon" (AA) is scheduled to follow.

Paris (Pathe Cinema) (568: 90-$1.80)—"Passionate Summer" (Kingsley). Opened Saturday (20) and got off to an okay start with $5,500 for first three days. "Fernandel the Dressmaker" (Indie) concluded three-week run with $5,000.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Silk Stockings" (M-G). Bucked general offish trend with a great $170,000 or near for opening week ending today (Wed.). Thursday (18) unveiling of $25,000 was third biggest opening day in history of the house. "Prince and Showgirl" (WB) wound up five-week engagement with fine $120,000 for final session.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (41st wk). Capacity as usual with $37,100 for 11 performances. Previous week's take for the Mike Todd hard-ticket entry was also $37,100.

Plaza (Brecher) (525; $1.50-$2)— "Happy Road" (M-G) (4th-final wk). Gene Kelly picture winds up a month's run Friday (26). Third round ended Saturday (20) was so-

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Fresh Pix Perk Cincy; 'Passage' Fast $12,500, 'Curse' Ditto, 'Beau' 11½G

Cincinnati, July 23.

Three winning new bills are perking pix traffic this week. Shaping for the lead by a comfy margin is "Night Passage" at Keith's and Twin Drive In, a rare Cincy day-and-dater. "Curse of Frankenstein" looms hefty at the Palace and "Beau James" appears rosy in the big Albee. Holdover "Delicate Delinquent" retains power in third main line stanza.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)— "Beau James" (Par). Pleasing $11,500. Same last week for "Prince and Showgirl" (WB).

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (59th wk). Visitors for Cincy Reds' games lifting to hotsy $18,500 over $17,000 last week.

Esquire (Shor) (500; 50-90)— "Young and Passionate" (Indie). Okay $1,200. Last week, "Saint Joan" (UA) (2d wk), $800.

Grand (RKO) (1,400; 90-$1.25)— "Delicate Delinquent" (Par) (m.o.) (2d wk). Swell $7,500 after last week's $9,000.

Guild (Vance) (300; 50-90)— "Great American Pastime" (M-G) (2d wk). Maybe $1,700, same as first week.

Hyde Park (Shor) (617; 50-90)— "Fire Under Her Skin" (Indie) (m.o.) (3d wk). So-so $1,000. Last week, $1,100.

Keith's (Shor) (1,500; 75-$1.25)— "Night Passage" (U). Day-and-dating at Shor's Twin Drive-In. Lumping for hefty $12,500 and likely to hold, with the 2,800-car ozoner grossing better than the downtown location. Last week, "Fire Down Below" (Col) (2d wk), $7,000.

Palace (RKO) (2,600; 90-$1.25)— "Curse of Frankenstein" (WB). Hefty $12,500. Last week, "Man on Fire" (M-G), $9,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (6th wk). Holding to last week's $19,000 tempo, great. First out-of-town box office opened at Springfield, O., with start of group trade.

Argentine Exhibs Take Case to Public

Furious at Forced Bookings of Already Heavily Subsidized Native Films

Buenos Aires, July 23.

An Exhibitor Federation's session here which lasted from 9 a.m. to midnight, resulted in a fortright statement in press, under a banner headline: "Violation of Free Enterprise" and "The Time Has Come To Speak Clearly About Argentine Films and Their Compulsory Exhibition."

The Exhibitors say that masquerading under "nationalism," the producers are determined to over-ride all rights but their own, and in self-defense the exhibitors are prepared to resort to all legal means to end such dictatorial measures.

Although they oppose the new Film Law in principle, Argentine theatres feel it might have been tried out on an experimental basis, but the Screen Institute, which has administrative powers, is proceeding to dispose of their property in a completely arbitrary manner, to benefit producers.

Exhibitors reveal that the Institute went back on a promise to apply obligatory protection only to films made after the "Revolution." "La Bestia Humana," which they were forced to release yesterday, was made in Peron's time, with a 1,900,000 peso loan from the State Bank. Even before release the picture received a 675,032.-peso grant from the proceeds of the 60 centavo boxoffice tax created under the new Film Law. This means that it has already cost the public 3 million pesos before release. Another such film, "Continente Blanco" (Mar del Plata) has had a grant from the same tax of 478,756 pesos. In view of this generosity, why should the producers want further help from exhibitors?

Labor unions, many of them former Peronists, are siding with the producers and urging the Government ram down the throats of the exhibitors the full unpalatable dish of the law. Exhibs have lately been in open refusal to show the films, though previously ordered.

Especially hateful to the theatres is the dictated "holdovers" of films long beyond their boxoffice value. Houses operate with empty seats up to 60% because the native Argentine studios' product must be "protected."

Sex and/or Crime Bans Yank Films In W. Pakistan

Indicative of the film censorship problem throughout the entire Far East, the West Pakistan government since January of 1957 has banned 14 films in their entirety and has censored a host of others.

A U.S. Government report says that, since Oct. 1955 no fewer than 44 Hollywood films were banned in W. Pakistan. Among them are "Summertime," "Kismet," "King of the Khyber Rifles," "The Last Wagon" and "Don't Knock the Rock."

Report said film censorship was being taken "very seriously" by top Pakistani officials who are particularly alert to all sequences in westerns that "shock Muslim sensibilities. "It added that most of the American films coming into Pakistan were of the "sex and struggle" variety.

Neither sex nor struggle make suitable screen ingredients for the Pakistanis, with the censor board particularly alert to sex scenes and sequences detailing techniques of crime. Pakistani censors see eye-to-eye (for once) with their Indian colleagues who also are very tough on the American product and have no hesitation to ban it or cut a film to shreds.

While the film companies continue to be harassed by foreign censors, the pressures have abated somewhat in many areas. It is particularly in the more primitive countries that governments tend to fear the impact of American films on their people. Violence in American pictures is still the number one complaint in most areas.

Television & Culture

London, July 23.

A party of 70 American journalists will attend the World Commercial Television Congress to be held in London on Sept. 18, under the auspices of President Eisenhower's "People To People" Foundation, set up last August.

During a day-long session the best examples of commercial video from America, Britain, Canada, Brazil, Mexico, West Germany and Cuba will be screened. London journalists and Continental reporters residents here will also be present.

Between the morning and afternoon sessions there will be a luncheon attended by the press and U.S. Ambassador to London, John Hay Whitney, as well as President Eisenhower's personal representative Charles E. Wilson. Wilson will speak on "Television as a World Cultural and Economic Force."

The two sessions will be devoted to the screening of actual commercials and program excerpts. After each counrty's contribution there will be a question and answer time for the press.

Cuba's Revolution Murders Films

Santiago de Cuba, July 23.

Film theatre owners here have denied rumors that they plan to close their theatres due to a lack of business. Upon hearing the rumors, Santiago's police chief, Lt. Col. Jose Maria Salas Canizares, had summoned the owners to a conference to urge them not to close. They denied planning to do so, but did point out that they are operating at a loss.

Due to the long-running Cuban revolt, which is especially felt in Santiago, where the university is shut down, people prefer not to go out nights in this city. Bars and nightclubs are generally empty at night, and the city's only casino, at the Casa Grande Hotel, rarely has more than a handful of customers. Average attendance at the city's two main theatres, Cuba and Augllera, is between 40 and 50 persons on any night.

Sales Canizares suggested that the theatre owners try to work out an agreement with the electricity company to cut down on their electrical bills.

Natives Convert Town Into Picturesque Resort

Barcelona, July 23.

Sitges Beach, about 25 miles out of Barcelona, has undergone a change of atmosphere promoted by the local citizenry formerly devoted to shoe manufacturing. Transformation into a resort for middle class Europeans (few Americans show up) has produced a gay and colorful place with extremely modest prices.

Tiny place has the following open air cafes:

La Cabana, Sacromonte, Patio Bar, Oliva's, El Prado and El Retiro. Inclosed quarters are Comodin, La Galena, Granada, Los Toros, La Cala and Las Vegas. Entertainment is nearly all flamenco dancing as the tourist expects castagnets and panderetas in Spain.

Another very attractive point as Sitges are the Bodegas, plenty of them, where good wine costs very little.

Aids Negro College Fund

Houston, July 23.

All profits of the Chocolate Bayou Drive-In Theatre on Thursday (25) was donated to the United Negro College Fund, E. C. Norris, campaign coordinator announced.

The local drive needs $5,000 to meet its quota of $25,000. The national quota is $4,000,000 to aid 31 privately operated Negro colleges.

43 FEWER PRODUCTIONS SO FAR IN JAPAN, '57

Tokyo, July 23.

For the first time postwar a decrease in Japan's motion picture production is noted. Figures released by the Japan Motion Picture Producers' Federation reveal a total of 233 films for the first half of the calendar year, a drop of 43 for the same period of last semi-annum.

Breakdown of the major studios lists: Toei 54, Toho 45, Daiei 38, Shochiku, 37, Nikkatsu 32, and Shinoho 26. Further inspection reveals that 149 or 63.9 per cent were modern dramas while 84 or 36.1 per cent were historical.

A trend toward wide-screen productions started during the January-June period with "Otori-jo no Hanayome" in ToieScope, "Emperor Meiji and the Great Russo-Japanese War" by Shintoho and Daiei's "Jigokubana" in VistaVision. Toei has continued heavy w-s production and now has a total of 13 completed.

Increase in the use of color was also significant. In the period, 37 pictures or 15.9 per cent of the total were tinted, nearly a threefold hike over the 13 color films for the term last year. Studio breakdown shows: Shoshiku 9, Toei 9, Daiei 8, Toho 4 and Nikkatsu 3.

Footage for the period totaled 1,707,477 feet, averaging 7,328 feet per film. Average screening time was 1 hour, 21 minutes. Compared to 1956 figures, total footage represented a decrease of 239,678 or 12.3 per cent. But average footage per picture was upped by 273 feet. In particular, Shochiku, Daiei and Nikkatsu made longer films.

The half-year period was also marked by the successes of feature length documentaries including "Shirol Sammyaku," "Zoo Dairy" and "Antartica."

The term saw the release of 105 imported films, a hike of 20.3 per cent over corresponding period of last year. These included pictures from: the United States 67, France 11, England 8, Italy 4, Germany 4, Soviet Russia 2, Spain 2, and one each from Sweden, Hong Kong and Australia plus four co-productions.

Experts saw 459 dramas, 58 cultural and educational films and 181 newsreels. Dramas went to: Okinawa 238, United States (including Hawaii) 90, Taiwan 81, Red China 9, Soviet Russia 9, Hong Kong 8, Poland 5, Italy 5, France 4, two each to Germany, Turkey and Brazil, and one each to Thalland, Burma and Argentina.

Peace Negotiated With Cine-Techs On U.S. Quotas

London, July 23.

Assn. of Cine and Television Technicians and the Motion Picture Assn. of America have come to terms on the issue of employment of foreign producers and directors on British quota pictures. A basis of understanding was reached after a two-hour meeting at the Ministry of Labor last week.

The terms of settlement will now be referred back to the parties concerned for ratification. This was the third meeting held since the union threatened to withdraw labor from British productions sponsored by American companies.

The dispute stemmed from action inaugurated by Technicians, who were determined to impose an agreed limitation on the employment of foreign producers and directors in British pictures. They have a quota arrangement with the British Film Producers Assn. but American companies are excluded from membership, and are outside the terms of that deal. The union originally threatened to "stop work" on July 1, but the Ministry of Labor, acting as a peace-making body, took the initiative of calling the parties together and paved the way for a settlement.

Benign Policy on Spain's Film Co-op

Madrid, July 23.

Spanish film industry is taking a close look at Films Espanoles, Cooperativa, a co-op film production company recently chartered. While film cooperatives date back some 20 years to Eduardo Maroto's Cinema de Madrid, the latest to appear is by far the most important venture of its kind.

This one groups three of Spain's crack directors: Juan Antonio Bardem, Luis Berlanga and Nieves Conde. Each of the three will direct at least one film a year and all three will collaborate on the artistic preparation of each project. Other prominent members of the Cooperativea are cameraman Francisco Sempere, vet production manager (and prexy of FEC) Rafael Carrillo and finance chief Rafael Alcala.

Spain offers singular inducements to this "cooperate." FEC, for example, is eligible to a twin loan —one from the Cooperative Sindicato and another from the Sindicato Nacional del Espectaculo. Minimum loan in each case is 20% of the total budget and, when funds are plentiful, can go as high as 30%. Parallel advantage is that both loans are forthcoming at the start of production. The usual Espectuaculo loan is granted midway through shooting.

Further reducing the need for capital outlay, the co-op will pay director and cast only 40% of budget salary and 50% to staff and technicians. The remainder comes out of the proportionate split of profits which the cooperators anticipate from local and world market exploitation.

FEC associates need not calculate profits before and after taxes. The finance ministry benignly recognizes co-ops as tax-free organizations. In terms of the budget alone, status represents a 10% saving.

Karlovy Vary Charivari '57

By GENE MOSKOWITZ

Karlovy Vary, July 23.

Last week of this Tenth Karlovy Vary Film Festival ended in a blaze of midnight parties that had the scribes, attending the three or four showings a day, groggy. Best party was the Russo pouring of vodka.

This year's fest showed a sudden flushing of photogenic actresses from various countries which helped give the last week of the fest the photobulb-popping atmosphere of Western equivalents.

Though the U.S. counted itself out of the fest, due to the U.S. refusal to enter new films in competition and the Czech refusal of U.S. features already shown at film festivals, plus the breakdown of U.S. film sales due to disagreements on number and price, Americans here were invited cordially to all parties. Red Chinese deliberated first but then politely invited Yanks.

Gustav Machaty is talking of remaking his "Ecstacy," in which Hedy Lamarr cavorted in the altogether, in Germany this year.

Czech attempts at "cheesecake" in their photos are sadly lacking in flair. They managed to make Isabelle Sarli, 1955's Miss Argentina, look less than attractive on a cover of a special fest magazine.

One of the American delegates arrived with a load of chewing gum and was most popular. Gum is taboo here, both as an unnecessary item and as a sloppy vestige of American folkways. However, the Czechs love gum and children followed the loaded American around like a pied piper. Princely donor regretted not having little American flags on them.

Czechs have "heard" about U.S. stars rather than "seen" them. Gregory Peck is known to many only via an Anglo picture, "The Million Pound Note."

Czechs are intensely interested in any American books. Film reps have VARIETY subscriptions and many have already "mastered" the jargon.

Festival had a goodly number of interesting features entered. Made for a good looksee at Eastern pic trends and content. Shorts were also in abundance. Thus the first "A"-rated Karlovy Vary Fest turned out about on par with its bigger brothers in the West in sweep entries and interest. Of course the Western glamor was missing and the amount of film sales did not equal the Western turnover.

Two London Weeks Before Royal & Co. Crosses Pond

Prior to its fifth tour of the United States in September, the Royal Ballet will give a two weeks' season at the Royal Opera House, Covent Garden commencing Aug. 20. Among the ballets will be two by Frederick Ashton, "Le Peri," and "Rinaldo and Armida."

Dancers depart England on Sept. 1 and open at the Metropolitan Opera House in N. Y. on Sept. 8 for four weeks.

Italy and Spain Trade Affinity Newly Evident

Rome, July 23.

The Italian film industry is continuing its two-way love affair with Spain, resulting in an increased number of co-productions with that country, as well as continuing ample use of the Hiberic peninsula as location for Italo pix.

Established some years ago via a twin production pact, set up and later elaborated when arrangement was found profitable, the close Italo-Spanish link stems from two basic premises. One is fact that relatively inexpensive items may be produced in combination for mutually advantageous payoff ("Marcelino," "Pepote," others especially in religioso or semi-religious idiom), while as is s.o.p. with dual productions, pix count in both countries' quotas.

Second, and more important point is that, with the embargo on most Yank pix in Spain, the Italian film has found a relatively new and very profitable market in that country. Local productions have been known to run up lengthy runs in Madrid top showcases, while such Italo stars as Vittorio DeSica, Alberto Sordi, and many others have become more and more familiar to Hispano fans, often in lieu of the missing Yank firmament.

Currently in progress in Spain are three Italian productions in combo with Spanish opposites. Director Franco Rossi has just gunned "La Tenera Estate" in Barcelona, pic starring Walter Chiari, Ruben Rojo, Yvonne Monlaur, and Isabelle Corey. Enlapa-Balcazar are producing this one.

Aldo Fabrizi is in Madrid, winding an acting-directing effort called "Il Maestro" (The Teacher), while in the same city, Alberto Sordi is about to start work on "Il Marito" for Fortunia of Rome and Chamartin of Madrid, and co-starring Aurora Bautista. Other items, recently finished, include "Un Angelo a Brooklyn with Pablito Calvo and Peter Ustinov, "L'Eretico" with Folco Lulli, and "Agguato a Tangeri," with Gino Cervi, Genevieve Page, and Edmund Purdom. Future plans are being drawn up for a "Spanish Carousel," "Gold of Spain," and several others, all during the next six months.

FRISCO BALLET HITS LATINS FOR STATE

San Francisco, July 23.

San Francisco Ballet will make a 15-week tour of Latin America in summer of 1958 under State Dept. auspices via ANTA.

Director Lew Christensen, said 22-dancer ensemble's itinerary will include Mexico City, Caracas, Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires, Santiago, Lima and Bogota.

Company will take its music director, Earl Murray, and a Frisco pianist and employ local musicians en route. A pair of guest stars will be engaged to work with the company.

WHEN SOVIETS MEAN 'BUSINESS'

Spain's Cure for Delinquents

Madrid, July 23.

Madrid press, carrying crescendo items on recent juve misconduct, front-paged action taken by a small provincial municipality in punishing two young delinquents. "Gamberros" (as rowdies are termed here), were sentenced to sweep the main streets of town at the busy hour, under public glare. Each wore a shoulder sign tabbed "Por Gamberro" (for rowdyism).

Widespread publication would seem to indicate not only newspaper, but government approval of punishment inflicted.

UFI Assets Case Starting Sept. 6

Berlin, July 16.

Civil Land Court of Duesseldorf takes up on Sept. 6 the suit brought by exiled cinema owners against the liquidators of the former Reich property (UFI). Ousted (by Nazis) owners, represented by Josef Eckert, point out that they have not been compensated for loss of property beyond the Oder-Neisse to the degree provided by the Bundestag. They demand that the UFA theatres, already denationalized, be returned to the liquidators to meet claims.

UFI liquidators asked date of the trial be delayed to Oct. 15 but the court rejected this request. Simultaneously with the trial against the Ufi liquidators, there for collection of evidence. Latter is also brought forward by Joseph Eckert.

Associated British Corp. Discloses Profits Of Main and Video Biz

London, July 23.

Although recording a substantial profit increase for the financial year ended March 31 last, Sir Philip Warter, chairman of Associated British Picture Corp., in his annual statement to stockholders, explains that theatre earnings have been maintained only by increased admission charges an warns that as many as 600 cinemas have no hope any longer of operating profitably. Among the total are a number owned by their organization.

Associated topper explains that the reduction and modification in the admission tax scale, introduced in the Easter Budget, would be largely offset by the increase in the statutory levy and the new wage award. In the circumstances, he could see little alternative to further closures, depriving the public of the amenities on which they have come to rely and in the long run killing the goose which has laid the golden eggs for the benefit of successive Chancellors for so many years. Given fair and reasonable treatment in regard to taxation, picture theatres could meet the need of providing adequate means of relaxation and recreation. He earnestly hoped the Chancellor "for the sake of everyone in the industry" would see the wisdom of making a substantial reduction in the cinema tax in next year's Budget.

In his statement, Sir Philip reports that company's subsidiary, ABC-Television, has wound up its first financial year with a "satisfactory profit." They had made a good start with this new venture and the business had been established on a solid foundation. They had a television contingencies reserve of $2,100,000 to provide for initial losses, but, although it had not been necessary to call on the fund, the board felt it prudent to retain it as a general contingencies reserve.

Sir Philip reports that, of the $2,660,000 previously transferred to theatre development reserve, they had spent $2,371,000 on installation of wide screens, anamorphic lenses, etc. The unrequired balance had been written back to the profit and loss account.

Reviewing the Corporation's activities, the chairman said its studios had had busiest year and, in addition to feature production, were now also used for the making of telepix.

FILM HUMOR FESTIVAL

Disney and UPA Represent Uncle Sam At Italo

Bordighera, July 23.

The third Festival of Film Humor, which is beinng given a lavish play this year, opens July 21 in this Riviera resort town near the French border. A slate of seven features from various countries has been announced, while the U. S. will be present via a series of cartoons, mostly from the Walt Disney and UPA Studios.

Two Italo-mades will have their world preems at Bordighera; Titanus' "Nonna Sabella" and Vides' "Rascel Fifi," while Great Britain is sending "Three Men in a Boat," directed by Ken Anakin. Soviet Russia's entry is "Faithful Friends"; Germany has "Captain from Koepenick"; Spain is entering "Felices Pascuas"; France is showing "Les Hussards."

In addition to these and the short subjects, a program of comic classics will be screened in cooperation with the Italian Film Archives. Prizes (Gold Olive Branches) will be awarded in all comic categories at the festival's conclusion (July 27). Organizers expect a large number of celebs and stars to attend.

70 1957 Starts, Italy's Film Biz Slowly Recovers

Rome, July 23.

Italian production continues its slow return to "normality" after a long period of crisis. Some 70 features have been started since Jan. 1, 19 of them in color, and 29 shot in a widescreen system. Largest number of features had their start in April: 19, while the lowest figure was racked up in May 5.

Currently, some 31 Italian features are in production here and elsewhere. Of these, 13 are going in Rome studios, eight on location throughout Italy, while three are in production in France, three in Spain, two in Jugoslavia, one in China, and one in India.

Ten recently finished shooting are being edited.

'STUDYING POSSIBILITY' OF ITALO EXHIB AID

Rome, July 23.

The Italian Government is "studying the possibility" of some tax cuts to alleviate the currently critical exhibitor crisis, according to Raffaele Resta, the new Undersecretary for Entertainment.

Resta made the statement in discussing current status of the Italian Film industry to the Italian House of Parliament. With regard to the condition in which the industry finds itself, Resta termed it "satisfactory," noting that the protective law approved last September had not really become practically effective yet.

The Undersecretary also said his office was watching the extension of Italy's telenet and its effects on the pic sector, and promised that a solution equitable for both sides would be worked out.

Censorship, both of pix and legit productions, was another principal topic touched in Resta's speech, in which he hoped for a rapid approval by the government of the proposed new censorship law replacing the outdated present legislation, instituted during the Mussolini regime.

ALWAYS SPELL IT AS B-A-R-T-E-R

Karlovy Vary, July 23.

The political and bureaucratic approach to business (which turns out always to mean "barter") was well demonstrated by the Russian delegation here at the recent international film festival. The Russians are thinking in terms of a "Russian Film Week" in New York but their minds cannot conceive of this except on an exchange of product, or barter, basis. There must be an "American Film Week" in Moscow.

Seemingly it never occurs to the Soviet film men that nothing now stops them having a "Russian Film Week" in Manhattan. They can simply move in, make their own private deal for a theatre, announce their offerings and see what happens just as the French did two months ago in San Francisco. But this is capitalistic thinking and capitalistic marketing techniques. If there are obvious risks such procedure sidesteps the interminable delays of bureaucratic negotiation and protocol.

The Russian delegation made it evident that they totally fail to understand a free market, the American system of each individual film being sold separately, or the rule of public response as the sole determinant of the film rental via shared percentages between theatre and distributor.

Russians keep arguing that their films ought to be greenlighted by the Washington government. Patient explanation of the unreality of this expectation does not penetrate the Russian mind. They apparently deem it just "counter-propaganda."

Apparently the United States action in naming Eric Johnston of the Motion Picture Assn. as an "Ambassador" to the Middle East fatally weakened the case that the MPAA itself was an independent agency.

After 40 years (since 1917, that is) under Communism, which defines Government as such, Russians cannot imagine unilateral commercial enterprise using Russian gold for expenses in a free market. This reflects in their frequent reference to wanting to "send a delegation" to the United States. Delegationitis is the Soviet disease in foreign countries as committeeitis is the preoccupation of the bureaucracy at home.

For sheer exercise in intellectual frustration try sometime to explain to Russians what the Motion Picture Assn. of America is. They flop the basic point that this is a private body, that not all American producers belong and that among the private companies which do belong distinct conflict of viewpoint is constant. Try to tell Moscow about a Max Youngstein, an Otto Preminger, a Monsignor Little of the American Legion of Decency. You get a blank exoression.

'Please Tell Us'

Delegates included Nikolay Danikov, Deputy Minister of Culture and directors Lev Arnshtam and Alexandre Zarachi. One of their suggestions was that it might be a happy thing if the MPPA dispatched to Moscow a qualified U. S. film showman to pick out 10 films that would have "appeal" in the States. Apparently the Soviet producers would dearly love something to go by in their thinking.

Soviets adamantly maintain that there is a "place" for their films in general U. S. market and also use the old chestnut, until recently used by the French, that some of the U. S. major distributors ought to handle their product.

Russians thought that if film biz (i.e. exchange) ever started with the U. S. the USSR could take from 20-25 Yank features annually. They now make about 85 foreign films a year (none from Uncle Sam) and export 115. They said that the American version of "War and Peace" (Par) was liked by all the individual Russians who had seen it, but they are still going ahead making their own version.

USSR would welcome coproduction with America and hoped to someday exchange films.

London's 90° Heat Wave Broken; '80 Days,' 'Prince & Showgirl' Big

London, July 23.

The end of the heatwave has resulted in a marked upward trend in b.o. returns at most firstrun situations, all of which took a beating when the mercury soared into, and stayed in the 90's. Main interest in the local scene is focussed on "Around the World in 80 Days," being shown here in the CineStage version, which preemed July 2 at the Astoria, with a trio of charity performances. It's now running on a regular nine-shows a week policy, and is playing to capacity, natch, at every performance. House gross is $1,400 per show and the weekly take, therefore, is exactly $12,600.

"The Prince and the Showgirl," the Warner opus, co-starring Marilyn Monroe and Laurence Olivier, has proved a sturdy stayer. Its first Warner week hit a fancy $11,500, the second round dipped slightly to $10,600, but the current frame is soaring to a likely $13,700. "Sweet Smell of Success" made a boff start at the Leicester Square Theatre, with over $6,000 on its initial weekend and prospects of a stout $10,000 for the full stanza. "Bachelor Party" at the London Pavilion is heading for a solid $6,500 in its third round, substantially better than its opening sesh. Among other new entries, "The Shiralee" is finishing its first Empire week with a likely $14,000 and "Beau James," hypoed by a personal by Bob Hope, looks like grossing a fair $7,300 in its opening round at the Plaza.

Estimates

Astoria (CMA) (1,474; $1.20-$2.15)—"Around the World in 80 Days" (UA) (2d wk). Only three regular performances in opening week, owing to a succession of charity preems, grossed a capacity of $4,200. Second frame, with a full complement of nine performances, hit capacity $12,600.

Carlton (20th) (1,128; 70-$2.15)—"His Other Woman" (20th) (2d wk). Fair $5,500. Modest $5,800 opening frame. "Island in the Sun" (20th) follows July 25.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (76th wk). Stout $16,500.

Empire (M-G) (3,099; 55-$1.70)—"The Shiralee" (M-G) (1st wk). Heading for good $14,000 or near. $8,500 opening weekend.

Gaumont (CMA) (1,500; 50-$1.70)—"Interlude" (Rank) (2d wk) and "The Hypnotist" (Anglo-Amal.) (2d wk). Moderate $4,200. Poor $3,600 opening frame. Holds for a third week, with "Hell Drivers" following July 25.

Leicester Sq. (CMA) (1,376; 50-$1.70)—"Sweet Smell of Success" (UA) (1st wk). Likely $10,000 or near opening round, after stout $6,000 initial weekend.

London Pavilion (UA) (1,217; 50-$1.70)—"Bachelor Party" (UA) (3d wk). Prospects of fine $6,500 in third-final sesh, after $5,600 in second week and $4,200 opening frame. "The Monster that Challenged the World" (UA) preems July 19.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Miracle in Soho" (Rank) (1st wk). Fair $5,800 or near. Opening weekend hit modest $3,500.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Monkey on My Back" (UA) (3d wk) and "Man from Tangier" (UA) (3d wk). Steady $5,800, substantially better than two previous weeks. "Manuela" (BL) opens with Royal preem July 18.

Plaza (Par) (1,902; 70-$1.70)—"Beau James" (Par) (1st wk). Fair $7,300.

Rialto (20th) (592; 50-$1.30)—"These Dangerous Years" (ABP) (2d wk). Average $3,300. Opening week around $3,900.

Ritz (M-G) (432; 50-$1.30)—"Yangtse Incident" (BL) (5th wk). $2,800 or near.

Studio One (APT) (600; 30-$1.20)—"Westward Ho the Wagons" (Disney) (5th wk) and "Disneyland USA" (Disney) (5th wk). Fair $2,400.

Warner (WB) (1,785; 50-$1.70)—"The Prince and the Showgirl" (WB) (3d wk). Heading for smash $13,700 current frame.

1921 'KID' EXHIBITING

Dutch Judge Allows Opening Despite Roy Export Claim

Amsterdam, July 16.

An Amsterdam judge has ruled that Charles Chaplin's 1921 silent film, "The Kid," may be released by Meteor Film in Amsterdam. At the beginning of 1957 Meteor Film bought rights to re-release "The Kid" for $5,000 from a French company that presumably got its copies from an Italian company where rights of pictures expire after five years.

Shortly before the scheduled date of release the Roy Export Co. in Lichtenstein declared that it owned all rights in "The Kid" for Holland and that release via Meteor Film infringed.

Judge considered that the contracts of Roy Export Co., did not prove its claim.

Resultantly "The Kid" is now showing in two Amsterdam cinemas, the City and Flora, with soundtrack music by Maria Nazzaro, inspired by Perio Morgan, which Chaplin himself would not approve.

TOEI's N.Y. Branch Preems in Fall; More L.A. Staff

Tokyo, July 23.

Toei Motion Picture Co. will open a New York office for promotion of its product. Eijure Takebayashi will leave here in September to prepare for that purpose. Last year, Toei established a Los Angeles office and intends to bolster its sales force to further cash in on the heavy Nisei population in California.

In New York, the studio intends to push such product as "Minamoto Yoshitsune" (Warrior Yoshitsune), "Hahakozo" (Portrait of Mother and Child) and "Fujiwa Ikiteiru" (Living Mt. Fuji). It is understood that Toei topper Hiroshi Okawa signed a contract for distribution of the trio with the Cavalcade Co. when in New York early this year for the Japan Film Festival at the Museum of Modern Art.

Okawa further plans to visit Central and South America in October to open markets, mainly in Brazil and Argentina, where there has been heavy Japanese immigration in recent years.

JAP & WESTERN ARTS IN OSAKA FESTIVAL

Tokyo, July 23.

Plans for an international art festival are being made to take place in Osaka April 10-May 10 of next year.

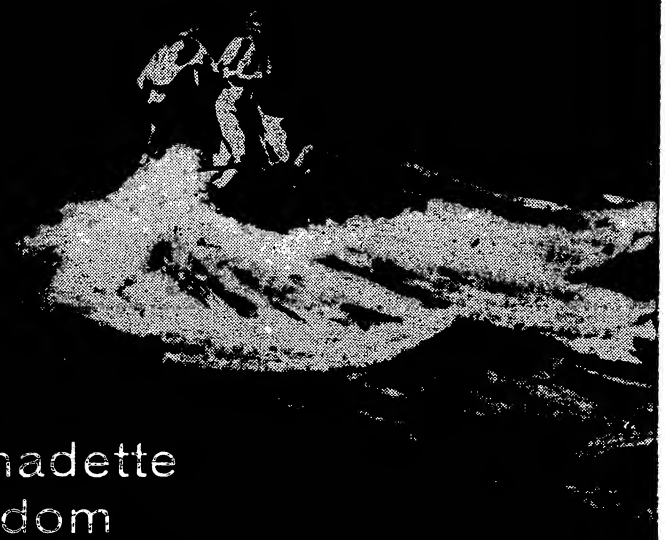
The idea is to present classic Japanese art forms, including kabuki and noh dramas, Bunraku puppets, the Takarazuka Girls' Opera Troupe and sumo wrestling side by side with Western forms. Under negotiation are invitations for representative artists from a host of foreign nations including the U. S., Britain, France, Germany, Austria, India and Thailand.

Osaka has been selected as the site because it is in the center of Japan cultural triangle of cities—Kyoto, Nara and Kobe—and will enable visitors to make side trips to smaller festivals in the neighboring cities.

The first annual Osaka International Festival of Music, Art and Drama is under joint sponsorship of the Asahi and Mainichi newspapers, NHK (Japan Broadcasting Corp.), the Osaka Prefectural and Municipal Government, the Osaka Chamber of Commerce ;

20th calls your special attention to a motion picture in the great tradition of

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The Keys of the Kingdom
A Man Called Peter
Heaven knows, Mr. Allison



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READY IN AUGUST! CALL 20th NOW!

Where—When—How of New Stars

[PROBLEM ACTIVELY ON U, WARNERS, 20TH WORRY LIST]

Film industry is getting behind a drive to "sell" new faces to the public.

Several studios, notably 20th-Fox, Warner Bros. and Universal, have in recent months been giving the problem some close attention, and as a result, the number of films with comparative "unknowns" in them is increasing.

Talent heads are aware, however, that the mere casting of a newcomer in good parts isn't enough to make a real dent with the public. There are personalities like Pat Boone and Elvis Presdley, who have been borrowed from other media, who accentuate their draw on the screen.

But, in many instances, the new faces are seen once or twice, and then disappear again. What now concerns industryites is how to build up real stars with a drawing power comparable to that of Clark Gable, Lana Turner, Cary Grant, and other top players that in the past have commanded attention almost regardless of the pictures they were in.

U Long Concerned

Lack of new and appealing personalities has long bothered Hollywood. Universal was first to recognize the need for action when it set up its talent school (now dissolved). 20th-Fox just recently created a talent development centre, and Warners has begun to put more young people under contract.

Translating the realization of the need for more stars into action, the studios have begun to energetically cast newcomers. Some come from the stage, others from television. Still others are picked up fresh by the studios. Example would be Diane Varsi at 20th, who was cast in a lead part in "Peyton Place." She'd never been before a camera.

'Rangers' Loaded

At WB, "Darby's Rangers" is full of new faces, and again at 20th, "No Down Payment" will offer the public a roster of new players. It all adds up to Hollywood gradually overcoming the long-held theory that a picture without "names" can't be boxoffice. Two factors contribute to this slow change of heart.

One is a shortage of top stars that still mean anything at the boxoffice and the big coin and participations asked by those that do. Another is the belief that, in today's market, the story counts more than ever.

'Matter of Exposure'

Producer Milton Rackin, who's active at Warner Bros., last week said that, in his opinion, it was no more difficult to create a new screen star than it was in the 1930's, when the screen had virtually no competition. "It's a matter of exposure," he opined. "The trick is, when you've found an exciting new man or woman, to put them into several good pictures, in parts particularly suited for them. You make five consecutive pictures with them, let the public have a good look, and you've got a star."

Rackin reminded that it took people like John Wayne a long time to "catch on." He voiced regret that the studios had given up their stock list of stars, which made for continuous employment, particularly in the days when more pictures were being made. "I think we're gradually coming back to that," he observed, pointing out that Warners alone in recent months has signed some 20 new players.

Not Like Yesteryear

It's noted by others that the business of "making a star" today isn't quite as simple as it used to be. Some say audiences have changed, have become more sophisticated and therefore less apt to idolize a personality. Some feel that Hollywood itself is to blame since it stripped its stars of publicity-built glamor and made them just plain Joes and Janes. Still others point to the new type of talent that has invaded the pictures from tv, talent that puts the emphasis on ability and artistic integrity rather than extrovert behavior.

Finally, there are those who'll blame exhibition for stubbornly resisting the product that doesn't have names to offer for the marquees.

Fact is that the industry isn't really sure what its audience wants. On the one hand, performers with real talent are valued and appreciated. On the other, these same people rarely attain real star status. Several important actresses, several from tv, have come up in recent years, but have made little impact beyond getting good notices. Then there are performers like Jayne Mansfield, whom no one will accuse of an over-supply of talent, but who catch the public's fancy.

What Hollywood really is looking for are players that combine these qualities, and who eventually will show staying power in the old tradition.

Gal Stars Hard to Get

Hollywood, July 23.

Inability to sign femme leads is given as cause for postponement of Bel-Air's "Three Pursued" for United Artists. Had sought Shelley Winters and Linda Darnell.

Was to have been one of indie's costlier productions with four to six weeks schedule. Meanwhile firm is dickering with Warners for multiple picture deal apart from present United contract.

Paramount's 6-to-Go

Hollywood, July 23.

Paramount has six productions set to go before the cameras in the next three months.

Starting in August are Don Hartman's adaptation of "The Matchmaker" and "Houseboat," latter a Mel Shavelson-Jack Rose entry; September, Panama-Frank's "Jayhawkers," Alfred Hitchcock's "From Amongst the Dead," and "Buccaneer," to be produced by Henry Wilcoxin under the Cecil B. DeMille banner; October, "Comanchero," initial indie film to be made by Marlon Brando.

Jack A. Goodman Dies: Dazzling Bookman Was Jerry Wald's N.Y. Eye

Jack A. Goodman, 48, who died over the weekend of a cerebral hemorrhage in Manhattan was not only executive editor of the book publishing house of Simon & Schuster and author but he had in recent years a unique contractual relationship as a story scout for Jerry Wald. First while Wald was still production head at Columbia Pictures and latterly heading his own unit at 20th-Fox, Goodman was Wald's eyes and ears in the literary world.

Goodman was a man of many talents. With the diversion of Leon Shimkin, he and Albert Leventhal were regarded as the new management of Simon & Schuster. Although top editor, Goodman also wrote many of the brilliant ads which characterized this publisher.

Goodman had been a member of the Writers' War Board of the Authors' League and active in many extra curricular ways. His friendships were as numerous as some of his feuds were acid, he and Clifton Fadiman making a point of detesting each other.

Goodman was seriously ill about two years ago and away from his desk for some months under treatment for high blood pressure.

REPUBLIC PICTURES IN PROFIT NOSEDIVE

Republic Pictures earnings for the 26-week period ended April 27 nosedived to $92,586. Profit for the similar half-year stretch ended April 28, 1956 was $1,078,694.

Income for the current 26 weeks was $199,586, less taxes of $107,000, or a net of $92,586. This compares with income of $1,714,694 (including special capital gain of $1,000,000) for the similar 1956 period. Tax bite on that take was $636,000 or a net of $1,078,694.

Today's Actors Demand Dialog If Only Crossing a Room—Mamoulian

By GEORGE GILBERT

Changing motion picture industry came in for some analysis last week from stage and screen director Rouben Mamoulian who feels that both production and exhibition may do well to reappraise themselves with a view toward self improvement. There's too much talk on the screen, he complained, because most film-makers apparently have forgotten that the motion picture is basically an action medium.

"We should recapture the lost magic of the motion picture," Mamoulian urged, "by taking advantage of the fluidity of the camera. In many cases the industry has gone too far away from excellent effects that can be created by angles and cutting." He also deplores the attitude of some actors who believe they can't walk across a room without a line.

Timeless appeal of westerns, Mamoulian noted, is obvious due to their emphasis on action and a minimum of dialog. Moreover, he added, while widescreen techniques such as CinemaScope, VistaVision, etc. have certain benefits one musn't lose sight of the values inherent in conventional 35m black-and-white. After all, "From Here to Eternity," one of the industry's biggest boxoffice pictures, was made in 35m.

Real problem in Mamoulian's opinion is the tendency of some exhibitors to let their theatres deteriorate. "Why," he said, "I went into a Los Angeles theatre on a Thursday night and only seven patrons were inside. At another theatre I was shocked to find only 23.

"But on the floors popcorn and trash crunched under foot and unpleasant odors were evident—hardly an inducement to attract and hold customers. An aura of glamor is required to make people feel that their visit to a theatre is an experience and worth dressing up for."

Now Take Radio City

That "glamorous aura," Mamoulian conceded, has always been found in New York's Radio City Music Hall where the director's recently completed Metro release," "Silk Stockings," is on view. "There the ushers are polite and attentive," he pointed out, and the interior is spotlessly maintained." This is true of some European theatres, he added, which are so excellently appointed and staffed that patrons attend in tuxedos and evening gowns.

Mamoulian, whose directorial guidance of "Silk Stockings" marks his first film in seven years, remains in New York another week to help plug the Arthur Freed production. "I feel it's the duty," he said matter of factly, "of everyone to promote a picture."

He stressed that Fred Astaire and Cyd Charisse, stars of "Stockings," have also been out-thumping in behalf of the film. This personal touch to exploitation and merchandise, the director asserted, is necessary now in light of the continuing trend toward independent production.

"With pictures tailor-made and no longer mass produced," Mamoulian said, "it's a common practice for the star, director, producer et al to help sell them in the field." For example. Mamoulian himself has been participating in a round of radio-tv appearances, newspaper and magazine interviews since his Gotham arrival 10 days ago.

As part of the "Stockings" campaign, he was guest of honor Monday evening (22) at the writer's Conference reception at Columbia U. and is scheduled to address the Writers' Seminar group today (Wed.) at the same university. His topic: "motion pictures from the days of D. W. Griffith to the advent of the wide screen."

Don't Cry, Honey

Hollywood, July 23.

In a welter of confusion following the disqualification of Leona Gage as Miss USA, in the Miss Universe contest, producer David Heilweil rushed into print with the announcement that he was negotiating with Miss Gage to play the lead in his next western, "Affair at Tangle Blue."

Miss Gage has never acted.

Jack Le Vien Heads New Industrial Film Section Of Hearst's Metrotone

Jack Le Vien, former v.p. of Pathe News and top exec in the newsreel field, has been named special productions director at Hearst Metrotone News Inc.

Appointment signifies expansion of the company into the production of sponsored films for tv and industrial use, according to C. B. Stratton, exec veep.

Hearst Metrotone News produces MGM's News of the Day reel and the Telenews tv film news service. It also puts out a weekly sports review and a news digest for video.

Le Vien was news editor of Warner Pathe News after the war, when he had been an Army colonel commanding the press camps for war correspondents in Africa, Sicily, Italy, France and Germany. At Pathe, he had been representing the U.S. newsreel pool on a number of top stories, such as the Olympics, the Big Four Conference, etc. He left Pathe when the reel was discontinued.

Youngsters With 'Star' Potential

Alfred F. Corwin, representing the Motion Picture Export Assn. and the International Committee of the Assn. of Motion Picture Producers, has scouted both American and foreign studios and has come up with a list of abecedarians reaching for stardom and who might make it. As to their physical appearances, he makes this comment: *"Judging from a two-week tour of the studios for a first-hand look at the newcomers, the atomic age, for all its genealogical effects on humanity, hasn't done an iota of damage to the pulchritude or virility of the generation."*

Here in capsule form is the way Corwin sizes up some of the hopefuls likely to replace the large crop of aging film stars of today.

Anthony Perkins. Son of the late legit actor, Osgood Perkins, had a key role (replacing John Kerr) in "Tea and Sympathy" on Broadway, and important roles in the films "Friendly Persuasion" and "Fear Strikes Out." Will costar with Sophia Loren in "Desire Under the Elms."

Carroll Baker. Played the title role in "Baby Doll" and will appear as Grushenka in "The Brothers Karamazov."

Anthony Francioso. Matinee idol type who has good roles in legit and now is prominent in the films "This Could be the Night" and "Hatful of Rain."

Joanne Woodward. From legit and tv to minor film assignments and now top spots in "Three Faces of Eve" and "Down Payment."

Paul Newman. Up the ladder from summer stock and Broadway to big jobs in "Somebody Up There Likes Me" and the upcoming "Helen Morgan Story" and "Until They Sail."

Vera Miles. Beauty contest winner has had good parts in various films, including "The Searchers" and "The Wrong Man." Appears as late Betty Compton in "Beau James" with Bob Hope.

Felicia Farr. Petite brunette with stage background costars with Glenn Ford in "3:10 to Yuma."

Dolores Michaels. Graduate of the 20th-Fox talent school has a featured spot in that studio's "Wayward Bus."

John Saxon. Former photographer's model went through Universal's talent workshop, made his debut in U's "Running Wild."

Hope Lange. Wife of actor Don Murray was spotted on tv, signed to appear in "Bus Stop," and also is in "True Story" of Jesse James."

James Darren. Although he has little theatrical experience was given top billing as romantic lead in "Rumble on the Docks" and "Brothers Rico."

Suzy Parker. A Texan who worked as a model in Paris, she was signed for "Funny Face" on the recommendation of Audrey Hepburn which in turn led to a pact to play in "Kiss Them For Me" with Jayne Mansfield and Cary Grant.

Barbara Lang. From tv to films, first being "House of Numbers." Hollywood-born platinum blonde.

Kerwin Mathews. From classroom (he was a teacher) to films, first being "Five Against the House."

Earl Holliman. Already has been in 16 features and now getting more prominent parts, as in "Don't Go Near the Water."

Miiko Taka. American-born of Japanese parentage bows as a Polynesian dancer in "Sayonara."

Kendall Scott. From the N.Y. stage and tv to supporting roles in a few pictures.

Dennis Hopper. From community theatre groups and tv to films, including the role of Napoleon in the future "Story of Mankind."

Rick Jason. Drama student with tv experience, he's the pilot of "Wayward Bus."

Andra Martin. 22-year-old of Swedish parentage, she was given a strong part in "Lady Takes a Flier" after formal dramatic training.

And from distant lands—

Talna Elg. Ballerina from Helsinki, has had supporting parts in various pictures and a featured spot in "Les Girls."

Patricia Owens. From the British stage, tv and cinema to roles in "Island in the Sun," "Sayonara" and "Down Payment."

Rod Taylor. From picture-making in his native Australia to minor parts in Hollywood and a key assignment in "Raintree County."

Inger Stevens. Born in Stockholm, educated in the United States, tv experience and costarring with Bing Crosby in "Fire Down Below."

Anna Kashfi. From Darjeeling, India, and native film-making in that country to increasingly important parts in Hollywood, including "Don't Go Near the Water."

Venetia Stevenson. Daughter of actress Anna Lee and director Robert Stevenson was born in London, educated in the states, made Hollywood debut in "Girl Most Likely."

Leslie Nielsen. A Canadian with acting experience in radio, tv and stage, has appeared in "Opposite Sex," "Tammy" and "Hot Summer Night."

Anne Duringer. Native of Switzerland spent four years with Vienna's Burgtheatre and appeared in Austrian and German films, now on the Hollywood scene.

So You Want Action!

VAN JOHNSON



ACTION! The American adventurer, who in danger-only knew "The Action of the Tiger"!

MARTINE CAROL



ACTION! The mysterious blonde stowaway in the escape speed-boat.

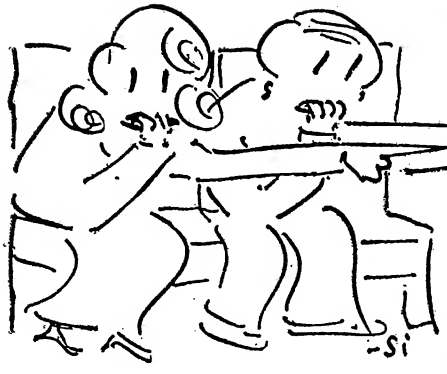
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ACTION! The bandit-leader who exacts a promise from the blonde.

M-G-M presents

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Filmed on location in Athens and the bullet-ridden hills of Albania in CinemaScope and Color

Guaranteed to keep them biting their finger nails!

WITH GUSTAVO ROCCO • SCREEN PLAY BY ROBERT CARSON Based on the Book "ACTION OF THE TIGER" by JAMES WELLARD

Adapted For the Screen by PETER MYERS DIRECTED BY TERENCE YOUNG • PRODUCED BY KENNETH HARPER

EXECUTIVE PRODUCERS JOSEPH BLAU and JOHNNY MEYER

ABOVE: *One of the Actionful press book ads!*

Exhibs Brush Aside Booz Report

[EVIL LIES IN POLICY, NOT FILM ROW]

Exhibitor sources now being heard from tend to discount the recent Booz, Allen & Hamilton survey of film company exchange operations as merely touching the surface. Theatremen contend that if the industry wants to make a survey of what really ails the business, it's the sales operation, not physical facilities which should be scrutinized.

It's the contention of exhibitor leaders that many film companies are losing millions of dollars annually because of poor selling practices and "exorbitant" terms. Theatremen claim that two recent pictures, classified in the blockbuster category, played less than 5,000 dates each because of the sales policies of the companies involved. Both these pictures, theatremen contend, could have doubled the number of dates for a take of at least $2,000,000 each extra if the distributors had been more lenient in their rental demands.

It's asserted that the two pictures cited represent only a small portion of the additional revenue that could be obtained. As a result of unpleasant relations between some theatremen and certain distribs, many pictures are frequently bypassed. A study, according to the exhibs, of the number of pictures skipped because of onerous terms or because of personal animosity between the exhib and the distrib, would disclose that numerous pictures are not earning their full potential. The sum lost as result of the bickering is said to run into millions annually.

Film Ad Layouts Cry for Talent On Art Front

Shortage of art layout men and visualizers of showmanly come-on shapes as a real headache to the film companies which are paying more attention than ever to the creation of striking ad campaigns.

Several ad-pub toppers are complaining that they can't find good artists with a flair for designing interesting and offbeat ads that still tell the story of the film.

Parenthetically, some also gripe about the unavailability of expert publicity men, now that there are so many independents in the field, each having one or two pluggers on their payroll.

Tendency to go offbeat in the ads has grown of late. Recent examples are "Face in the Crowd" at Warner Bros. and "Hatful of Rain" at 20th-Fox.

The dramatic and striking 20th-Fox ad for "Hatful" was due to the insistence of ad-pub v.p. Charles Einfeld, who was shown a line drawing suggesting the ad. It was to have been turned out as a painting. Einfeld insisted that the drawing be filled in and used as the theme-ad for the picture. The simple, yet starkly dramatic drawing has garnered a lot of attention as capturing the mood of the picture to perfection.

Another unusual ad was used by United Artists for "Saint Joan." Here, as in "Baby Doll" and also in "Hatful," a single posture keyed the entire campaign, identifying the film for the public.

7-CITY PREMIERE IN OCT. FOR 'RAINTREE'

Metro's "Raintree County," longest and most expensive domestic production in the film's history, will get the roadshow treatment with a seven-city world premiere in New York, Boston, Philadelphia, Chicago, Louisville, San Francisco and Los Angeles early in October. Theatre promotion will begin eight weeks in advance.

MGM plans to handle the film like a legit show, as was done by United Artists on "Around the World in 80 Days." In connection with this, studio plans to hire special ticketsellers in outlying towns where film is to be shown and to arrange theatre parties.

As part of the advance buildup, Metro will supply each theatre with three trailers, including a special announcement of the presentation, a cross-plug trailer to be used in other first-run houses in the area, and a five minute "behind-the-scenes" subject to run four weeks in advance of openings.

Metro will also supply two subjects for tv use, a series of tv spots and a one-reel documentary for school promotion.

"Raintree," which cost $5,400,000 will run three hours and five minutes. Studio's previous long-run champion was "Quo Vadis," at two hours and 48 minutes.

Film, produced by David Lewis and directed by Edward Dmytryk, stars Montgomery Clift, Elizabeth Taylor and Eva Marie Saint.

Old, Tried Gimmicks Pep Warners 'Screamiere' Of 'Curse of Frankenstein'

Midnight "horrorthon premieres" for Warners' British import, "The Curse of Frankenstein" have already been staged at the Roosevelt, Chicago, and the California; San Diego, and stunt will be repeated at the Paramount, Times Square.

Warner stalwarts like to suggest that should midnight premieres or round-the-clock showings (as in San Diego) multiply this would be serious competition to television "late show" films. All-night cinemas were quite common throughout the United States during the swing shifts in the war factories.

The San Diego strategy followed the "screamiere" at midnight with a "swing-shift" (airplane town) at 3 a.m. and a "breakfast premiere" at 6 a.m. with free java and sinkers. The 9 a.m. unreeling was a "housewives jamboree" and a "shippers premiere" came at noontime. For the rest of the first day clock-rounder it was a "serviceman's premiere" (big Navy town), then an "elbow-bender's premiere" and finally a "daters ding-dong" premiere.

Every gag, new or antique, in the horror film exploitation catalog was trotted out by the Warner gang. Per example: a conspicuous smelling salts rack, an ambulance parked outside the theatre, legal notice in the dailies that Warner Bros. was not liable for shocks or accidents attributed to fright and all attended at their own risk. Everyone entering house was handed a "faint" or "pass-out" ticket.

Although Warners in general has been putting its production stress on planned blockbuster high-budget releases there will actually be considerable accentuation of exploitation of which "Frankenstein" is a first sample.

Coming up are "Black Scorpion," in the science fiction department; "The Black Patch," classified as an "adult western" and George Montgomery's first indie for WB.; 19 disk jockeys will make up the pitch for "Jamboree."

N. O. Legion Committee Sees 'Communism Aim' In Zanuck's 'Island'

New Orleans, July 23.

The "Americanism" Committee of the First District American Legion on Friday (19) issued a statement objecting to the showing of Darryl F. Zanuck's "Island In Sun" (20th Century-Fox) and urged Orleanians to stay away from pic.

The Legion statement said the film contributed to the "Communist Party aim" of creating friction between the races.

"Island" was being shown simultaneously at the Tudor, all-white house on Canal St., city's main stem, and the Clabon, Negro house on N. Claiborne St.

Except for one or two letters to letter columns of newspapers, Legion protest of showing was only one from any groups. A threat by a neighborhood group to picket the Tudor failed to materialize.

SLOW, STEADY, SIGNIFICANT TREND TO NEW PLAYOFF POLICIES IN BIG CITIES

A slow but nevertheless significant chipping away at time-honored distribution and clearance systems is developing. A complete overhaul of the method of releasing pictures—which many regard as antiquated—may not take place for some time. However, there are signs indicating that both distribution and exhibition feel that something must be done to obtain the greatest value from available product.

The most noticeable current trend is the bypassing of downtown engagements for so-called medium budget pictures and sending these entries, via saturation bookings, directly into subsequent-run and nabe houses.

Another important deviation from accepted practice is Paramount's system of distributing Cecil B. DeMille's '10 Commandments." Instead of the mass bookings which usually follow a downtown run, Par is dividing certain cities into zones and are giving the picture—through bidding—to only one theatre in the subsequent-run area. This practice was accepted without protest in Cleveland. However, in Philadelphia eleven exhibitors banded together to bring an antitrust suit against Par. The court, however, ruled in Par's favor. As a result, the film company is contemplating following the same method in other cities.

In the New York City area, for example, it's conceivable that Par may make the picture available for initial sub-run engagements to only one theatre in eash of the five boroughs of the city. Under the old method, it would mean placing the picture in about 100 theatres at the same time. Par's thinking in this case is that the mass bookings would result in a fast playoff and potential patrons who cannot see the picture during the week it's booked stand a chance to miss the picture completely. By moving the picture gradually down to smaller and smaller theatres, it's felt that a broader segment of the population will be able to be reached.

There have been considerable complaints about the method of releasing pictures in the N.Y. area. Following the Broadway engagement of a picture, customers, in the nabe areas usually have a choice of two films—those playing the so-called RKO and Loew's splits. If they cannot see the pictures playing during one particular week, the pictures are lost to them forever. This situation has resulted from the continuous exhibitor demand for a stepup in run. There are indications now that the distributors are desirous of upsetting this system, particularly in the releasing of so-called blockbuster films which, it's felt, should have a slower playoff.

Exhibitors, on the other hand, are accepting with relish the first-run engagements in the neighborhood areas. To the distributors, it also represents an advantageous departure. For the same coin that it takes to open a picture on Broadway, far better results can be obtained with 100 bookings in the outlying districts. Some exhibitors contend, however, that the public may feel that the pictures are being siphoned into the nabes because they are not strong enough for Broadway engagements. Theatremen therefore would like to see the day when, for example, a "Pride and the Passion" or "Beau James" will open simultaneously on Broadway and in key neighborhood or surburban houses. It's pointed out, for example, that surburban Long Island, Westchester and New Jersey residents rarely come to Broadway for their film-going. Therefore, it is asked, what harm would there be if the picture opened day-and-day on Broadway and in a number of Long Island, Westchester and New Jersey communities. Some theatremen strongly feel that the Broadway grosses will not be affected by such a move.

The pictures being shunted into the nabes—in New York, Chicago, Boston, etc.—are for the most part pictures with special appeal to teenagers or local residents. Columbia selected this method for "Garment Jungle" because of the large number of garment industry workers in the N.Y. neighborhoods. Par's "Loving You" and "Omar Khayyam" and 20th-Fox's "Bernardine" are geared for the teenage audiences.

Albert Band, 33, Teams In Budget Pic Producing With Louis Garfinkle, 27

A young Hollywood producer-writer-director team consisting of 33-year-old Albert Band and 27-year-old Louis Garfinkle is out to prove the case for low-budget pictures. Their initial argument is a $150,000 picture—"Killer on the Wall," written by Garfinkle, directed by Band and jointly produced under the Maxim Productions banner by the pair. United Artists, which completely financed the project, will shortly distribute.

Band, in New York to confer with UA officials, maintains that certain subjects, treated carefully, are ideally suited for low-budget treatment. He agrees that low-cost films are limited by their economics and subject matter. However, when Garfinkle and himself prepared the script for "Killer on the Wall," they did not think in terms of low-budget project. "It's accidental that it fell in that category."

Band and Garfinkle, whose first joint association was in the directing and writing of "The Young Guns" for Allied Artists, have their next three projects lined up in the $350,000 to $400,000 bracket. Their biggest problem in advancing up the budgetary ladder, Band feels, is to overcome the Hollywood stereotype. "If you make a $150,000 picture, that's the only kind you can handle."

"Killer on the Wall," an original by Garfinkle, is described by Band as a "human creeper." It stars Richard Boone, Theodore Bikel and Howard Smith. It was filmed in nine days on the Ziv lot in Hollywood and on location. According to Band, the speedy shooting schedule was obtained as a result of two months of pre-production planning involving work with a visual designer and sketching out each scene on paper.

On the team's future slate are "The Monster," based on a story by Stephen Crane; "The Last Rebel," a post-Civil War story by Virgil Gerlach, and "Dream House," based on a teleplay by Arthur Cavanaugh. Garfinkle will adapt all three properties for the screen.

Band, son of artist Max Band, was formerly a production assistant at Metro where he worked with John Huston and Gottfried Reinhardt.

Meanwhile At The Studio

Hollywood, July 23.

A plan for producer-exhibitor conferences to help boost box-office potential of forthcoming films is suggested by Louis Garfinkle, newly partnered with producer-director Albert Band.

"Exchange of ideas should be a pre-production project," Garfinkle declared, "not something that is done as an afterthought or when a producer is out trying to sell a product he has already made."

With this in mind, Garfinkle hopes to interest United Artists in a compaign under which producers releasing through the company would make regular trips around the country, conferring with exhibitors. Such junkets, he insists, shouldn't be of the fly-by-night variety but should be carefully mapped out to give producers ample opportunity for full-scale discussions with theatre men and branch managers.

Don't Kids Smoke?

Hollywood, July 23.

One of the youngest film personalities ever approached for a cigaret endorsement has turned the tobacconists down flat.

Dennis Hopper, 21-year-old Warner contractee credited with a teenage following, was offered $5,000 to film a tv commercial for L&M Cigarets. He and Warners—which would probably have shared in his take—turned down the deal.

British Rentals For U.S. Films, $25,200,000 ('56)

London, July 23.

Peter Thornycroft, Britain's Chancellor of the Exchequer, today (Tues.) revealed the earnings of American films in the British market in 1956. Figure was $25,200,000.

In his House of Commons statement, Thornycroft didn't mention how much British films earned in the U. S. in the same year. Figure is believed to run around $3,500,000 to $4,000,000.

Official remittance from Britain is $17,000,000. Bonus remittances bring the total up to about $22,000,000. The American companies have virtually no coin frozen in Britain.

SAYS ERNST WOLFF— NO NEWS ON MOSAIK

Berlin, July 23.

"Nothing new, absolutely nothing new!" Those were the words Ernst Wolff, director-owner of Berlin's Mosaik Laboratories, used to this VARIETY reporter. In brief the company's bankruptcy crisis is still continuing. "Funny thing is," Wolff said, "that other people always know more than I do. I hear and read much about Mosaik. Nearly all is completely untrue. Fact is that it's still the old story. One of these days, another creditors' meeting will be convened. And so it goes. No new offers, neither from UFA, nor from any other group."

Wolff won't go on vacation either. "Never in my life have I been on vacation. When I had the time for it, I didn't have the money. When I had the money, I didn't have the time."

WB In Flux On 'Fanny'

Warner Bros.' negotiations to acquire the film rights of the recent Broadway musical, "Fanny," continues in the off-and-on stage.

Newest wrinkle that may upset the deal is the demand by Brandt & Brandt, literary agency handling the negotiations for the legit interests, for a $100,000 advance before the various rights can be examined. It's understood that if the rights cannot be fully cleared after examination, the film company forfeits the down payment.

Total asking price for the film rights is $300,000 plus 10% of the gross after the picture grosses $4,000,000.

Tall Claims & Big Talk a 'Must'?

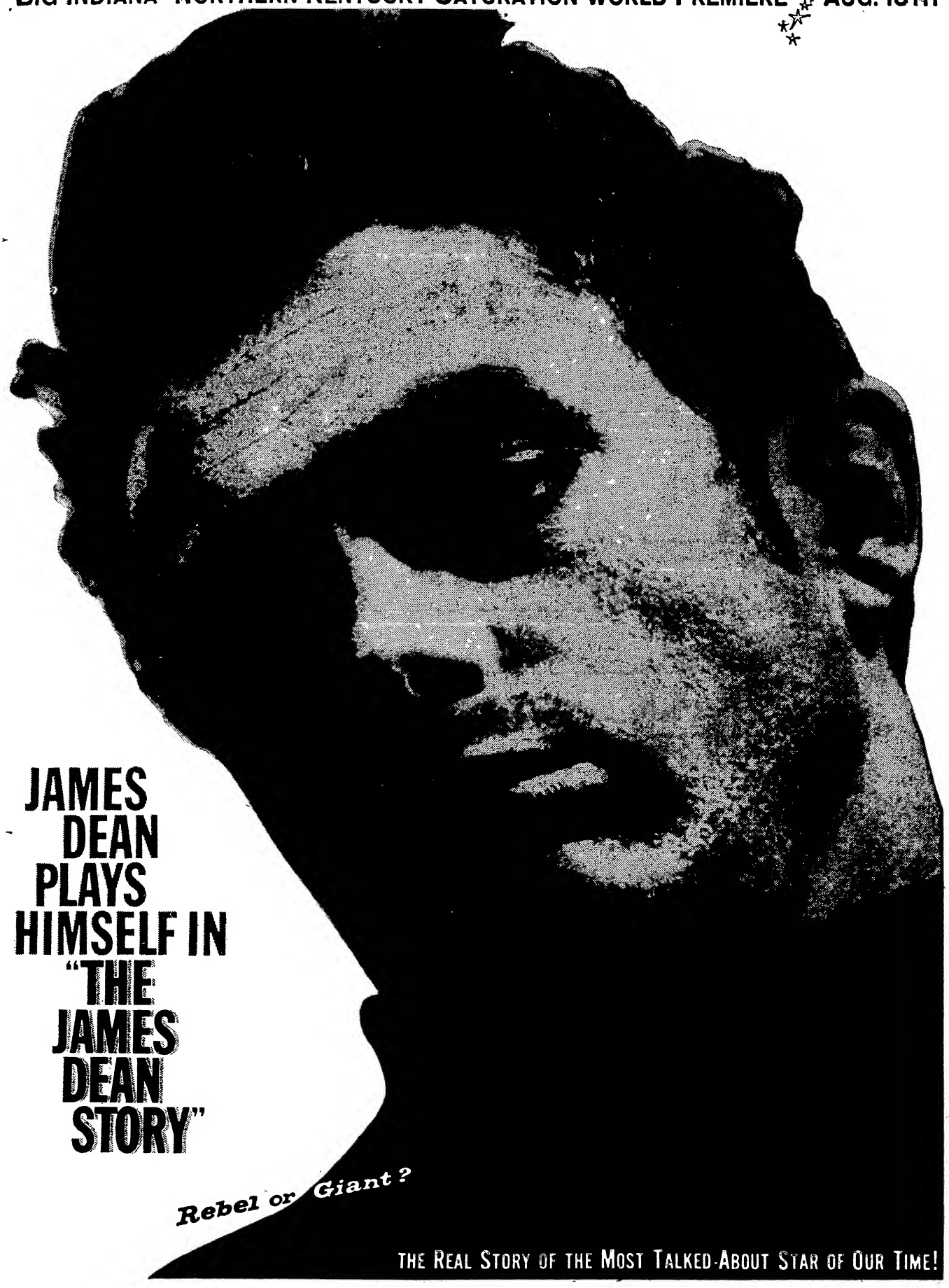
The pros and cons have begun on the way the film industry should address itself to the public as the institutional promotional campaign starts rolling. Specifically, what is the message to be gotten across?

The approaches have been decided upon: a heavy ad campaign, product trailers, radio commercials, newspaper contact work, etc. But within the industry, and among outside observers, there are differences centering around accuracy versus exaggeration.

In the one camp are those who insist that only honesty pays off; the public rebels at extravagant use of adjectives in copy about pictures.

Not so, says the other side. The theory in this corner is that films are a Barnum & Bailey business, the public has come to expect tall claims and big talk generally. (Said one ad-pub v.p. "I wouldn't want to be accused of underselling my pictures.")

BIG INDIANA - NORTHERN KENTUCKY SATURATION WORLD PREMIERE AUG. 13TH



JAMES DEAN PLAYS HIMSELF IN "THE JAMES DEAN STORY"

Rebel or Giant?

THE REAL STORY OF THE MOST TALKED-ABOUT STAR OF OUR TIME!

A DIFFERENT KIND OF MOTION PICTURE — A THRILL TO REMEMBER! presented by WARNER BROS.

Hear TOMMY SANDS sing "LET ME BE LOVED"

Written by STEWART STERN who wrote the screen play for 'Rebel Without A Cause'

Produced and Directed by GEORGE W. GEORGE and ROBERT ALTMAN

Mike Naify Taken Over 'Ancient History'

[GOLDWYN TRIAL A REPRISE OF COAST DEALS]

By BILL STEIF

San Francisco, July 23.

Sam Goldwyn's slow-moving $1,755,000 antitrust suit against 20th-Fox, National Theatres and Fox West Coast pushed ahead late last week when Goldwyn's lawyer, Joseph Alioto, began tripping up the millionaire California theatre-owner, Michael Naify.

Naify was only the second witness called in the trial's second week—first was Fox West Coast president John Bertero—and he held his own very nicely against Alioto's pointed questions until the last hour of testimony.

But Naify, in his mid-70's and rather deaf, began to come unzipped when Alioto taxed him with a series of documents tending to show that his chain had worked hand-in-glove with Fox in booking pictures. The half-owner of United California's 100-odd theatres was discomfited by evidence showing his Reno manager had blocked Goldwyn from hiring a dance hall for exhibition of "Up in Arms" in 1944, and Naify had no ready answer for the charge that Charles Skouras had instructed him to clam up about the deal in which Joe Schenck bought half of United California for United Artists.

Alioto's questions, of course, were of the "when did you stop beating your wife?" variety.

From Syria to Cinema

Naify mounted the stand in Federal Judge Edward P. Murphy's court and swiftly told of his start in theatre business at Atlantic City in 1912, shortly after he'd migrated from Syria. In 1916-17, he said, he moved to Sacramento and by 1921 was a partner with his brother Jimmy, and Turner and Denken, in several small theatres. That was the year they organized the T&D Jr. circuit, with "the idea to operate in small towns."

Naify wasn't clear as to when Fox first started acquiring its interests in T&D Jr. and Golden State—presumably it was some time in the later '20's—but recalled making a deal with Wesco Theatres (corporate predecessor of Fox West Coast) in which he gave some T&D Jr. stock for interests in the Gore Brothers' houses controlled by Wesco.

He remembered buying up the Walsh family interest in the Oregon-California Theatres (in which George Mann was a co-partner) and acquiring small theatre companies in Monterey, Merced and Oakland, Cal.

"Fox came in afterward," he said, "I don't remember making any deals with (Harold) Franklin (Wesco president, 1928-30)."

Early 'Pools'

Deals involving houses in Oakland, Frisco and Sacramento, involved "no connection to my knowledge" among pools in Reno, Frisco and the valley towns. Some of "these details of ancient history" had escaped him. "We did these things to save some expenses . . . no, there was nothing about renting pictures more cheaply."

In 1932, he, Emmick and McNeil joined their interests to form one company, United California. These interests involved a bewildering complex of theatre companies all over Northern and Central California, Northern Nevada and Southern Oregon. Naify came out with 40% of United Cal's stock, and Emmick and McNeil with about 30% apiece.

Their basic agreement was made to "stabilize" and "simplify the setup" and included a first-refusal option to the other partners whenever one of the partners wished to bail out.

The two subsidiaries were Golden State, in which Fox had 26% of the stock, and T&D Jr., in which Fox had 31%. The Naify family had most of the T&D Jr. stock, but the Nasser family had some. Emmick and McNeil had control of Golden State and minor stockholders, according to Naify, included the Frisco theatre attorney, L. S. (Ben) Hamm and, at one time, C. B. DeMille.

Fox was asked to join United Cal, said Naify, "but Mr. Oldknow of Fox refused to put their stock in," as did the Nassers. The result was that Fox held only a fraction of a per cent of United Cal. Other stockholders in one or another of United Cal's subsidiaries included, said Naify, the Blumenfeld family, the Horowitz family of Oakland, George Mann, Lawrence Borg and John Peters of Salinas, Ralph Ford of Oakland, the Walsh estate of Gridley, Walter Pretty of San Bruno, and the Sam Levin family of Frisco which had sold out to Ackerman and Harris and then reclaimed their half-dozen Frisco houses during the depression.

All Pure Business

Naify put this web of ownership on the record as blandly as he would buy a dozen oranges. He countered every suggestion from Alioto that there was anything improper here by insisting it was all pure business, pragmatism carried to the ultimate degree.

Then Alioto started pressing the witness on his relations with Charles, Spyros and George Skouras, and on the relations between the Naify film buyers and 20th-Fox's distribution. The lawyer started mildly, by introducing a 1946 Naify letter to Naify's Sacramento manager, M. G. Hustler. In the letter was this sentence:

"You know my setup with Fox West Coast. I am a partner with them in Sacramento and I cannot start a new theatre unless we all agree to do so."

Hustler apparently wanted backing for a new theatre and Naify explained he wrote the letter because "I didn't want to hurt the fellow's feelings . . . maybe I didn't word it correctly, y'know, I'm not an expert in writing letters . . ."

Later he explained further:

"I didn't think it ethical or businesslike or honest to go against by partner . . . but I'm free, I can start anything I want any time . . . I have no agreement with Fox West Coast or anybody."

Next came a 1942 Naify letter to Charles Skouras which included the sentence, "While you are making the deal with Columbia Pictures, don't forget to get a split for that theatre in Sacramento."

But when Alioto asked if Charles or Spyros Skouras or Eddie Zabel had ever helped Naify buy pictures, Naify replied:

"No, once in a great while they would intercede in my behalf, only when we disagreed with the distributors. No, I never went to them . . . we dealt with the distributors mostly in San Francisco, once in a while went to New York."

Metro's High Prices

Naify made one such New York trip, in company of his country-division buyer, Vern Taylor, when "we had a little difficulty" with Metro's Frisco chief, George Hickey. "They wanted high prices for their pictures," he said, "and Eddie Zabel called and said, 'why don't you get together with George?'"

Another time, in 1949, "Joe (Schenck) tried to get me together with Metro . . . Joe talked to George (Hickey) about it"—but Naify denied Schenck acted as an "intermediary."

The theatre-owner pointed out "we have our own formula on house expenses, we negotiate with the local exchangeman on our own sliding-scale . . . producers used to tell us, 'why don't you use the Fox formula?' and I said, 'no, it's different in the country and in the (neighborhood and suburban) districts . . .'"

Naify said he saw Charles Skouras often in the '40's, would drop by and say, "hello, Charlie, how's everything? It was just a social call."

Terms and Details

He admitted that Fox had come close to buying the Emmick-McNeil share of United Cal in 1944-45, that there was tentative agreement on price and that Naify would have acquired an additional 10% of the stock to bring him into a 50-50 partnership with Fox. But the deal fell through because of Emmick's and McNeil's desire to have Fox guarantee that their capital gains tax wouldn't cost more than 15%.

He said Ben Tamm had first presented him with Milton Reynold's proposal to buy the whole United Cal circuit, at $500 a share, that Emmick thought the Chicago pen manufacturer's price could be raised—and was, to $550 a share. Naify decided he didn't want to sell, "I like to stay in the business," but Emmick and McNeil had to have an answer for the Reynolds offer and it was then that Naify decided to exercise his first-refusal, to meet Reynolds' price. He phoned Charles Skouras, who was in Monterey, and two days later Skouras visited and said Fox would like to buy the Emmick-McNeil stock, would resell Naify 10%, but didn't know if the Justice Department would sit still for the deal. Skouras agreed to have Fox lend Naify $233,000 as a binder, said Naify, but neither Schenck nor Robert Lippert were mentioned in the first conversation.

Naify testified he told Skouras that if Fox was disqualified, "I'll have to look for a partner who has cash," to which Skouras replied, "I'll have to look for a partner for you—maybe Mr. Joe Schenck would be interested."

Schenck was brought in the next day or so, sat in on Frisco conferences in the office of attorney Oscar Samuels with Naify and Skouras. Naify added:

"John Bertero was there but left when we started talking the deal."

This confirmed Bertero's earlier testimony, despite Alioto's efforts to imply that Bertero's absence from the heart of the matter was a peculiar way for a high Fox West Coast official to act.

Directly, Alioto asked Naify if George Skouras, who was to become UA chief within a couple of years, participated in the Naify-Skouras-Schenck meeting.

Just as directly, Naify answered, "no, he wasn't in on it until the time we closed the agreement with United Artists (in mid-1948)."

Goldwyn lawyers possess a deposition Charles Skouras made for a pair of FBI agents in mid-October, 1947, some two months after the deal was set. In the deposition Skouras says his brother, George, was present at the Naify-Skouras-Schenck meeting.

Naify testified "Joe Schenck endorsed a note for me to make the payment (to Emmick and McNeil of about $2½ million) . . . Joe called the Bank of America, spoke to Al Gock and we went down to the bank . . . Joe said, 'yes, I'm willing to endorse—Emmick and McNeil didn't want more than 30 per cent because of the capital gains tax' (whole deal was close to $13 billion)."

Naify insisted he didn't know George Skouras had anything to do with his sale of the United Cal stock to UA, said he found out later that George Skouras owned some UA stock but didn't know that George was working for UA.

"All I knew," he said, "was that Joe Schenck was the major stockholder."

He insisted, too, that he knew nothing of the Skouras brothers' income-sharing arrangement, "I heard about it way after, indirectly, two years after the deal was closed . . . I don't know nothing about their personal affairs."

Then the Goldwyn lawyer threw the blocks to Naify.

First came a Zabel wire to Charles Skouras, charged to T&D Enterprises. Part of it said, "work on Naify towns tomorrow."

Said Naify: "I never authorized Mr. Zabel to make any deals for me."

A 1942 Naify letter to Spyros Skouras, regarding Paramount's "Louisiana Purchase," included the phrase, "hope in future to reciprocate and do something for you."

Said Naify: "All he did was bring us together (with Leo Agnew and Charles Rieger)."

A 1938 Naify letter to Vern Taylor, on Spyros Skouras' personal letterhead, told Taylor, "you had better get your master agreement out . . ."

Said Naify: "No one helped write the letter . . . (Skouras) extended the courtesy (of his office) . . . Spyros asked me to come down to New York at that time to patch up the affair with Warner Brothers and Paramount . . ."

A 1944 Charles Skouras wire showed Skouras had arranged a Naify-McNeil meeting in Los Angeles with Ned Depinet, RKO sales manager, over Goldwyn's "Up in Arms."

Said Naify: "Charlie phoned to set up an appointment . . . I never discussed with Charlie what it was about . . ."

A 1943 McNeil letter to Naify buyers Taylor and Roy Cooper said "Skouras told me etc., etc., regarding a Paramount picture."

Said Naify: "I don't know about it."

Alioto asked: "In 1947, '48, '49 and '50 didn't Taylor, Lundgren and Zabel hold meetings in which they agreed what expenses to charge into the sliding-scale?"

Naify denied it.

Labor Union Angles

He also denied that he'd gotten "the labor unions to move in" for him in the Tulare-Hanford-Visalia area, that he'd bought up all available Mexican films to stop a Mexican house in a valley town, that he'd called in city authorities to stop competition because of building code violations.

On this last point Alioto cited evidence showing that Goldwyn had hired Tony's El Patio Ballroom at Reno in 1944, put up equipment to exhibit "Up in Arms" and had been stopped by Naify's Reno manager. Defense lawyer Arthur B. Dunne's objections were overruled as Alioto went on to explain "the power of this buying combination."

A final tangle between Alioto and Naify concerned Naify's leasing the State, in downtown Oakland, to Fox. Naify said the theatre "wasn't doing much business, wasn't profitable to us," but denied he "had an agreement with Skouras or anybody not to go downtown."

But Naify never answered Alioto's last question:

"You could run theatres as well as Charlie Skouras, couldn't you?"

Bertero's earlier testimony was simply a buildup to Naify's appearance on the witness stand. The Fox West Coast president was smoother and obviously more aware of the legal implications of what he was saying than was Naify.

Highlights of his three days on stand included:

(1) Introduction of a mid-1947 Naify letter to Bertero claiming Bertero "instructed (Fox's) film buyer not to disturb any existing situations," though almost six months had passed since a Federal court decree ordering a break-up of Fox-Naify theatre pools. Letter discussed Bertero's instructions to buyer Bert Pirosch—it showed Naify and Fox hoped at that time for reversal of court order.

Alioto brought up letter after Bertero had denied giving any "written or oral" instructions on the Market Street pool for Frisco first-runs;

(2) Goldwyn evidence introduced through Bertero showed Joe Schenck put 11 UA houses and Fox put 40 of its houses into United West Coast chain. Agreement was that any new houses acquired in pooled territories would also go into a 70-30 profit-sharing agreement and eight theatres were so consigned.

'39-'48 Profit

United West Coast profit from 1939 through 1948 was $23,682,881 on basis of $80,803,546 gross and 175,788,038 paid admissions. Net operating profit was 29.31 per cent—figures all came from document Fox prepared after dissolution of joint interests was ordered in Paramount case.

Bertero testified 75% of United West Coast's profits were split 70-30 as "additional rent." But he vigorously denied that "additional rent" was part of expense charged to producers in film buying deals.

Bertero also testified "nothing was ever done that was incompatible with the basic agreement" between Fox and UA in pooled areas;

(3) Alioto led Bertero through complex leasing and ownership situation in Oakland, noted Robert Lippert at one time wanted to buy or lease a closed Oakland theatre on which Fox paid month-to-month $1125 monthly rent. But, implied Alioto, Fox pressured Transamerica's Capitol Co., which owned house, into nixing Lippert's offer.

(4) Alioto produced letters tending to show Naify circuit bluffed building a downtown Oakland theatre in order to keep lease on one Fox-owned house. Warners, Paramount, Blumenfelds were also mentioned in this connection. But when Alioto asked Bertero, "was this all coincidence or was there agreement among you?" Bertero replied, "no, we had a hard time surviving";

(5) Bertero testified Lippert sued Fox in 1943-44 because "Lippert claimed he'd been deprived of product." Alioto questioned whether one Lippert charge was that Fox converted a garage near a Lippert theatre in Richmond, Cal., to force Lippert out of business, but Bertero confirmed only that such a conversation had occurred.

(Continued on page 18)

1948 Story Now Verified

San Francisco, July 23.

An exclusive Daily VARIETY story of July 14, 1948 rose up to haunt Michael Naify on witness stand during the Samuel Goldwyn vs. 20th-Fox antitrust trial late last Thursday (18).

Goldwyn's lawyer, Joseph Alioto, introduced a letter before Federal Judge Edward P. Murphy which Naify had signed. Letter, dated July 28, 1948, demanded retraction of a story headlined "Schenck Asks Release from 20th Pact to Buy into Naify Theatres."

Letter claimed story written by now deceased editor of Daily VARIETY, Arthur Ungar, was "pregnant with misstatements" and denied that:

(1) Schenck would buy 50% of United California-Golden State for UA; (2) Price was $50 a share for 11,500 shares; (3) Schenck had advanced Naify $2,350,000; (4) Schenck had first call on Naify stock; (5) Milton Reynolds-Ted Gamble deals for United Cal were "cold."

As a matter of fact, story was right on the button, with the possible exception that per-share price was too low. Naify, taxed by Alioto, could only say:

"I didn't write it. I don't remember authorizing it. I used to know a fellow named Ungar in L.A. Letter came from the files, I don't know who wrote it."

Nagata Next (13th) Trip to States Aims at Firm Co-Production; Cites Japan's Terms, Benefits

By DAVID M. JAMPEL

Tokyo, July 23.

When Masaichi Nagata, prez of Daiei, makes his 13th trip to the U.S. in August, he will once again seek to firm up plans for his pet project, co-production.

Possibilities to be explored will be with 20th-Fox on the projected Townsend Harris film which John Huston has been named to direct, and a picture of indie producer Jack Cummings to be based on the 19th century voyage to Japan of Englishman Will Adams.

Nagata's productions of international prizewinners, including "Rashomon" and "Gate of Hell," were instrumental in making the rest of the world sit up and take notice of the Japanese industry. While he has assisted American productions on location in Japan, notably "Teahouse of the August Moon" which Cummings produced for MGM, Daiei has never entered into joint production with a U.S. company.

A progressive thinker with a flair for getting things done in this land of ceremonious delay, Nagata feels that since the trend is toward pictures using international backgrounds as a stage, and since good properties are scarce, the time is ripe for co-productions.

Nagata told VARIETY that he knew no reason why the best talents of the American and Japanese interests cannot be pooled in joint efforts. He said, "From our contacts with American productions in the past, it should be known whether Daiei is worth while to deal with. We have tried to be straightforward in these associations and have always done our best."

Regarding capital outlay of a desired co-production, Nagata stated his position: "As you know, Japan has very little foreign currency. I foresee arrangements whereby the dollar requirement will be sustained by the U.S. company and the yen expenditures assumed by the Japanese. It would amount to a sharing of all costs, studio rentals, etc."

Flexible Financing

Continuing to spell out his terms Nagata said, "I would enter a joint production on a basis of 50-50, 40-60, or 30-70. Under no circumstances would I accept a percentage less than 30. That goes for profit sharing as well as outlay. If an American company is willing to put up 70 per cent, that's fine. This point is one of the vital ones to be discussed when I go to the States."

Nagata stressed, however, that he felt mutual confidence should be the basis of a co-production. A strict plus and minus or profit and loss relationship, he said, will in the long run end up in bickering. He prefers a relationship of goodwill.

Planning to spend three or four weeks in the States, including travel time, Nagata expects to stop in Los Angeles and New York for 10 days each. In addition to talking about joint productions, he will meet on U.S. distribution of Daiei films and also discuss distribution of Disney and Goldwyn product in Japan, both of whom he represents here.

Regarding the possibilities of television in Japan, Nagata said he believes it will never have the impact on the film industry that it produced in the U.S. "There will be no closing of theatres," he said. "We will try to adjust with tv for mutual benefits."

He revealed that the motion picture companies have just been granted licenses for two of the five Tokyo channels to be added to the present six. This grant, he feels, will allow the showing of certain m.p. features that will be timed to avoid conflict with theatre showings. For the next few years at least, he saw no reason to make films expressly for tv when Japan has perhaps the largest stock of m.p. footage in the world.

Nagata said that in the past, when the Japanese film companies tried to live with tv by supplying three-year-old films, the results were unsatisfactory. He declared, "The royalties were so few and far between that it was unprofitable." Seeing that the situation was going to get worse before it got better, he had his films withdrawn from the tv circuit rather than set a low standard of payment.

He also foresaw the boost in the number of channels as unfavorable to the release of films, commenting that sponsorship will not increase in kind, thereby resulting in thinner outlay of sponsor yen.

Those are the reasons, he said, why the picture industry saw fit to take matters in their own hands and apply for their own schedule.

"Of course television is still in a very primitive stage in Japan," Nagata said. "Approximately 450,000 sets have been bought. But they are making 200,000 to 250,000 per year because they are selling that many. NHK (Japan Broadcasting Co.), the semi-government organ, has a network all across the mainland. There will be a commercial network over the same area when the independents get organized, probably about in 1959 when the number of sets will be close to one million.

"The effect, however, will not be as great as in the U.S. I feel that as long as we make good pictures, we are assured of having a very good audience. We will also benefit, I think, from the mistakes made by the American film producers regarding television. Besides, there are differences in the habits of the peoples and in the entire structure of our television. The scheduling, for example, is very different. Eventually, some impact may be felt, but we will try to work with the medium."

U TO 'HORNPIPE' CAGNEY

Musical Intended for Stage By Anderson & Mamoulian

"The Devil's Hornpipe," a script which Maxwell Anderson and Rouben Mamoulian originally wrote as a Broadway entry via the Playwrights Co., has been acquired by Universal which will film it as a musical starring James Cagney. It's slated to roll shortly under a fresh tag of "Never Steal Anything Small."

New title stems from a tune of that name written for the picture by Allie Wrubel. Mamoulian, although he's directed a number of musicals, won't be associated with the production of the story which is described as a satirical melodrama that takes place on the waterfront.

PREMINGER'S OWN OFFICE

Film Man Readying Some Legit Ventures on Side

Otto Preminger this week opened a New York office as a preliminary to expanding his activities. In addition to his motion picture work, the producer-director intends to operate in both the legit and television fields and is now on the prowl for story properties.

Preminger has hired Thomas C. Ryan, formerly associated with Collier's and Women's Home Companion, as aide to his N.Y. story editor, Eve Coleman.

Next on the film-makers schedule is "Bonjour Tristesse," which he starts shooting late this month in France for Columbia release. In starring roles are Deborah Kerr, David Niven and Jean Seberg.

He's to follow this with "This is Goggle," play by Bentz Plagemann. Rehearsals are slated for the fall and a Broadway presentation is figured for December.

U Backlog Sale Ups Decca $2

Early wrapup of the deal by which Universal's backlog goes to television is seen behind the heavy activity of Decca Records stock on the New York Stock Exchange. Decca, which controls U, was the volume leader on the big board Monday (22) with a total of 106,300 shares traded. It closed the day at a new high of $19.35, up $2.

U stock, which is listed separately, exchanged hands in the amount of only 800 shares, but climbed $2.25 and closed at $28.37½.

Big interest in Decca came immediately on the heels of a Wall Street Journal story which quoted Abe Schneider, 1st v.p. of Columbia as saying "negotiations are nearly completed" for the takeover of the U backlog for tv. Distribution is to be via Col's tv subsidiary, Screen Gems.

As previously reported in VARIETY U figures to collect $18,000,000 for lease of its library of pre-1948 pictures over a 10-year period.

EASTMAN POLLS FOR 1926-1930 HONORS

Reuben Mamoulian, who started his film career in the Eastman Theatre, Rochester, N.Y., at the invitation of the late George Eastman, has been named chairman of the committee for the Second Festival of Film Artists to be held Oct. 26 in Rochester. At that time the George Eastman medal of honor will be presented for "outstanding contributions" to the art of American motion pictures within the 1926-1930 period.

On the Festival Committee are Jesse L. Lasky, Walter Pidgeon, Bosley Crowther, Burnett Guffey, Gen. Oscar N. Solbert, director of the House; James Card, curator of motion pictures at the House, and Richard Griffith, curator of the Museum of Modern Art Film Library in Manhattan.

Eastman House is now mailing ballots to film stars, cameramen and directors who will elect 20 film artists for the second "George" awards. When ballots are returned and tallied, the five top scorers among each of four categories: actresses, actors, directors and cameramen, will be notified and invited to appear in Rochester for the October ceremonies.

Amusement Stock Quotations

For Week Ending Tuesday (23)

N. Y. Stock Exchange

1957 High	1957 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	45	16⅜	16	16⅜	+ ⅛
24⅞	20⅜	Am Br-Par Th	171	21¼	20	20½	— ¾
36⅛	29¾	CBS "A"	163	33⅛	31⅝	32⅝	— ⅜
35½	29¼	CBS "B"	45	33	31⅜	32⅝	+ ⅞
20½	17	Col Pix	20	20¼	19¾	19¾	— ½
19⅝	13⅜	Decca	1368	19⅝	16½	19	+1⅞
115	81¾	Eastman Kdk.	101	113¼	109¾	111½	+ ¼
4⅝	3½	EMI	156	4½	4¼	4½	+ ¼
10⅜	7⅜	List Ind.	407	10¼	9¼	9¼	— ⅞
22	18⅝	Loew's	356	19	18⅝	18⅞	+ ⅛
9⅛	7¾	Nat. Thea.	106	8½	8	8½	+ ½
36⅞	28¼	Paramount	76	36⅛	35	35¾	+ ⅝
18⅜	14⅛	Philco	101	16⅜	15⅝	16	+ ⅛
40	31⅝	RCA	361	37¾	35⅞	36⅛	—1⅜
8¼	5½	Republic	42	7⅛	6½	6½	— ⅛
13⅛	11⅝	Rep., pfd.	9	12¼	11⅞	11⅞	— ¼
18½	14¼	Stanley War.	59	17⅝	17⅛	17½	+ ⅛
29¼	25¼	Storer	45	26¼	25⅜	25⅞	— ¼
30¾	22⅛	20th-Fox	70	27¼	26⅜	26½	— ¾
25⅜	21¾	United Artists	751	25⅜	21¾	24½	—
30⅞	23⅝	Univ. Pix	12	29	27	29	+2⅞
73	69	Univ. pfd.	*320	70¼	69¾	69¾	—1½
28⅞	22¼	Warner Bros.	44	22⅝	22¼	22½	+ ⅛
121¼	91¼	Zenith	25	122	116½	120	+4½

American Stock Exchange

4½	3⅛	Allied Artists	44	3¼	3¼	3¼	— ⅛
10½	8⅝	All'd Art. pfd.	8	8½	8⅜	8⅜	—
11¾	9⅝	Asso. Artists	68	10	9⅝	9⅞	— ⅛
1¼	⅝	C & C Super.	173	15/16	13/16	⅞	—
6⅛	4⅝	DuMont Lab	59	5⅛	4⅞	5	— ⅛
4⅝	2½	Guild Films	135	3	2¾	2¾	— ⅛
9¾	7	Nat'l Telefilm	49	7¾	7½	7⅝	—
9	3⅛	Skiatron	949	8½	6⅜	8⅜	+1¼
8¾	6	Technicolor	35	6⅝	6⅜	6⅝	— ¼
5⅞	3⅞	Trans-Lux	5	4⅞	4⅞	4⅞	— ¼

Over-the-Counter Securities

	Bid	Ask	
Ampex	57¼	62¾	+5½
Chesapeake Industries	1⅞	2¼	—
Cinerama Inc.	1¼	1⅝	—
Cinerama Prod.	2⅝	3	— ¼
DuMont Broadcasting	8¾	9⅜	— ¼
Magna Theatres	2¾	3½	+ ¼
Official Films	1¼	1½	+ ⅛
Polaroid	201	211	+ 13
U. A. Theatres	4½	5	— ¼
Walt Disney	23½	25⅛	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

U. S. Indies Contractually Free to Sell to Danes

Denmark can expect a flow of new American features in the near future despite the continuing Motion Picture Export Assn. boycott of the market with the exception of the 18 theatres which have agreed to lift the rental ceiling to over the controversial 30% of gross.

Jerry Bresler, independent American producer who worked in Copenhagen recently (shooting "The Vikings") analyzed conditions and found that indie film-makers shortly will market their pictures on their own in Denmark. He said the indies become free to do this two years after the opening of their product in New York and on condition that their regular distributors don't have a release set.

The indies, of course, would be subject to the 30% ceiling on rentals. But, it's pointed out, many films wouldn't be given a higher percentage even if there were no such ceiling.

In addition a number of Yank reissues are getting through to Denmark, according to Bresler. He related that Jacques Lammond, Mexican distributor who lives in Paris, provides a flow of product to the Danish market from RKO, United Artists and 20th-Fox.

U. S. Much Needs Sell in Orient, Opines Aboaf

Top-to-bottom public relations program in the Far East, designed to educate trade, public and governments to the realities of the American film biz, was advocated in N.Y. by Americo Aboaf, Universal foreign sales topper. He's just returned from a three-months trip through Europe and the Near and Far East.

Aboaf held that many of the obstacles being thrown into the way of the U.S. film industry in the Far East were due to a basic misunderstanding, i.e. the idea that all or most of the money earned abroad by American films is "profit."

Due to nationalism, rising local production and the desire for protectionism, "doing business in Asia is becoming more difficult." At the same time, he stressed, distributor business volume is up and likely to stay that way, Universal alone, for instance, is showing an increase of from 10% to 25% in billings this year over last, with the upswing particularly pronounced in Japan.

Mike Naify's Bumpy Road

Continued from page 17

Bertero added that Lippert suit eventually was settled for about $25,000;

(6) Alioto, over defense objections, laid groundwork for attack on Bertero's bluebook of runs, clearances and availabilities. Alioto tried to show Bertero forced Fox bluebook on other distributors, but Bertero stoutly maintained the documents introduced simply were part of process for getting clearances for 20th-Fox product;

(7) Through Bertero, Alioto brought out agreement under which Salinas threatre operators Lawrence Borg and John Peters pooled with Fox. Part of pact said neither party would acquire new house within five-mile radius of downtown Salinas without offering other party 50-50 participation. Thus, claimed Alioto, Fox got 50 per cent profit of the new El Rey, though it put no money or property into theatre;

(8) Bertero testified to those details he knew of in Milton Reynolds' $12,533,000 offer to buy Emmick-McNeil interests. Offer included suggestion that Lippert Theatres be brought in for administrative purposes;

(9) Through Bertero, Alioto established groundwork for later questioning of Naify on all Northern California and Nevada pools.

At one point during week Alioto was forced to put National Theatres' counsel, Fred Pride, on witness stand to identify memo found in Charles Skouras' files. Skouras memo protested to UA about "promoting a new first-run unit in Los Angeles."

Bertero failed to identify exhibit as a Skouras memo of a 1945 conference which included Skouras, Ed Rafftery, Grad Sears and Carl Lesserman and, when defense's Arthur Dunne objected, Judge Murphy refused to admit document into evidence.

Then Alioto called Pride, who knew details. Memo dealt with Fox efforts to frustrate Joe Blumenfeld's attempt to take over the Vogue and Pan-Pacific Theatres in Hollywood and, in substance, said Fox would make concessions to UA to retain the status quo. Memo's addressee was unknown, but one sentence, in caps, said, "To what extent this pressure was applied I will explain to you personally."

All of this, of course, was simply a buildup to the appearance of Naify, who was Goldwyn's star witness of the week.

USED TO BE THEATRICAL

San Francisco, July 23.

Court officials in Goldwyn vs. 20th-Fox trial here have a decided show-biz flavor.

Federal Judge Edward F. Murphy was director-actor in his Santa Clara University days, has maintained his theatrical interests by appearing in summer productions of the Bohemian Club.

The judge's crier, Denis P. (Dan) Casey, is an oldtime vaudevillian, played the Keith, Orpheum, Proctor circuits during and after World War I as a singer and monologist.



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—TIME MAGAZINE

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TONY CURTIS
as Sid Falco who wanted "in"
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get there...(just ask his girl!)

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Screenplay by CLIFFORD ODETS and ERNEST LEHMAN • from the Novelette by Ernest Lehman
Directed by ALEXANDER MACKENDRICK Produced by JAMES HILL
Photographed by James Wong Howe A.S.C. • Dramatic Music by Elmer Bernstein
A Norma-Cortleigh Productions Picture

THRU UA

Arbitration, Getting Nowhere Slowly, Recesses Until Sept. 16; Distribs Resist Most Theatre 'Demands'

Chances for the establishment of an industry arbitration system received a major setback last week when the joint exhibitor-distributor conference adjourned until Sept. 16. The official reason given for the postponement is that it is difficult to assemble all the conference representatives during the summer weeks ahead.

While this official explanation has some validity, it was learned that optimism about the future of an arbitration plan is waning, particularly among the exhibitor conferees. The theatremen's attitude is based on the adament stand taken on most issues by the distributor representatives.

Although the official handouts of the Motion Picture Assn. of America, which is handling the press relations, give the impression that the meetings are proceeding smoothly, the sessions have been far from harmonious. Only things agreed upon have been the unimportant issues. At one point, palaver grew so heated that a highly-placed exhibitor representative almost walked out of the conference.

As far as can be learned, the distributors have nixed every proposal that the theatremen consider important in present-day trade relations in the motion picture industry. But distribs have been unable to come up with suitable counter proposals although they have admitted that certain inequities exist.

One thing seems clear. Theatre Owners of America and Allied States Assn. are acting as an exhibitor team in the discussions. So far there has been no difference of opinion between the two rival exhibitor organizations and both groups, are demanding pretty much the same conditions and stipulations in the arbitration draft.

Despite the postponement until September, the exhibitors are determined to see the conference through to its conclusion. "We'll stick with it no matter how long it takes," said an exhibitor representative.

Earlier an attempt was made by some of the exhibitor representatives to have a spokesman for the Dept. of Justice or Senate Small Business Subcommittee sit in on the conferences. It's understood, however, that both Government agencies turned down the invitation. As a result, the proposal was not offered to the distributors.

Take Up Wilcox's as To All-British Promotion In United States Mart

London, July 23.

British film producers are mulling a proposal to launch a sustained publicity and public relations campaign for the promotion of British product in the United States. The move was taken last week on the initiative of Herbert Wilcox, who first outlined his thoughts on the matter on his recent return from New York and Hollywood.

As a result of Wilcox's proposal, a special committee was set up to investigate the position and to make an early report to the executive of the British Film Producers' Assn. In addition to Wilcox, the committee comprises Robert Clark, the Associated British Production topper; Victor Hoare, head of Lion International, and George Minter, boss of Renown Pictures.

John Davis, the Rank aide, intimated that he would supply the committee with any information based on the experiences of their distribution organization in America.

Wilcox's recent trip to the U.S. was keyed to two pictures, "Yangtse Incident," which is being released through DCA, and Anna Neagle's first indie venture, "These Dangerous Years." He returned convinced that British pictures would be hypoed at the box office if there was a successful and effective pre-selling campaign.

Soundtrack Music

Continued from page 4

than one instance a film company actually subsidized the soundtrack release of a given film on which it was anxious to have an LP on the market. Homeoffice execs say they've heard of such instances, but never would they themselves get into such a deal.

Asked why they would put out purely background scores lacking a strong title-song lead, the disk execs come up with a standard answer: This is the age of the packaged LP and people simply go for the movie music. "It's a trend," said one. "Who knows how long it will last."

Some companies, capitalizing on well-publicized film titles, are putting out soundtrack recordings of music which even the motion picture audience probably wasn't aware of at the time of release. Example is MGM records, which has dug up scores from some Metro oldies and has packaged them.

Upcoming Albums

Upcoming is an LP combining the score of "Ivanhoe," "Plymouth Adventure" and "Madame Bovary." Music for all three was penned by Nicholas Rozsa. MGM Records also is putting out highlights from the "Quo Vadis" score and is coupling "Edge of the City" and "Cobweb." "People like background music. We're giving it to them," ran one explanation. MGM Records also is doing a heavy promotion job on an upcoming soundtrack recording of "Raintree County" and a record with the soundtrack of "Silk Stockings."

Among the recent soundtrack disk releases have been "St. Joan," "Face in the Crowd," "Pride and Passion" and "Giant"—all on Capitol Records, which is probably the most active record outfit in that particular area. Capitol also had the very big "King and I" soundtrack release.

Decca thinks its "80 Days" track may well hit the 1,000,000 sales mark, which is extraordinary for an LP. Decca had "Picnic," "Man With the Golden Arm," the Glen Miller and Benny Goodman stories, "The Eddie Duchin Story" and "Sweet Smell of Success." Outfit also packaged the music from "The Mountain."

At RCA they had "Spirit of St. Louis" "Rainmaker" and, just coming out, "Band of Angels." RCA, too, is handling a soundtrack album on "Mr. Rock 'n' Roll," which Paramount acquired. The Imperial label featured soundtrack music from "Men in War" and is putting out the music track from "The Fuzzy Pink Nightgown."

Columbia has had "War and Peace," "Trapeze" and "Baby Doll" and is bringing out "An Affair to Remember." Paramount's own Dot label had "The Ten Commandments" and, in a more logical vein, "Funny Face." In the musicals department, RCA will bring out "South Pacific," and Columbia will have "Pajama Game," because Doris Day, starred in the picture, is one of its contract performers.

With the film companies taking the position that they have virtually nothing to lose, but a good deal to gain from soundtrack album releases, the record outfits also feel that they are taking somewhat less of a risk. Occasionally, if contractual obligations conflict, a company will re-record a score and then call it music from the given film. Even if the music on the record is taken directly from the soundtrack, the musicians that originally recorded it for the film must be paid over again.

Asked whether, in the light of the current record company interest in their music tracks the producers were beginning to put music into films with an eye for eventual release on records, a film company exec shrugged off the idea with "I've never heard it suggested. Maybe it occurs to some of the smaller fellows. The big ones are more interested in turning out a picture that registers on the screen." Same situation does not, of course, hold true of the out-and-out musicals.

Regular Contracts For Only 28 Writers; But Lots Currently Employ Many

Hollywood, July 23.

Although there has been an upping in the number of screenwriters employed at the major studios since last January, the number of scripters under contract has hit a new low—28.

Biggest increase in writer jobs is at Metro, indicating considerable production activity ahead for the Culver City lot after several months of comparative quiet. Metro tops the major studios in screenwriters on its payroll, with 30, as compared to 13 working there last January. Studio is also far ahead in the field of termpacters, with 16 such scripters there. Metro which, in what used to be "normal," led Hollywood in screenwriters working slipped to fourth the early part of the year, shortly after the top echelon change which saw Dore Schary exit as studio production chief, with Ben Thau the new studio boss.

Number of writers at the majors today totals 115, as compared to 98 last January; number of term scripters, which hit a new low of 29 the early part of the year, slipped again, this time to 28, as the industry trend to sign writers to single picture deals rather than termpacts continues.

Universal, which led the field in number of screenwriters the first part of the year, is now runnerup with 27. Next is 20th-Fox, with 19, then Columbia, with 17.

There are 12 scripters at Warner Bros., a hike of five; nine at Paramount, one at Allied Artists. There are no writers either at RKO or Republic.

RKO's 3 Pictures Via DeLaurentiis

Rome, July 23.

RKO has signed a three-picture pact with Dino DeLaurentiis productions following lengthy confabs. Deal calls for features to be made in Italy by the local company. Two of these will be released by RKO in Italy and in certain other countries, while the third, on a large-scale budget and with actors of international calibre, will get RKO distribution all over the world. Latter will be shot in English language.

One of the films will probably be a Guilietta Masina starrer, currently being scripted by her husband, Federico Fellini, and several other writers. Fellini, however, will not direct the item, which deals with the adventures of a slightly aged countess, played by Miss Masina. No starting date has been set yet, while other details of the pact are still undisclosed.

Deal with RKO follows on heels of other similar ones the Italo producer has concluded in recent years with Paramount and, more recently, Columbia. RKO, in turn, has taken on release of the upcoming Gina Lollobrigida starrer, "Anna di Brooklyn," as part of its program of International investments, initiated by company topper Tom O'Neill during his recent European swing.

SPADED ON ITS WAY

Jack L. Warner Starts New Big HQ On WB Lot

Hollywood, July 23.

Flanked by stars and executives, Jack L. Warner, WB prexy, broke ground yesterday (Mon.) for the studio's new $1,000,000 administrative headquarters for tv film production. Building will house facilities for executives and writing and editorial staffs.

Four major network shows are currently being filmed at Warner Bros. and a fullhour science series is due to start soon. Available for these productions are the 21 big sound stages, three of which were recently remodelled specifically to meet tv needs.

Among other facilities, the new building will house 26 film editing rooms and four projection rooms. Warner stressed the new structure was only the first step in a long-range program to build tv film production.

Vogel Fighting Tomlinson

Continued from page 3

ability of the board of directors to function." He charged, too, that the policies and the program of Loew's have been obstructed and that, as a result, the equity of the stockholders is being endangered.

Tomlinson Not Talking

Tomlinson, reached at his Ft.-Lauderdale, Fla., home, refused to comment on the Vogel blast. He said he'd like to study Vogel's statement before he issued any of his own.

The Loew's president attributed the resignations of Reid, Pace and Brownell to the "atmosphere of frustration, wrangling and stalemate created by the drive for power" of L. B. Mayer, Tomlinson and Meyer. Vogel indicated that he had hoped that Tomlinson's large stockholdings "might be an assurance of cooperation" but that events proved that "his real ambition" was to make Meyer president of Loew's, himself chairman of the board, and Louis B. Mayer "a paid adviser under contract to the studio." This setup, according to Vogel, was constantly proposed "as the price for peace."

In the sharp counter-attack on Mayer, Vogel recalled that during Mayer's 27-year tenure as studio boss he had received over $20,000,000 in direct compensation. He added that in the last three years of Mayer's sole authority as studio head in 1947, 1948 and 1949, the Metro pictures released lost about $9,000,000. "This is the man who, at the age of 72, is attempting to recapture his position through the Tomlinson-Meyer machinations," Vogel declared.

The Loew's president, in a lawyer-checked, carefully-worded statement, noted that unfounded stories of the company's financial distress, had been spread "while Tomlinson himself turns down bids for his stock at substantial gains." Noting that the directors came from different parts of the country and that any absence shifted the majority in the close-divided board, Vogel declared that the situation "prevented the effective operation of the company and subjected the officers of the company to dire threats of seizure of control."

Can't Conduct Biz

The 13-man board consisted of six Vogel supporters and six so-called Tomlinson men. Reid was regarded as the "swing" man. The other two who handed in their resignations last week— Pace and Brownell — were considered in the Vogel camp.

The split in the board, according to Vogel, brought about an atmosphere in which "intrigue, conspiracy and political manipulation took the place of constructive business effort." He reported that such an incident took place at the July 12 board meeting on the Coast when several directors could not attend. Vogel stated that under these circumstances, a representative of a management consultant firm was "used" to suggest to the board that Vogel and the other key executives be removed.

The Loew's prexy stated that the "bad faith" of Tomlinson and his associates was revealed after the Feb. 28th stockholders' meeting. He recalled that Tomlinson and his team started the "open assault on Loew's" seven months ago shortly after he (Vogel) assumed the presidency. Most of their charges, he said, were directed at the prior administration. "They ignored the fact that I had already launched a thorough-going program to bring the company back to its former eminence."

Vogel reviewed his "housecleaning" efforts — the termination of Dore Schary's contract and the removal of charges of nepotism. In addition, he noted that he had "speeded" the company's television activities. He declared that "much more could have been done if I had not been obstructed."

Sought Harmony

Recalling his efforts to avoid a proxy fight with Tomlinson last winter, Vogel said he supported a harmony plan which gave the Canadian six members on the board, "thus creating a virtually evenly divided board with only myself as an experienced executive in the motion picture industry." He pointed out that Tomlinson had told the stockholders that "a satisfactory reconciliation" had been arranged. He quoted Tomlinson as saying: "I am very happy to sit with Mr. Vogel and we selected what I think is a very fine board."

That very day, according to Vogel, Tomlinson and Meyer held a secret caucus and tried to swing incumbent directors to dump Vogel and name Meyer president and Tomlinson chairman of the board. The Loew's president continued that after the opposition faction promised peace, Tomlinson and Meyer, "directed behind the scenes by Louis B. Mayer," moved into the Loew's homeoffice building with a staff of lawyers and accountants and "proceeded upon a carefully calculated scheme of harrassment and attack."

Tomlinson, Vogel said, sent letters daily to all the directors making serious charges. His staff, Vogel stated, asked for records and documents, some of them 20 years old, "and were deliberately insulting to our personnel." While he was on the Coast cutting studio overhead and revising the company's production schedule, Vogel said he was harrassed each night by stories from New York "of the bombardment of baseless accusations by Tomlinson and the replies which had to be sent by me pointing out the recklessness and in accuracy of this letter campaign."

They Learned Nothing

Vogel asserted that he nevertheless gave Tomlinson full cooperation and delivered every document demanded. "Not a single impropriety was exposed, after weeks of research by Tomlinson, Meyer and their staff," he said.

The decision to call the special stockholders' meeting, Vogel said, was taken with the advice of directors, stockholders and executives "who share my sense of obligation to the company, its owners, its personnel and the public itself." The directors who resigned, Vogel added, urged him to call the special meeting "for it was clear that the best interests of the company required that its owners should take the matter in hand."

"For a long time I remained silent," Vogel said. "This was due to my desire not to expose our internal quarrels to the public gaze lest this injure our company. Such forbearance was mistaken for weakness. As often is the case, it accelerated new attacks in the hope that one more blow might wear down the management, cause resignations of board members, and that our company might fall into the hands of the attackers. When it became clear that more injury would be done to our company by paralysis than from exposure, I determined to submit the facts to the stockholders."

Vogel's statement was prepared after a hectic summer weekend of discussions with attorneys and public relations advisers. Conferences on the draft were held Friday, Saturday and Sunday before a final statement met the approval of the Vogel forces. Reports persisted that Vogel may take some form of legal action against Tomlinson, Meyer and Louis B. Mayer.

TYPEWRITERS CLATTER, 13 WRITERS AT H-H-L

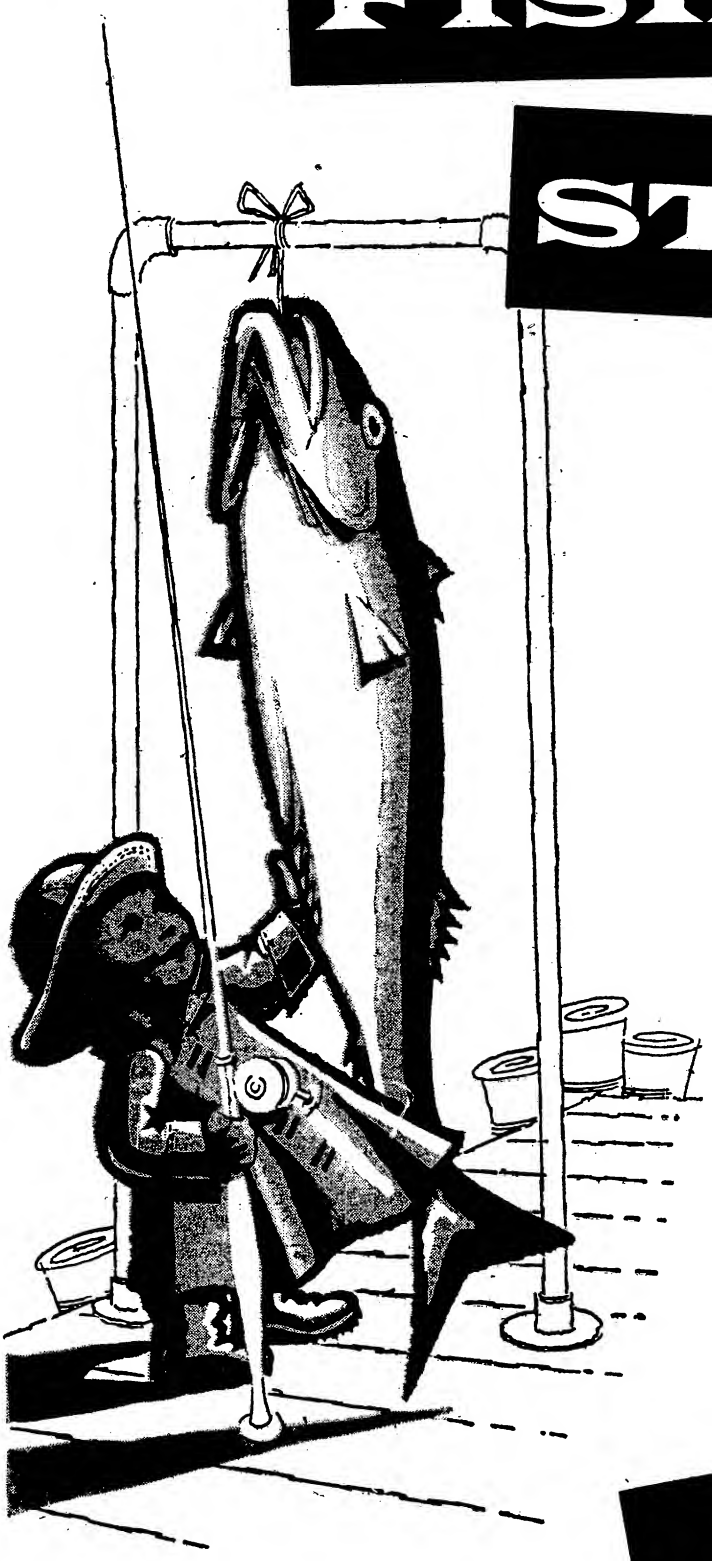
Hollywood, July 13.

Total of 13 writers now are working on as many properties for Hecht-Hill-Lancaster in a burst of literary activity that tops many major studios.

William Gibson, author of the novel "The Cobweb" and the tv drama "The Helen Keller Story," reported this week to bring the total to a baker's dozen. He'll work on "The Hitchhiker," based on the George Simenon novel.

Other writers working for H-H-L are John Gay, "Run Silent Run Deep"; John Michael Hayes, "Separate Tables"; Nigel Balchin, "Lucy Crown"; Clifford Odets, "Way West"; Louis Peterson, "Take a Giant Step"; George Axelrod, "The Catbird Seat"; Philip Yordan, "Kimberly," formerly "Tell it on the Drums"; J. P. Miller, "The Unforgiven"; Neil Paterson, "First Love"; Roy Chanslor, "The Ballad of Cat Ballou"; John Dighton, "The Rabbit Trap"; Ray Bradbury, "And the Rock Cried Out."

A FISH STORY!



This is one fish story that can easily be checked! According to the Consumer Price Index of the Bureau of Labor Statistics, U.S. Department of Labor, the price of fish, meat and poultry has risen *138* per cent since 1940!

This is a whale of a price rise when compared to the minnow-sized increases, if any, that some of you have given N.S.S. for your most reliable box office bait...trailers and accessories!

It is no fluke that the Prize Baby has held the line without a slackening of the services that exhibition needs and gets...to reel in bigger grosses at little cost!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

East-West Twain Still Not Together; Chill Unit Mgrs. Touring Expo

Coast-originated plan for the industry to set up a film exhibit to tour the country's numerous county and state fairs for institutional purposes has been given the cold shoulder in New York.

Council of Motion Picture Organizations, which frequently is the clearing house for such proposals, hasn't been given any word on the idea by its originator, the Unit Production Managers Guild, and has come out with no statements.

But homeoffice execs and circuit officials aren't doing any cheering anent the recommendation. This is for the reason that actually the projected touring exhibit is not new, a not dissimilar scheme having been advanced more than six years ago and scuttled after much consideration.

New York group at that time wanted an elaborate exposition on all phases of picture making to be put up at the Grand Central Palace. This was to be followed by a touring exhibit.

New Yorkers, most of them exhibitors, were refused cooperation by homeoffice officials and studio bosses. The matter died.

Prevailing opinion at that time, and apparently one that still persists, is that the industry has its own exhibit in the form of every picture that plays every theatre. The public is interested only in the finished product, and not how the cameras turned, the costumes designed or the sets decorated, it's felt.

Immediate support for the Unit Production Managers Guild's "Fair Plan," outlined last week (17) in VARIETY, has been promised by the Motion Picture Costumers Local 750 IATSE, which pledged full cooperation of its 1,000 members. A joint statement by Ray Harp, prexy and William Edwards, business representative of the local, praised the proposal as both practical and provocative.

"It makes good sense to our people," the Costumers execs declared. "We whole-heartedly agree that such a traveling exhibit could reach millions of persons."

MPC toppers pointed out that the union has long advocated establishment of a permanent museum in Hollywood and expressed regret that the scheme had fallen through "Fair Plan," however, it was noted, could serve as an effective out-of-Hollywood substitute which would "accomplish the important end result, interest people in attending motion pictures."

Costumers said they have long felt that in any industry-wide exhibit "Hollywood's great reputation and artistry in costuming would be a tremendous magnet." Consequently, Harp and Edwards declared that "any time such an exhibit is concretely blue-printed, the Costumers will gladly make available their full manpower, and technical knowledge to make such an exhibit a complete success."

Inattention DeMille Doesn't Suffer From

Paramount's concentration on "The Ten Commandments" in terms of exec manpower assigned to sale of this single production with top-level meetings around the world on its distribution, stacks up this way: The time and effort given to the Cecil B. DeMille epic are nearly equal to the attention given a full season's lineup of releases a few years ago.

James E. Perkins, exec v.p. of Par International, and Jerry Pickman, ad-pub v.p., returned to New York this week from a swing of Berlin, Paris and Rome where they and Clay Hake conducted another series of meetings on release of the production.

Hake is coordinator for overseas sales and distribution.

Sales and promotional conferences have been going on almost constantly at the New York homeoffice — all focusing on the marketing of "Commandments," and now attention is being given the overseas market. Film is to open in England and the Continent in the fall.

All key officers in capital European cities convened in London last May for the initial confab on "Commandments."

RAY LAWLER'S BIG SALE

Australian Actor Sells His 'Doll' Play to H-H-L For 300Gs

Hollywood, July 23.

Hecht-Hill-Lancaster has agreed to pay $300,000, an unprecedented price, for the film rights to a current London hit play by an unknown Australian actor-writer.

Play is "Summer of the 17th Doll," written by Ray Lawler. It was first presented in Australia where it was seen by Sir Laurence Olivier who promptly acquired the rights to the London production and brought Lawler to England to star. Play will be produced on Broadway next season by the Theatre Guild in association with Roger Stevens.

H-H-L plans to make it with four top stars.

UA, Disney Near Deal with Czechs But MPEA Aloof

Karlovy Vary, July 23.

Both United Artists and Walt Disney are about to wind up deals here with the Czech state monopoly. At the same time, an immediate Czech pact with the Motion Picture Export Assn. looks unlikely.

The deal with UA involves three films—"Marty," "Trapeze" and "Rebellion of the Hanged." They'd be sold for $20,000. Disney looks set to sell the Czechs "Snow White" and "Lady and the Tramp."

The Czechs definitely are miffed over the MPEA failure to enter a picture at the recent Karlovy Vary film fest. They originally wanted "The Rainmaker," but this was nixed by MPEA. Marc Spiegel, the Assn.'s Continental manager, then wanted to bring in "Friendly Persuasion," but the Czechs stood firm against a picture that had already been shown at another fest (Cannes).

Czech reps here feel that the offish MPEA stance may have been a gambit due to their balking at prices and the number of films they were asked to take per year. They're also wondering whether the negotiations with UA and Disney might have something to do with it.

The MPEA wants a prince range of between $3,000 and $10,000 per picture, with most films in the $10,000 category. It also wants the Czechs to take 25 films. The Czechs want a scale set up so no film will cost more than $6,000. They also maintain they can't take more than 10 to 15 pix per year.

(In New York, MPEA denies knowledge of any current negotiations with the Czechs.—ED.).

Czechs import comparatively few European films. No. U.S. pictures have been on the screens here since 1948 (the exceptions being "Little Fugitive" and "Salt of the Earth.")

ALTERNATE ENDINGS

Foxwell Hopes Yanks Use Sad One On 'Manuela'

London, July 23.

Anticipating that an unhappy ending might adversely affect the chance of his features in the U. S. market, indie producer Ivan Foxwell, on his own initiative, made alternative fade-out sequences for "Manuela," starring Trevor Howard, Pedro Armendariz and Elsa Martinelli.

Now that he's closed a deal with Paramount, carrying with it a guaranteed advance of $280,000, Foxwell is anxious that they should adhere to the original—and unhappy—ending. With that in view, he's heading for the U. S. for confabs with Paramount in the next few days, to talk them out of using his own alternative.

"Manuela" was launched last weekend with a Royal premiere graced by the Duke of Edinburgh.

Busy Planning to Be Busy; Sam Engel Next Summer Rolls Five for 20th-Fox

Hollywood, July 23.

Currently readying five properties for 20th-Fox under his new indie deal at the studio, producer Samuel Engel will have five vehicles rolling next summer, all of them on location and two abroad.

Engel has assigned Harold Jack Bloom to screenplay "Captive." Tome involves the Royal Canadian Mounted Police, and Engel and Bloom go to British Columbia July 30 for discussions on the project with the RCMP. Film will be shot there.

Engel is also readying "Glorietta Path," based on a factual story about a nun sent to Colorado around 1880, as a member of the Sisters of Charity order. Vehicle is based on a series of letters the nun sent her Mother Superior. Film will be lensed in Colorado.

Producer is also prepping "The Freebooters," from his own original story. Property will be shot on location in Wyoming. He has two other vehicles which will be lensed abroad.

Producer's last film, "Bernardine," which stars Pat Boone, is currently playing in 450 situations here and in Canada. Although it opened only July 4, it has already recouped its production cost of $1,150,000, and studio estimates it will hit a domestic gross of $4,200,000 and global gross of around $6,000,000, Engel said. Breakeven figure for the film is $2,250,000.

Latex Believed Stanley Hero As Profit Increases

Net profit of Stanley Warner Corp. soared to $2,699,600, equivalent to $1.25 per share, for the 39-week period ended May 25. Showing for the fiscal stanza indicated a 33% increase over the similar period of a year ago when net income amounted to $2,029,200, equal to 94c per share on the stock outstanding at that time.

As has been its custom, Stanley includes all its income together, making it impossible to determine which of its primary operations is the most profitable. Overall take from theatre admissions, merchandise sales, rents from tenants totalled $83,808,700 as compared with $70,780,400 for the corresponding period of a year ago.

The statement does not reveal whether or not theatre operation was profitable during the financial period reported. In recent years, however, it's believed that the healthy financial structure is due largely to the activities of the International Latex Corp., a wholly-owned subsidiary which manufactures the Playtex brand of bras, girdles and baby pants and which has recently diversified into the pharmaceutical field with a group of products issued under the Isodine label.

The company's net profit for the quarter ended May 25 was $691,800 as compared with $400,100 earned during the same period of a year ago. This is equivalent to 31c per share as compared with 18c per share a year ago.

In addition to its theatre chain and the International Latex Corp., Stanley Warner also obtained income from the production, distribution and operation of Cinerama theatres.

Shulman Buys Ritz Art, Cleve., Katz Quits Biz

Cleveland, July 23.

Edward Shulman of Cleveland bought the Ritz Art in Memphis from Jack Katz, who quit the film biz, and has added it to his middle-western Art Theater Guild as the 11th house in this chain. Remodeled by Steve Ely of Columbus, O., the Ritz opened last week as Memphis' sole art house.

Manager is Nelson R. McNaughton, who has been pinchhitting at Shulman's Heights Art Theater in Cleveland in absence of regular manager, Nico Jaccobelli. Latter is on European trip to check new product at Venice Film Festival and to visit his hometown in Bari, Italy.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....10
This Date, Last Year.....18

"NEW DAY AT SUNDOWN"
Prod.—Scott R. Dunlap
Dir.—Paul Landres
George Montgomery, Randy Stuart, Susan Cummings, Gregg Barton, Frank Wilcox
(Started July 8)

COLUMBIA

Starts, This Year.....16
This Date, Last Year.....17

"COWBOY"
(Phoenix Productions)
Prod.—Julian Blaustein
Dir.—Delmer Daves
Glenn Ford, Jack Lemmon, Anna Kashfi, Brian Donlevy, Dick York, Victor Emanuel Mendoza, Richard Jaeckel, Donald Randolph, Eugene Iglesias, King Donovan, Bob Cason, James Westerfield, Amapola Del Vando, Buzz Henry, Guy Wilkerson, Frank De Kova, Vaughn Taylor, Strother Martin, Don Carlos, Gloria Rhoads
(Started June 14)

"THE TRIAL OF CAPTAIN BARRETT"
Prod.—Sam Katzman
Dir.—Fred F. Sears
Edmond O'Brien, Mona Freeman, Karin Booth, Robert McQueeney, Richard Cutting, Paul Birch, Tim Sullivan, John Beradino, Lynn Storey, Harvey Stephens
(Started July 8)

"RETURN TO WARBOW"
Prod.—Wallace MacDonald
Dir.—Ray Nazarro
Phil Carey, William Leslie, Catherine McLeod, Andrew Duggan, Jay Silverheels
Started (July 22)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

"THE LIGHT IN THE FOREST"
Prod.—Walt Disney
Dir.—Herschel Daugherty
Fess Parker, Wendell Corey, Joanne Dru, James MacArthur, Carol Lynley, Jessica Tandy, Joseph Calleia, John McIntire
(Started July 8)

METRO

Starts, This Year.....12
This Date, Last Year.....14

"SADDLE THE WIND"
Prod.—Armand Deutsch
Dir.—Robert Parrish
Robert Taylor, John Cassavetes, Julie London, Donald Crisp
(Started June 3)

"SEVEN HILLS OF ROME"
(LeCloud Production)
(Shooting in Rome)
Prod.—Lester Welch
Dir.—Roy Rowland
Mario Lanza, Marisa Allasio
(Started June 10)

"THE BROTHERS KARAMAZOV"
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Richard Basehart, Albert Salmi, William Shatner, Judith Evelyn, Harry Townes, Edgar Stehli
(Started June 10)

"MERRY ANDREW"
Prod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angeli, Baccaloni, Robert Coote, Patricia Cutts, Noel Purcell, Rex Evans, Walter Kingsford
(Started July 1)

PARAMOUNT

Starts, This Year..... 7
This Date, Last Year.....14

20th CENTURY-FOX

Starts, This Year.....17
This Date, Last Year.....10

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Dir.—Charles Vidor
Jennifer Jones, Rock Hudson, Vittorio de Sica, Mercedes McCambridge, Oscar Homolka, Kurt Kasznar, Alberto Sordi, Elaine Stritch
(Started March 25)

"APRIL LOVE"
Prod.—David Weisbart
Dir.—Henry Levin
Pat Boone, Shirley Jones, Arthur O'Connell, Dolores Michaels, Brad Jackson
(Started April 17)

"PEYTON PLACE"
Prod.—Jerry Wald
Dir.—Mark Robson
Lana Turner, Lloyd Nolan, Hope Lange, Arthur Kennedy, Betty Field, Lee Philips, Barry Coe, Robert Harris, Terry Moore, Russ Tamblyn, Mildred Dunnock, Scotty Morrow, William Lundmark
(Started April 29)

"THE ENEMY BELOW"
Prod.-Dir.—Dick Powell
Robert Nichum, Curd Jurgens, Al Hendison, Frank Albertson, Jeff Daley, Alan Dexter, David Bair, Joe Di Reda
(Started May 28)

"THE YOUNG LIONS"
(Shooting in France)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz
(Started June 3)

UNIVERSAL

Starts, This Year.....18
This Date, Last Year.....21

"THE WESTERN STORY"
(Shooting in Mexico)
Prod.—Howard Christie
Dir.—George Sherman
Jock Mahoney, Gilbert Roland, Linda Cristal, Eduard Franz, Edward Platt
(Started June 20)

"RAW WIND IN EDEN"
(Shooting in Italy)
Prod.—William Alland
Dir.—Richard Wilson
Esther Williams, Jeff Chandler, Rosanna Podesta, Carlos Thompson
(Started June 25)

WARNER BROS.

Starts, This Year.....11
This Date, Last Year..... 6

"THE LEFT HANDED GUN"
Prod.—Fred Coe
Dir.—Arthur Penn
Paul Newman, Lita Milan, Hurd Hatfield, John Dehner, John Dierkes, Wally Brown, Denver Pyle, Ainslee Pryor

"FIFTEEN BULLETS FROM FORT DOBB"
Prod.—Martin Rackin
Dir.—Gordon Douglas
Clint Walker, Virginia Mayo, Richard Eyer, Brian Keith
(Started July 12)

"THE OLD MAN AND THE SEA"
Prod.—Leland Hayward
Dir.—John Sturges
Spencer Tracy
(Resumed Shooting)

INDEPENDENT

Starts, This Year.....69
This Date, Last Year.....45

"WITNESS FOR THE PROSECUTION"
(Theme Picts, Inc.)
(For UA Release)
Prod.—Arthur Hornblow, Jr.
Dir.—Billy Wilder
Tyrone Power, Marlene Dietrich, Charles Laughton, Elsa Lanchester, Una O'Connor, Francis Compton
(Started June 10)

"THE VIKINGS"
Prod.—Jerry Bresler
Dir.—Richard Fleischer
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Per Buckoj, Dandy Nichols, Eileen Way
(Started June 20)

"THE CROOKED CIRCLE"
(Ventura Prods.)
(Republic Release)
Prod.—Rudy Ralsoth
Dir.—Joe Kane
John Smith, Fay Spain, Steve Brodie, Robert Armstrong, Don Kelly, John Doucette, Phillip Van Zandt
(Started July 8)

"THE BRAIN FROM PALNET AROUS"
(Toco-Marquette)
(Howco-International Release)
Prod.—Jacques Marquette
Dir.—Jerry Juran
John Agar, Joyce Meadows, Robert Fuller
(Started July 12)

"THE VIOLENT ROAD"
(Regal Films)
(20th-Fox Release)
Prods.—Leon Chooluck, Laurence Stewart
Dir.—Hubert Cornfield
Gene Raymond, Wayne Morris, Jeanne Cooper, Elisha Cook Jr., Nora Hayden, Stephen Ritch
(Started July 15)

"A TIME TO KILL"
Prod.—Pat Betz
Dir.—Oliver Drake
Jim Davis, Don Megowan, Allison Hayes, Gerlad Milton, Tom Hubbard, Richard Sorenson
(Started July 8)

"SORORITY GIRL"
(American-International Release)
Prod.-Dir.—Roger Cowan
Susan Cabot, Barbara O'Neill, Dick Miller, Barbara Crane, June Kenny, Margaret Campbell
(Started July 15)

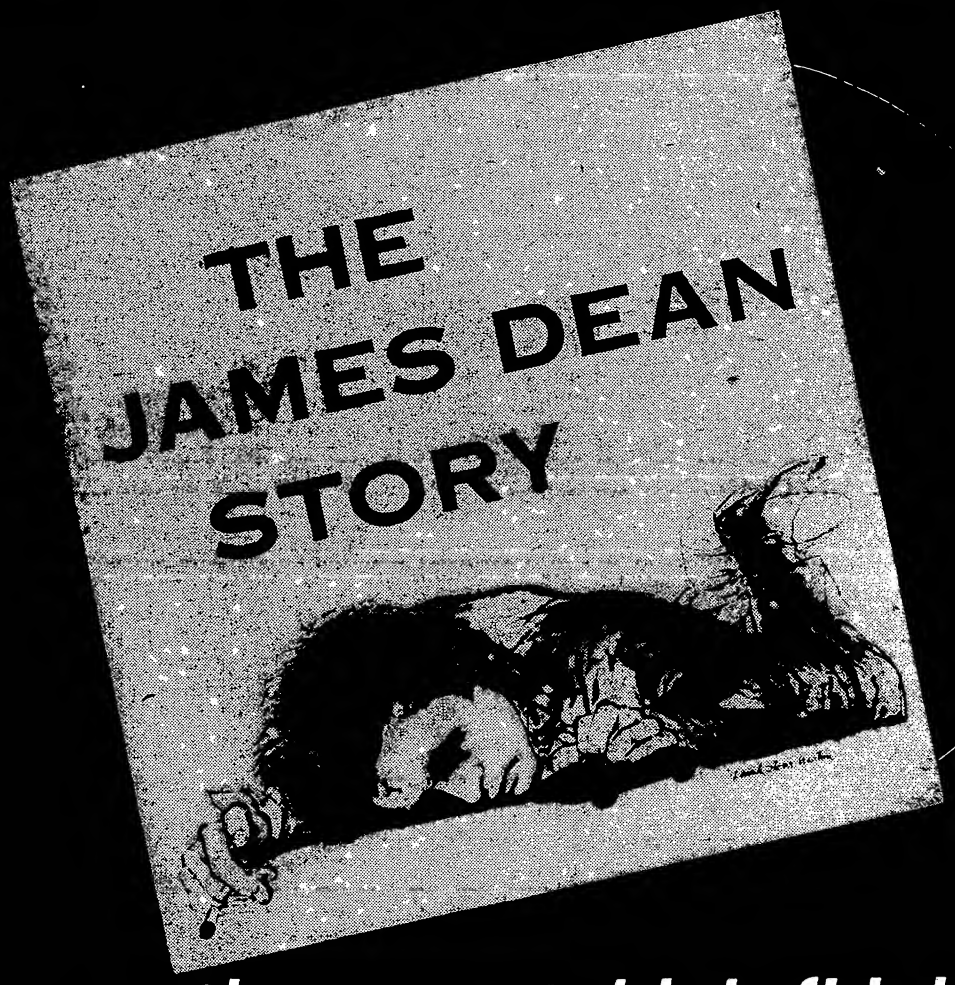
DOOB-McCARTHY PICK BIZ-BUILD COMMITTEE

Oscar A. Doob and Charles E. McCarthy, co-chairmen of a committee appointed to expand the business-building program now underway as a Council of Motion Picture Organizations project, have named a sub-committee of ad-pub execs to assist in the work.

Group, includes: Harry Mandel, RKO Theatres; Harry Goldberg, Stanley Warner; Ernest Emerling, Loew's Theatres; Rodney Bush, 20th-Fox; Si Seadler, Metro, and Phil Gerard, Universal.

At a meeting last week, reps of the industry groups aligned with COMPO in the institutional campaign were given assurance that the studios would lend their full support. This was stated by Clarke H. (Duke) Wales, secretary of the Studio Publicity Directors Committee. He said the Coast group, for example, would provide talent where needed in the plot to stimulate theatre attendance.

NEW...FROM CAPITOL RECORDS:

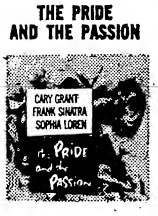


another great high-fidelity soundtrack album

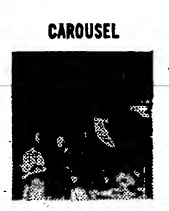
"THE JAMES DEAN STORY" George W. George and Robert Altman's dramatic motion picture on the life of James Dean – featuring Leith Steven's haunting score, with Tommy Sands singing the theme song, "Let Me Be Loved."
A Warner Brothers Release

Capitol RECORDS

Backed by the same big-time promotion that has supported such great Capitol soundtrack albums as



CAROUSEL



SAINT JOAN





A FACE IN THE CROWD





HIGH SOCIETY



THE KING AND I



Picture Grosses

'EARTH' LOUD $10,000, PORT.; 'AFFAIR' BIG 9G

Portland, Ore., July 23.

Town is loaded with strong product this round. Weekend biz is great while weak during midweek. "Beau James" at the Paramount, "Affair To Remember" at the Fox and "Night Passage" at the Liberty are good entries. Orpheum's dual shocker opened smash and surprised the town.

Estimates for This Week

Broadway (Parker) (980; $2.00-$2.50) — "Around World" (UA) (14th wk). Steady $12,000. Last week, $12,200.

Fox (Evergreen) (1,536; $1-$1.50) —"Affair To Remember" (20th) and "Break In The Circle" (20th). Tall $9,000. Last week, "Prince and Showgirl" (WB) and "Dark Web" (Col), $6,300.

Guild (Indie) (400; $1.25)—"Rebecca" (20th) (reissue) and "The 3d Man" (20th) (reissue). Okay $2,000. Last week, "La Strada" (Indie) (3d wk), $1,800.

Liberty (Hamrick) (1,890; 90-$1.25)—"Night Passage" (UI) and "Kettles On Old MacDonald's Farm" (UI). Fine $7,000. Last week, "Land Unknown" (UI) and "Midnight Story" (UI), $4,800.

Orpheum (Evergreen) (1,600; $1-$1.25) — "20 Million Miles To Earth" (Col) and "The 27th Day" (Col). Loud $10,000. Last week, "Love In Afternoon" (AA) and "Young Guns" (AA), $7,700.

Paramount (Port-Par) (3,400; 90-$1.25)—"Beau James" (Par) and "Fury At Showdown" (UA). Nice $7,000. Last week, "Delicate Delinquent" (Par) and "Revolt At Fort Laramie" (UA) (2d wk), $6,300.

LOS ANGELES

(Continued from page 8)

nee" (Rep) (2d wk). Pale $2,600. Last week, in unit.

Pantages, Orpheum, Wiltern (RKO-Metropolitan-SW) (2,812; 2,-213; 2,344; 80-$1.80) — "Man on Fire" (MG) (3d wk Pantages, 1st elsewhere). Mild $15,300. Last week, Pantages $6,200. Others in units.

El Rey (FWC) (861; 80-$1.80)—"Sweet Smell Success" (UA), "Fort Laramie" (UA) (3d wk). Slow $2,-900. Last week, with Orpheum, Hawaii, $11,800.

Hollywood Paramount (F&M) 1,468; 90-$1.80) — "Beau James" (Par) (3d wk). Okay $8,500. Last week, $10,500.

State (UATC) (2,404; 90-$1.50)— "Gunfight OK Corral" (Par), "Crowded Paradise" (Favorite) (3d wk). Okay $5,800. Last week, with New Fox, Wiltern, $15,200.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (4th wk). Good $16,000. Last week, $18,700.

Egyptian (UATC) (1,503; 80-$1.80)—"Love in Afternoon" (AA) (5th wk). Fair $10,000. Last week, with Hillstreet, $15,900.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 7th wk (14) after good $42,500 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World" (UA) (31st wk). Nice $27,100. Last week, same.

Warner Beverly (SW) (1,612; $1.50-$3.30)—"10 Commandments" (Par) (36th wk). Great $18,200. Last week, $17,600.

Vagabond (Rosener) (390; $1.50) —"Torero" (Cal). Strong $6,000. Last week, "Fernandel - Dressmaker" (Indie) (5th wk), $1,800.

Canon (Rosener) (533; $1.50)— "Town Like Alice" (Rank). Below hopes at $4,000. Last week, "Magnificent Seven" (Indie) (4th wk), $2,400.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Miller's Beautiful Wife" (DCA) (4th wk). Okay $3,200. Last week, $3,500.

DETROIT

(Continued from page 8)

Mombasa" (Col) and "Calypso Heat Wave" (Col), $9,000.

United Artists (UA) (1,668; $1.25-$3)—"Around World" (29th wk). Nice $21,000. Last week, same.

Adams (Balaban) (1,700; 90-$1.25)—"Man on Fire" (M-G) (2d wk). Okay $7,500. Last week, $9,000.

Music Hall (SW-Cinerama) (1,-205; $1.50-$2.65)—"Seven Wonders of World" (Cinerama) (49th wk). Good $16,400. Last week, $16,100.

Krim (Krim) (1,000; $1.25) — "Seventh Sin" (M-G) and "Bright Road" (Indie). Light $3,100. Last week, "Strange One" (Col) and "Moonfleet" (M-G), $4,000.

BROADWAY

(Continued from page 9)

so $4,200. Last week, $5,300. "The Constant Husband" (Strat-ford), British entry shown as a tv spectacular, opens Friday.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Affair to Remember" (20th) (2d wk). Initial round ending tomorrow (Thurs.) is estimated to hit a great $105,000 although slightly below hopes. "Island in Sun" (20th) completed five-week run with $56,000 for final session.

State (Loew) (3,450; 78-$1.75)—"Sweet Smell of Success" (UA) (5th wk). Fourth canto finishing today (Wed.) is seen reaching okay $19,000. Previous round tallied $23,000. "Man On Fire" (M-G), Bing Crosby starrer, scheduled to follow, but no final date set.

Sutton (R&B) (561; 95-$1.75)—"Third Key" (Rank) (8th wk). British import chalked up $5,700, fair for this time of run, for seventh stanza ended Saturday (20). Last week, $8,100. "Doctor at Large" (U) replaces July 28.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (54th wk). Long-run Italo entry tallied fair $4,200 for stanza finished Sunday (21). Last week, $4,300. Pic is nearing the end of its run with "Escapade" (DCA) scheduled to replace on Aug. 5.

Victoria (City Inv.) (1,060; 50-$2) —"Hatful of Rain" (20th) (2d wk). First week expected to hit great $31,000 for stanza ending today (Wed.). Pic, first about dope addiction made with approval of production code, opened to generally favorable reviews. "St. Joan" concluded poor three-week run with sad $3,500 for final round.

Warner (SW-Cinerama) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Cinerama) (68th wk). Long-run hard-ticket entry continues to hold its own with good $33,800 for 67th round ended Saturday (20). The 66th session was $33,400.

World (Times) (501; 95-$1.50)—"Stella" (Burstyn) (7th wk). Sixth week ended Sunday (22) was okay $4,460. Last week scored $5,900. Continues.

CHICAGO

(Continued from page 9)

(Teitel) (2d wk for 3 days). Tidy $2,000. Last week, $5,000.

Oriental (Indie) (3,400; 90-$1.50) —"An Affair to Remember" (20th). Good $26,000. Last week, "Island in Sun" (20th) (5th wk), $17,500.

Palace (SW-Cinerama) (1,484; $1.25-$3.40) — "Seven Wonders" (Cinerama) (31st wk). Toll $36,500. Last week $34,900.

Roosevelt (B&K) (1,400; 65-90)—"Curse of Frankenstein" (WB) and "X-Unknown" (WB). Socko $23,-000. Last week, "Johnny Tremain" (BV) and "Gun Duel in Durango" (UA) (2d wk), $12,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA) (4th wk). Swaggering $22,000. Last week, $28,500.

Surf (H&E Balaban) (685; $1.25) —"Green Man" (DCA) (5th wk). Still verdant $3,700. Last week $4,500.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (16th wk). Packed $26,000. Last week, same.

United Artists (B&K) (1,700; 90-$1.50) — "Prince and Showgirl" (WB). Good $17,000. Last week, "Gunfight at O.K. Corral" (Par) (7th wk), $12,000.

Woods (Essaness) (1,200; 90-$1.50) — "Something of Value" (M-G) (3d wk). Nice $20,000. Last week $25,000.

World (Indie) (606; 90)—"Invitation to Dance" (M-G) (3d wk). Lofty $4,800. Last week, $5,000.

BALTIMORE

(Continued from page 9)

"Fire Down Below" (Col) (2d wk). Okay $6,000.

Mayfair (Hicks) (980; 50-$1.25)— "Tammy and Bachelor" (U) (2d wk). Fair $3,500 after $4,500 in first.

New (Fruchtman) (1,600; 50-$1.25)—"Beau James" (Par). Tepid $9,000. Last week, "Sweet Smell of Success" (UA) (2d wk), $7,000.

Playhouse (Schwaber) (410; 50-$1.25) — "Bachelor Party" (UA) (6th wk). Fine $3,700 after near same last week.

Stanley (SW) (3,200; 50-$1.25)— "Curse of Frankenstein" (WB). Nice $10,000. Last week, "Love in Afternoon" (AA), $8,000.

Town (Rappaport) (1,400; 50-$1.25)—"Man on Fire" (M-G) (2d wk). Okay $7,000 after $9,000 opener.

'Delinquent' Hep $11,000, K.C.; 'Tammy' Trim 20G

Kansas City, July 22.

Hottest of weather is being met with some stellar attractions and most boxoffices are holding their own. Strong are "Delicate Delinquent" at the Paramount and "Tammy and the Bachelor" at four Fox Midwest houses. Both likely will hold. Weather is hurting the Dickinson drive-ins playing "Trooper Hook." Temperatures are hitting the 100-mark almost daily, aiding the conventional houses and cutting in on drive-ins.

Estimates for This Week

Apollo, Brookside, Vista (Fox Midwest) (1,050; 1,100; 800; 85c)—Return to regular subsequent policy for this week. Last week, "Kronos" (20th) and "She Devil" (20th). Moderate $7,000.

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c person) — "Trooper Hook" (UA) and "Hit and Run" (UA). Tough going in face of hot days and nights, mild $9,000. Last week, "Young Stranger" (RKO-U) and "Man in Vault" (RKO-U). Light $8,000.

Kimo (Dickinson) (504; 75-90)—"Gold of Naples" (Indie). Oke $1,500, holds. Last week, nifty $1,800.

Midland (Loew) (3,500; 75-90)—"Fire Down Below" (Col) and "Port Afrique" (Col). Fairish $7,000. Last week, "Sweet Smell of Success" (UA) and "Spoilers of the Forest" (Rep). Fancy $11,000, biggest in weeks.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Holiday" (Cinerama) (20th wk). Increasing play as closing date announced for Aug. 21. Fat $11,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Delicate Delinquent" (Par). Fancy $11,000, best in weeks. Holds. Last week, "Lonely Man" (Par). Light $6,000.

Rockhill (Little Art Theatres) (750; 75-90) — "Torment" (Indie) (reissue). Oke $1,500, holds. Last week, "Edge of City" (M-G) (2d wk). Fair $900.

Roxy (Durwood) (879; 90-$2)—"Ten Commandments" (Par) (23d wk). Stable $5,000. Last week, same.

Tower (Fox Midwest) (1,143; $1.25-$2)—"Around World" (UA) (8th wk). Hearty $12,000. Last week, same.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 75-90)—"Tammy and the Bachelor" (RKO-U) with "Affair in Reno" (Rep) added at the Esquire and Granada. Big $20,-000, holds. Last week, Uptown solo played "Bernardine" (20th) (2d wk) for satisfactory $7,000. Esquire, Fairway and Granada last week played "Johnny Tremaine" (BV) and "Badge of Marshall Brennan" (Rep) for mild $9,000.

SAN FRANCISCO

(Continued from page 8)

World" (Cinerama) (35th wk). Smash $23,500. Last week, $20,900.

United Artists (No. Coast) (1,-207; $1.25-$2.00)—"Pride and Passion" (UA). Great $27,000. Last week, "Sweet Smell of Success" (UA) and "Gun The Man Down" (UA) (2d wk), $7,200 for six days.

Stagedoor (A-R) (440; $1.25-$2.20) — "Ten Commandments" (Par) (9th wk). Nice $7,800. Last week, $8,000.

Larkin (Rosener) (400; $1.25)— "Green Man" (DCA) (4th wk). Good $4,800. Last week, $4,400.

Clay (Rosener) $1.25) — "Juliette" (Indie). Fine $3,200. Last week, "Fernandel the Dressmaker" (Indie) (5th wk), $2,300.

Vogue (S.F. Theaters) (364; $1.25)—"Gold of Naples" (DCA) (8th wk). Down to $2,500. Last week, same.

Bridge (Schwarz) (396; $1.25)— "Third Key" (Rank) (3d wk). Fair $2,500. Last week, $3,000.

Coronet (United California) (1,-250; $1.50-$3.75)—"Around World" (UA) (30th wk). Fine $25,000. Last week, $26,000.

Rio (Schwarz) (397; $1.10)— "Naked Night" (Times) (3d wk) and "Torment" (Indie) (2d wk). So-so $1,500. Last week, $2,000.

MINNEAPOLIS

(Continued from page 8)

week, "Bernardine" (20th) (2d wk), $7,000.

Suburban World (Mann) (800; 85)—"Bed of Grass" (Indie). Foreign film "for the adult movegoer" getting a good play. "Nice $2,300. Last week, "Baby Doll" (WB) (2d run), $1,900.

World (Mann) (400; 85-$1.25)— "La Strada" (Indie). (2nd wk). Muchly acclaimed, but slow box-office paced. Light $1,200. Last week, $1,400.

East, Heavy Centre of Cartooning, Urges L.A. Accept 'National' Acad

Hollywood, July 23.

Protest on manner of organziation of newly-formed Academy of Animated Arts was registered from NY, by IATSE Screen Cartoonists Local 841. In letter to AAA exec director John M. Holmes, Pepe Ruiz, union's biz agent, urged the Acad "to organize on a national basis, recognizing all geographic locations, all forms of animation, all types of studios and all unions in the industry."

Ruiz' letter commented: "You cannot fairly claim to speak for the animated cartoon industry. You are undoubtedly aware that a substantial proportion of animated cartoons are produced outside California . . . It is our conviction that an Academy cannot command public acceptance and respect unless it is created and motivated by every segment of the industry it represents."

Meanwhile, the dove of peace hovered over the embattled newly-formed Academy of Animated Arts, following a meeting with dissident indie cartoonery producers and unofficial reps of Screen Cartoonists Guild last week.

"Complete reorganization" of the Acad was promised by AAA officers, as well as repayment "as soon as possible' 'to the IATSE of a $3,000 loan from the IA's Motion Picture Screen Cartoonists. Ray Patin, one of the dissident producers, stated that his group was "still listening" to the Acad, on the basis of starting all over again.

Meanwhile, matter of SCG support came up at regular membership meeting last night. AAA exec director John Holmes dispatched a letter to the Guild, promising full participation rights on all levels.

Lawrence Kilty, SCG biz agent, emphasized that he attended meeting strictly as an unofficial observer. He declared that the Guild will retain an "open mind" about the Acad, if organizational mistakes are corrected. "We're critical of the method of formation, in which a large part of the industry was left out," he told VARIETY.

Besides Holmes, AAA reps attending Tuesday meeting were Herbert Klynn of UPA, AAA v.p.; secretary Wilson D. Burness; and attorney Woodrow S. Wilson. Klynn admitted organizational errors, mainly because of short period in which the new Acad was set up. He also invited indie producer and SCG participation in the upper echelons of the Acad and promised that the AAA would completely "disassociate" itself from any suggestion of IA or major studio "domination."

HERB STEINBERG OF PAR CLEAN-BILLS LEWIS

Paramount exploitation director Herb Steinberg, who toured 21 cities with Jerry Lewis, states it just isn't so that the comedian acted like a heel in Toronto, as he was so described in a dispatch from that city last week. Stuart Kennedy, disk jockey on Toronto's CKEY, rapped Lewis for being late for a date, cursing stagehands, muffing publicity opportunities, etc.

On his entire 23-day tour, said Steinberg, Lewis was late for one appearance (caused by a traffic snarl in St. Louis), he talked about the stage setup only to members of his own entourage, never to stagehands, and had nothing to do with arranging the press audiences.

And the comic feels, according to Steinberg, that perhaps the personals aren't worth the effort if all he gets is a rap.

Foreign Film Fair Fizzles; TOA's Miami Convention To Have Seminar Instead

Theatre Owners of America's ambitious Foreign Film Fair, which was to have been held with the org's 1957 annual convention at Miami, has fizzled.

TOA prexy Ernest G. Stellings, in disclosing the decision not to have a fair this year, hinted at both practical difficulties and a lack of cooperation from the independent distributors. TOA had been wrestling with the organizational problems involved for some months.

Stellings said the exhibitors group still intended to hold a foreign film seminar, and would cooperate with any distributor desirous of arranging private screenings for attending theatremen.

The first Foreign Film Fair was held within the framework of the TOA convention in Gotham last year.

"Because of the distance from the center of foreign film distribution, the heavy convention program, and in view of the difficulties in obtaining the proper facilities close to the convention area, it was deemed necessary to postpone the Film Fair to a later date," Stellings stated.

"It is hoped that with a more central location and a more convenient time, the full cooperation and efforts of all segments of the industry, as well as the foreign producers, might be correlated so that the Fair could be sponsored as part of an all-industry promotion and public relations campaign."

Briefs From Lots

Hollywood, July 23.

Hurd Hatfield set for a featured role in "Left Handed Gun" at Warners, his first film in five years . . . **Bill Watson**, a director at Universal in the early days of sound, returning to the Valley lot as special assistant to producer-director-writer Hal Kanter on "One Upon a Horse" . . . **Walt Disney** has purchased screen rights to "Banner in the Sky," **James Ramsey Ullman** novel which will be a big-budget entry on Disney's 1958 schedule.

BUFFALO

(Continued from page 9)

"Curse of Frankenstein" (WB) and "X the Unknown" (WB) (2d wk). Fast $8,500 on five days. Last week, $18,000.

Lafayette (Basil) (3,000; 50-85)—"Oklahoman" (AA) and "No Place to Hide" (AA). Neat $9,000. Last week, "Fire Down Below" (Col) (2d wk), $6,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World" (UA) (16th wk). Swift $12,000. Last week, same.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Seven Wonders of the World" (SW) (47th wk). Conventions helping over $8,500. Last week, same.

Cinema (Martina) (450; 60-90)— "Bachelor Party" (UA). Bright $3,500. Last week, "St. Joan" (UA) (2d wk), $1,000.

'Passage' Solid $21,000, Denver; Presley 14G

Denver, July 23.

World preem of "Night Passage" produced top money for the Paramount and this James Stewart-Audie Murphy starrer holds. "Around World," after a strong 10th frame at the Tabor, moves into the 11th. Other holdovers include "Loving You," which is turning in a whopping gross at the Denham, and "Love in Afternoon" at the Centre.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90) — "Saint Joan" (UA) (2d wk). Fair $3,000. Last week, $4,000.

Centre (Fox) (1,247; 70-$1.25) — "Love in Afternoon" (AA). Good $10,500 and holding. Last week, "Prince and Showgirl" (WB). Nice $12,500.

Denham (Cockrill) (1,428; 70-90) —"Loving You" (Par). Big $14,000 and stays. Last week, "Delicate Delinquent" (Par) (2d wk), $6,500.

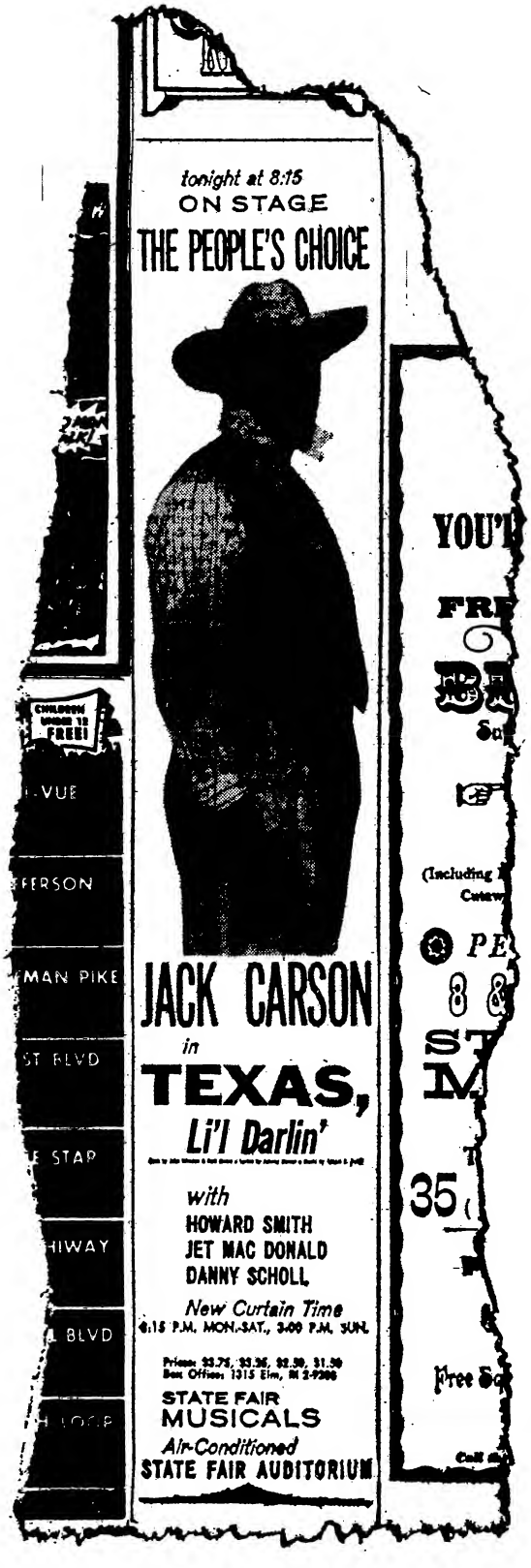
Denver (Fox) (2,525; 70-90) — "Bambi" (BV) (2d wk). Good $10,-500. Last week, $22,500.

Esquire (Fox) (742; 70-90) — "Albert Schweitzer" (Indie) (4th wk). Fair $2,000. Last week, $2,250.

Orpheum (RKO) (2,600; 70-90)— "Silk Stockings" (M-G) and "Wild Dakotas" (Indie). Good $8,000. Last week, "I Was Teenage Werewolf" (AIP) and "Invasion Saucer Men" (AIP), $7,500.

Paramount (Wolfberg) (2,200; 70-90)—"Night Passage" (U). Big $21,-000 and holding. Last week, "Tammy and Bachelor" (U) and "Man Afraid" (U) (2d wk), $10,500.

Tabor (Fox) (930; $1.25-$2.50) — "Around World" (UA) (10th wk). Good $10,000 and stays. Last week, $10,000.



The Dallas Morning News

'TEXAS LI'L DARLIN'':

Mr. Carson Betters Classic Portrayal

By JOHN ROSENFIELD

THE AUDITORIUM revival returns Jack Carson as Hominy Smith.

The name is the same but it is a different Jack Carson. The erstwhile movie clown has done time on the stage and night clubs in the six years since our last "Texas, Li'l Darlin' " and, you know, this guy is now an actor with an immortal role.

He invests the script with his abounding vitality and all that sort of thing but he has learned everything about jet-propelling a gag, timing a point and even the greasing the rails for a fellow-actor.

The Carson portrayal of the rural politician with sliding panama, snapping galluses and drooping pants comes near to being tremendous

CARSON'S growth into a stage star of immense magnitude instead of a short-order clown with an amazing set of loutish tricks make this show one of the joys of the Dallas summer. A crowd of 1,850 was on hand to applaud it.

Personal Management
FRANK STEMPLE

Representation
MCA

Press Relations
FOLODARE, GREER and ASSOC.

Film Reviews

Continued from page 7

That Night

an attack of their own. There's no attempt to glamorize story or the performers.

As the heart attack victim, John Beal could easily pass for one of the myriads of commuters seen in Grand Central or Pennsylvania stations. Similarly Augusta Dabney, as the victim's wife, is a representative-surburban housewife. Both give the type of convincing and noteworthy performances that will rate important attention.

Based on a true-life incident detailed in a magazine article, the story was also presented on Robert Montgomery's tv show, a factor that may also hamper the picture's b.o. chances. Despite which as a modest-budget "small" picture, "That Night" represents an outstanding contribution in film-making. It's a picture that is worth seeing, but it'll take a lot of selling to convince the potential customers.

Robert Wallace and Jack Rowles provided the realistic and provocative story and screenplay; tv actor-director John Newland makes an auspicious bow as a theatrical film director, and producer Brown has set up production values that are right. Shepperd Strudwick, as the victim's doctor; Malcolm Brodrick, Dennis Kohler and Beverly Lunsford, as the victim's three young children; Rosemary Murphy, as a nurse; Bill Darrid, as a doctor, and Norman Corwin's old radio narrator, Joe Julian, as a patient, lend strong support.

Technical aspects are first-rate, including Maurice Hartzband's camerawork, Mel Bourne's art direction, David Cooper's editing, and Mario Nascimbene's music. *Holl.*

L'Ami De La Famille
(The Friend of the Family)
(FRENCH)

Paris, July 16.

Discifilm release of Cyclope-Annery Film production. Stars Darry Cowl; features Raymond Bussieres, Annette Poivre, Micheline Dax, Pascale Audret, Jean-Claude Brialy, Beatrice Altariba. Directed by Jack Pinateau. Screenplay, Jacques Vilfrid, Jean Girault from a play by Jacques Sommet; camera, Pitrre Petit; editor, Georges Aristan. At Balzac, Paris. Running time, **85 MINS.**

Pierre	Darry Cowl
Paul	Raymond Bussieres
Annette	Annette Poivre
Zozette	Micheline Dax
Monique	Pascal Audret
Sophie	Beatrice Altariba
Philippe	Jean-Claude Brialy

This is a sort of French "Man Who Came to Dinner." But here a zany character, who has been rebuffed by a girl, tries to commit suicide in a friend's home and then he moves in as they decide to cure him of his phobia. Comedy is in the havoc caused by this demanding character who upsets the life of the family. Main asset is the first starring role of comic Darry Cowl, but otherwise its humor is stilted and telegraphed ahead.

Cowl is a sort of amalgum of Harpo Marx and Jerry Lewis plus a stuttering manner of speech. He is only funny, however, when the material is strong enough to harbor his capers, and here the weak, talky plotting leaves the fun patchy.

Technical credits are good and supporting cast adequate, but director Jack Pinateau has relied too much on the shambling Cowl without making situations "logical" enough for acceptance. *Mosk.*

Miracle in Soho
(BRITISH-COLOR)

Rank Organization production and release. Stars John Gregson, Belinda Lee, with Cyril Susack. Written and produced by Emeric Pressburger. Directed by Julian Amyes; camera, Christopher Challis; editor, Arthur Stevens; music by Brian Easdale. At Odeon, Leicester Square, London, July 9, '57. Running time, **98 MINS.**

Michael Morgan	John Gregson
Julia Gozzi	Belinda Lee
Sam Bishop	Cyril Cusack
Mafalda Gozzi	Rosalie Crutchley
Papa Gozzi	Peter Illing
Mama Gozzi	Marie Burke
Filippo Gozzi	Ian Bannen
Johnny	Brian Bedford
Gwladys	Barbara Archer
Tom	oJhn Cairney
Steve	Lane Meddick
Maggie	Billie Whitelaw
Potter	Julian Somers
Ernie	Harry Brunning
Old Bill	Douglas Ives
Foreman	George Cooper
Mr. Swoboda	Cyril Shaps
Karl	Richard Marner
Buddy Brown	Gordon Humphris
Mrs. Coleman	Betty Shale
Pella	Junia Crawford
Lorry Drive	Michael Collins
Mr. Morgan	Wilfrid Lawson

A rather slow moving sentimental yarn has been woven around the polyglot population in the foreign section in central London known as the Scho. It is a simple story that lacks punch and gives the impression that more could have been made of the colorful material. It rates as fair entertainment that should cash in on the popularity of the stars.

A small side street of shops and cafes has been shut down for road repairs and Mike, one of the working gang, proceeds to live up to his reputation as a wolf. He gets involved with an Italian family about to emigrate to Canada. The son wants to stay behind as he is in love with a barmaid, but Mike has already proved her an easy conquest, and saves him from a hopeless marriage. The elder daughter is reluctant to go as she has a chance to marry a prosperous cafe proprietor. The younger girl at first most anxious that the family shall stay together, falls for Mike's charm, and stays behind, only to find he doesn't want her.

The repairing gang moves on, after their job is complete, but after the girl is left flat she prays in the nearby church, and Saint Anthony obliges with a miracle. A broken water pipe forces up all the newly concreted street, and the workmen come back to start afresh. Mike realizes he can't get out of it this time and gets resigned to the ball and chain.

John Gregson never seems quite at home in rough clothes but makes a likeable personality of the roving Romeo, and Belinda Lee is simple and naive as the anglicized Italian girl in love with him. Her elder sister is played in more adult, alien fashion by Rosalie Crutchley, and Marie Burke and Peter Illing make an authentic, excitable Momma and Poppa.

Ian Bannen has more real opportunity to characterize as the disillusioned son, and Cyril Cusack weaves in and out like a connecting thread as a salvationist-mailman nursng a hopeless love. Supporting players provide brief nationalistic characters as a background frame, but have little impact on the story. Pic is well directed and has some excellent camera work. *Clem.*

1918—A Man and His Conscience
(FINNISH)

Berlin, June 30.

Suomen Filmiteollisuus (SF) release of T. J. Sarkka production. Stars Aake Lindman, Ann Savo, Pentti Irjala, Helge Herala, Merja Linko. Directed by Toivo Sarkka. Screenplay, Jarl Hemmer; camera, Marius Raichi; music, Heikki Aaltola; editing, Elmer Lahti; sets, Karl Fagerstrom. At Berlin Film Fest. Running time, **105 MINS.**

This Finnish film has an unusual plot to offer: it concerns a priest who seeks to lead a prostitute back on to the right path of life. He succeeds only temporarily since the girl's former instincts awaken. The end of this film, backgrounded by the Finnish revolution, sees neither of the two principal players survive.

Although director Sarkka has maintained a certain amount of suspense, film is "remote." It's pretty limited to Finland home consumption.

A strong plus is Ann Savo who enacts the prostitute. Aside from her extremely beautiful and appealing looks, which command attention, she reveals outstanding acting abilities. Aake Lindman is very convincing as the priest and same goes for a number of supporting players. *Hans.*

Ingen Tid Til Kaertegn
(Be Dear To Me)
(DENMARK)

Berlin, July 6.

Flamingo Film Studio production. With Eva Cohn, Lily Welding, Grethe Paaske, Hans Kurt, Joergen Reenberg, Preben Lerdorff Rye. Directed by Annelise Hovmand. Screenplay, Finn Methling and Annelise Hovmand; camera, Kjeld Arnholtz; music, Erik Fiehn. At Berlin Film Festival. Running time, **101 MINS.**

Denmark, an outstanding film producing nation in silent days, came to Berlin Festival with a feature that stands considerably above the average offerings of 1957. It's a very well made production centering around an eight-year old girl who feels neglected by her busy actress-mother and her even busier executive-father. So she goes off on a private excursion and the worried parents finally realize that it's about time to take more care of the child. This film has many advantages to offer, but its main asset is Eva Cohn, a "lovable" and highly talented moppet who pretty much steals the picture.

Direction by Annelise Hovmand, who also worked on the script, also deserves mention, the more so as Miss Hovmand succeeded in creating a film which for its poetic ingredients will also appeal to the more fastidious customers. Occasionally, there is an overdose of sentimentality but that's not anti-commercial. *Hans.*

Le Rouge Est Mis
(The Red Light Is On)
(FRENCH)

Paris, June 25.

Gaumont release of Cite Film-SNEG production. Stars Jean Gabin; features Annie Girardot, Paul Frankeur, Lino Ventura, Marcel Bozzufi. Directed by Gilles Grangier. Screenplay, Michel Audiard, Auguste-Le Breton, Grangier from novel by Le Breton; camera, Louis Page; editor, Jacqueline Sadoul. At Biarritz, Paris. Running time **90 MINS.**

Louis	Jean Gabin
Helene	Annie Girardot
Riccolo	Paul Frankeur
Pepito	Lino Ventura
Pierre	Marcel Bozzufi

This is an underworld pic which treats a group of aging gangsters trying to work themselves into regular bourgeois life while carrying on their payroll robberies. Plot shows most of the mob being killed. Film has some excitement but is generally plodding. Main asset is the presence of Jean Gabin who gives the pic some weight, as the gangleader. However, it telegraphs its action blows, and this limits it to dual fare for the U. S.

Gabin runs a modern garage as a cover. His kid brother has been sent up for a petty theft done for a young girl. The last gang job goes astray when it leads to a lot of killing and betrayal by one of the members. One of them thinks it is Gabin's recently released brother, but Gabin saves the boy at the cost of his own life.

Film is well played and has a rugged, crude aspect in the earthy dialog of Auguste Le Breton. An ex-gangster, he has become known for his salty gangster tales. He wrote "Riffi." However, this lacks the verve of the former. Gabin displays his usual, vigorous assurance. Annie Girardot is a saucy conniver with an attractive physique and personality.

Technical credits are good as are other actors. Pic looks good locally. *Mosk.*

Mort En Fraude
(Fraudulent Death)
(FRENCH)

Paris, May 25.

J. Arthur Rank release of Intermondia production. Stars Daniel Gelin; features Anh Mechard. Directed by Marcel Camus. Screenplay, Michel Audiard, Camus, Jean Hougron from novel by Hougron; camera, Edmond Sechan; editor, Jacqueline Thiedot. At Marignan, Paris. Running time, **105 MINS.**

Horcier	Daniel Gelin
Anh	Anh Mechard

Film starts out as a taut thriller and segues into one of the first French filmic looks at the Indochinese debacle of 1950. It has a style and pace but meanders in dramatic progression. It has some good action scenes and a solid offbeat production value in the locations of Indochina. This shapes a probable arty theatre entry and would be worth dubbing for general situations.

A Frenchman, coming to work in Indochina during the war, has agreed to smuggle in a package. It is stolen during the trip and some smugglers pursue him. Then, he realizes what the war is doing to these people and tries to help them.

For a first pic, Marcel Camus shows a firm feel for place, atmosphere and characterization. However, it advances too leisurely after a fine beginning. Daniel Gelin is excellent as the hounded Frenchman who finds a reason for living in helping the natives and Anh Mechard is telling as the Eurasian he loves. Use of natives and locals also adds a realistic element. Technical work is tops. *Mosk.*

Rose Bernd
(GERMAN—COLOR)

Berlin, June 25.

Schorcht release of Bavaria production. Stars Maria Schell and Raf Vallone; features Kaethe Gold, Leopold Biberti, Hannes Messemer, Arthur Wiesner. Directed by Wolfgang Staudte. Screenplay by Walter Ulbrich, after stageplay by Gerhart Hauptmann; camera, (Agfacolor) Klaus von Rautenfeld; music, Herbert Windt; editor, Lillian Seng. At Marmorhaus, Berlin. Running time, **98 MINS.**

Rose Bernd	Maria Schell
Arthur Streckmann	Ray Vallone
Henriette Flamm	Kaethe Gold
Christoph Flamm	Leopold Biberti
August Keil	Hannes Messemer
Vater Bernd	Arthur Wiesner
Maria Schubert	Christa Keller
Judge	Siegfried Lowitz

Gerhardt Hauptmann's "Rose Bernd" is one of the most prominent German stage plays and the kind of story German audiences love best. This is amply borne out by the boxoffice results within Germany, which have been tops. For the foreign market, and specifically for the U.S., this is a most doubtful entry, except perhaps for the German language houses. It might best be compared with a German version of an American soapopera, i.e. the bubbles are missing.

As was the case with other Hauptmann plays, such as "Die Ratten," this one, too, has been modernized. It's now the German postwar era and Rose Bernd is a refugee girl from Silesia. Although much of the original has been saved, some critical (German) filmgoers may again argue that this isn't the true Hauptman. In any case, it got the "particularly valuable" certificate from the West German film classification board.

Wolfgang Staudte, one of Germany's top directors, is responsible for this one, and while there are some flashes of imagination, his direction on the whole is pedantic and over-dramatic. Color lensing by Klaus von Rautenfeld helps the picture, but Maria Schell's performance is something to argue about. She's Germany's top actress and her name on the marquee alone assures the film stature in Germany.

But this can't detract from the fact that her portrayal of Rose Bernd is shallow and unrealistic, and that she persists in the kind of mannerisms that have become the trademark of virtually every picture in which she appears. Rose Bernd here becomes Maria Schell, instead of the other way 'round.

Story concerns Rose Bernd, a young farm girl who is in love with three men: Christoph Flamm (Leopold Biberti), the owner of an estate; Arthur Streckmann (Raf Vallone), a goodlooking but callous laborer, and August Keil (Hannes Messemer), a goodnatured printer, whom Rose has been promised by her father. When Rose realizes that she is expecting, and that Flamm is the father, everyone turns against her and she has to leave the community. Her child is born, and dies, in the snow, under a viaduct, as the train roars by overhead.

Miss Schell fails to communicate her emotional turmoil, and as a result the whole melodramatic story becomes maudlin. If Hauptmann is a difficult author for foreigners to grasp in the first place, this version of the play doesn't endear him any further. There are some good performances to compensate. Kaethe Gold has dignity and understanding as the crippled wife; Vallone has a good, masculine quality; Biberti does okay as the landowner; Hannes Messemer is good as the shy but loyal friend.

Technically, the film is firstrate. Herbert Windt's music is a plus.

Woman In A Dressing Gown
(BRITISH)

Yvonne Mitchell's prize-winning performance highlights new British domesticity problem story. Good b.o. possibilities.

Berlin, July 3.

Associated British-Pathe release of a Godwin-Willis-Lee Thompson Production. Stars Yvonne Mitchell, Anthony Quayle and Sylvia Syms. Produced by Frank Godwin and J. Lee Thompson; director, J. Lee Thompson; screenplay, Ted Willis; camera, Gilbert Taylor; music, Louis Levy. At Zoo Palast, Berlin, July 2, '57. Running time, **98 MINS.**

Amy	Yvonne Mitchell
Jim	Anthony Quayle
Georgie	Sylvia Syms
Brian	Andrew Ray
Hilda	Carole Lesley
Pawnbroker	Michael Ripper
Mrs. Williams	Nora Gordon
Hairdresser	Marianne Stone
Manageress	Olga Lindo
Wine Merchant	Harry Locke
Harold	Max Butterfield
Christine	Roberta Woolley
Newsboy	Melvyn Hayes
Hilda's Baby	Cordelia Mitchell

A prize winning entry at the Berlin Festival, for which Yvonne Mitchell collared the best actress award, "Woman In a Dressing Gown" is a picture with obvious b.o. potentials and distinctly geared to capture femme support. The Godwin-Willis-Lee Thompson production should be a stout home trade candidate, with brisk potentials in other territories.

The principal character in Ted Willis' screenplay is reminiscent of the Shirley Booth role in "Come Back, Little Sheba." Yvonne Mitchell plays an endearing slut on the verge of losing her husband to a younger, more attractive and more wholesome girl. The uncanny depth of her portrayal lifts the story from a conventional rut and gives it a classy stature, which will reap returns when it goes the rounds.

Miss Mitchell plays the wife who is never able to keep pace with the demands of life. Every day she tries in vain to make her home attractive for her husband and son, but the odds are always overwhelming. Dishes remain unwashed, food, such as it is, is always spoilt and she, herself, is continuously garbed in a dirty greasy dressing robe. Inevitably, her husband (Anthony Quayle) is attracted to a girl in the office (Sylvia Syms) but at the moment of crisis cannot make the break.

Astute writing and adroit direction help to retain sympathy for the leading character, although her tiresome behavior rarely justifies it. There's one moving scene in which she persuades her husband to bring the other girl to the house, so that the three of them can talk it over as adults. But Miss Mitchell gets drunk even before the other two arrive, and it develops into a highly embarrassing and emotional situation.

Miss Mitchell's performance is the walk-away highlight of the production, but Anthony Quayle does a solidly reliable job as the husband. Sylvia Syms contributes a more tender performance as the other girl and Andrew Ray makes an impressionable son. Other roles, mainly of minor importance, are adequately filled by a competent team.

J. Lee Thompson's crisp direction sets the pattern for the okay technical credits. *Myro.*

Und Die Liebe Lacht Dazu
(And Love Laughs At It)
(GERMAN-COLOR)

Berlin, June 25.

Prisma release of Maxim production. Directed by R. A. Stemmle. Screenplay by Stemmle, after stage comedy, "Schwarzbrot and Kipferl," by Werner von der Schulenberg; camera (Eastmancolor), Heinz Schnackertz; music, Herbert Trantow; editor, Klaus Eckstein; Tradeshown at UFA Pavillon, Berlin. Running time, **98 MINS.**

Count Ferdinand von Ausberg ..... Paul Hoerbiger

Pauline, his niece	Gusti Wolf
Stefan, his nephew	Gerhard Riedmann
Salvator	Oscar Sima
Klaus Papendiek	Gustav Knuth
Luise Papendiek	Fita Benkhoff
Anna-Susanna Papendiek	Eva Probst
Jan Dirksen, Captain	Fritz Tillmann
Mizzi Fox	Lotte Lang

This German comedy takes its fun from the natural contrasts that exist between northern Germans and Austrians. Pic has its first locality in a hotel up in the Austrian mountains where a German and an Austrian family encounter each other. After varied troubles mainly resulting from the fact that each party lays claim to the best hotel rooms, but the girl of the German and the boy of the Austrian family fall in love, and peace returns. Pic seems a natural for the German market if not in all countries.

R. A. Stemmle directed this with such speed that it makes the more familiar situations still worthwhile. He is helped by a number of experienced comics, notably Oscar Sima, Paul Hoerbiger (the Austrians) and Gustav Knuth and Fita Benkhoff (the Germans). The romantic interest is adequately supplied by Gerhard Riedmann and Eva Probst. Important supporting roles are well done by Fritz Tillmann, Gusti Wolf and Lotte Lang.

Pic has the advantage of beautiful though occasionally too bluish Eastmancolors plus a fine score by Herbert Trantow. Other technical credits are all up to par. *Hans.*

Die Liebe Familie
(Dear Family)
(AUSTRIAN)

Berlin, June 25.

Schorcht (German) release of Cosmopol production. Stars Luise Ulrich; features Hans Nielsen, Karl Schoenboeck, Ingrid Andree. Directed by Helmut Weiss. Screenplay, Helmut Weiss, Erich Freidmann and Juliane Kay, after comedy, "It's Never Too Late," by Felicity Douglas; camera, Kurt Hasse; music, Johannes Fehring; editor, Ilse Wilken and Amalia Marschalik. Preemed at Filmbuehne Wien, Berlin. Running time, **97 MINS.**

Betty Lang	Luise Ulrich
Karl Lang	Hans Nielsen
Stefan, publisher	Karl Schoenboeck
Hilde	Doris Kirchner
Petra	Ingrid Andree
Hans	Peter Weck
Maria Jurancy	Susi Nicoletti
Omi Pollinger	Adrienne Gessner
Toni Pacher	Michael Heltau
Fraeulein Briesnitz	Ruth Stephan
Film Director	Eric Frey

Felicity Douglas' comedy, "It's Never Too Late," after which this was taken, was recently a real success on the local stage. Despite a competent cast, this film is not half as good as the stageshow. There is too much concentration on slapstick while rather old-fashioned direction can be blamed. The creators of this low-budget film may be grateful to Luise Ulrich since she saves this pic via her intelligent portrayal of the femme lead. She also will guarantee this one at least saisfactory returns. "Family" will be restricted to German-language territories.

"Dear Family" shows a bunch of egoists with most of them the quarreling type. Only normal person around is Miss Ulrich. The many things occurring in her household inspire her to write a book which not only finds a publisher but also Hollywood attention. She eventually departs from her family but then returns when she realizes that everyone is basically nice.

Miss Ulrich portrays her mother role with the essential charm, being is a natural for this part. Hans Nielsen is convincing as her lawyer-husband. Ingrid Andree comes off very well as her film-crazy daugh-

(Continued on page 27)

Film Reviews

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Die Liebe Familie

ter who temporarily falls for film director Erik Frey. Karl Schoenboeck contributes a routine performance of a publisher. Susi Nicoletti is cast as a nymphomaniac with a crush on Hans Nielsen, while Adrienne Gessner is a nagging but lovable grandma. Lensing editing and other technical credits are average. *Hans.*

Freedom
(NIGERIA-COLOR)

Berlin, July 9.

Moral Re-Armament presentation and production. Written by Manasseh Moerane. Ifoghate Amata and Asbayisaa Karbo. Camera (Eastmancolor), Richard Tegstroem. Aimo Jaederholm and others. Music, James W. Owens. At Berlin Film Fest. Running time, **95 MINS.**

"Freedom" is based on the like titled play of the Moral Re-Armament movement and is reportedly the first African tinter. Hard to judge by artistic or other critical criteria. It's a slanted effort, financed by members of the MRA religious movement. Film shows how in Nigeria, amid colonialism and anti-colonialism, force and discord, the idea of the MRA movement is taken up and all is turned peaceful.

"Freedom" is dilettantish and contains unintended comedy but it must be regarded as well-meant and, to a certain degree, interesting enterprise.

Definite plus is the color photography, handled by Walt Disney's Swedish cameraman Richard Tegstroem and Finnish Aimo Jaederholm. The acting, mostly by inexperienced players, is occasionally moving. For its message and its sympathetic principal characters, film found a friendly reception in Berlin. *Hans.*

The Shiralee
(British)

Offbeat item locationed in Australia. Standout moppet performance by Dana Wilson main b.o. element for Ealing's second Metro release.

London, July 12.

Metro release of a Michael Balcon-Ealing Production. Stars Peter Finch and Elizabeth Sellar. Directed by Leslie Norman. Associate Producer, Jack Rix. Screenplay, Nell Paterson and Lelie Norman, from the novel by D'Arcy Niland; camera, Paul Beeson; editor, Gordon Stone; music, John Addison. At Empire Theatre, London. July 11, '57. Running time, **99 MINS.**

Macauley	Peter Finch
Marge	Elizabeth Sellars
Buster	Dana Wilson
Donny	George Rose
Lily Parker	Rosemary Harris
Parker	Russell Napier
Beauty Kelly	Niall MacGinnis
Bella	Tessie O'Shea
Luke	Sidney James
Jim Muldoon	Charles Tingwell
Desmond	Reg Lye
Shop Girl	Barbara Archer
Papadulos	Alec Mango
Doctor	John Phillips

Ealing's second production under the Metro banner is an outdoor adventure yarn filmed largely on location in Australia. It's a picture with a considerable amount of charm, hypoed by an outstanding moppet performance by five-year-old Dana Wilson, who acts with all the knowhow of an accomplished veteran. It's b.o. potential, however, must be considered questionable. It's the type of diversion that can be aided by word-of-mouth.

The title is also a doubtful bet as a ticket selling aid, but "Shiralee," which is an Aborigine slang word meaning burden, may arouse some customer curiosity. Peter Finch, a native Australian, can have no name value in the States.

As a native Aussie, Finch has no difficulty in affecting the local accent, which, to British ears, to start with, is akin to an unpleasant cockney dialect. It is, however, easy to follow and may be acceptable in America. In the story, he plays a roving laborer, going from town to town in search of casual work. When he eventually returns to his own home, after an absence of several years, he finds his wife (Elizabeth Sellars) living with another man. He snatches their child out of the home and, with his "shiralee" on his shoulder, he continues his trek across the country.

Apart from the opening sequences, most of the action shows Finch accompanied by his daughter, in search of work and, all too frequently, getting the brush. Also, he's clearly ill at ease with his own child, unable to show the affection and devotion for which she yearns. However, when the infant has the choice of returning to her mother, she options to rough it with the male parent. The final sequences, in which the mother tries to regain custody, the father is beaten up by a gang of thugs and the child almost killed by a truck, provides dramatic tension in a different key.

The entire plot is dominated by Finch and Dana Wilson and they carry the story with considerable force. First class players like Elizabeth Sellars, Rosemary Harris, Sidney James and Tessie O'Shea have comparatively little to do, but make impressive contributions to the overall production. Technically, the pic maintains a high standard, with particular credit to Paul Beeson's outdoor camera work. *Myro.*

De Vliegende Hollander
(The Flying Dutchman)
(NETHERLANDS)

Amsterdam, July 13.

Corona Film production and release. Directed by Gerard Rutten. Script by Ed. Hoornik and Rutten. Camera, Andor von Barsy. Music, Henk Badings. Features, Ton Kuyl. At Cineas, Plaza Cinemas, Amsterdam. Running time, **90 MINS.**

First feature picture to be produced in Holland in two years has as subject early years of Dutch aviation pioneer Anthony Fokker. Subject is apparently not popular with public; Warners' "Spirit Of St. Louis" did so-so business here, but "Flying Dutchman" was already in production then, so producers of Dutch film could not take advantage of boxoffice experience of U.S. release.

"Flying Dutchmon" has electronic music by Henk Badings which may be in character with "the progress" the film wants to stress, but instead makes the local public laugh.

Story, depicting first years of Fokker as plane builder, is situated in Holland and Germany. No German actors were used, though, and phrasing of German dialog characters by Dutch actors proves text bookish, and may mean that whole sound track must be redubbed if or when film is released in Germany.

There is not much action in story and most of the actors show stage technique. Direction is static. Only in the German episodes is more momentum achieved.

Ton Kuyl, Dutch actor with French dramatic schooling and experience, is okay in title role. Lensing by Andor von Barsy is effective and makes most of subject, direction by Gerard Rutten is old-fashioned. "Flying Dutchman" is no box-office draw. *Sadltink.*

Capsule Film Reviews

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to avoid some repetitious material.

Episodic pic concerns itself with customs and life among the inhabitants of some central Pacific isles. Some of the tales have more plot than others, just as some show the obvious while others cite the unusual. Among these are a religious ceremony in which village males show their valor and purity by throwing themselves off a high tower headfirst, with only a vine tied to their legs to abruptly stop their fall. Likewise striking is series of shots showing unusual methods employed in combating moray eels and tiger sharks endangering fishing waters.

Of great beauty and considerable sensuality are sequences depicting marriage of two islanders, complete with fore and aftermath views of often half-naked dancing girls. Marco Scarpelli does a masterful job wth his Ferraniacolor camera (the Ultrascope process is occasionally fuzzy at the edges). A top assist comes from Francesco Lavagnino's lilting musical score which adds much to films mood. *Hawk.*

Taxichauffeur Baenz (Taxi Driver Baenz). Praesens Zurich production. Directed by Werner Dueggelin; screenplay, Schaggi Streuli; production manager, Uors von Planta; camera, Emil Berna; music, Robert Blum. Stars Schaggi Streuli, Elisabeth Mueller, Maximillian Schell; features Emil Hegetschweiler, Elisabeth Barth, Fred Tanner, Marianne Hediger, Ruedi Walter, Fredy Scheim, Stephanie Glaser, Sigfrit Steiner, Fritz Nussbaum, Peter W. Loosli, Hans Grimm. At Urban Theatre, Zurich, June 26, '57; running time, **93 MINS.**

Latest Praesens entry, in Swiss-German, again is in the popular vein of previous Swiss b.o. winners "Policeman Waeckerli" and "Upper Town Street," telling a simple tale of simple people. Contrary to its predecessors, however, only moderate grosses, even on the local market, are in store for this one, with chances abroad questionable. "Baenz" suffers from a weak, only mildly entertaining script and unexperienced direction by newcomer-to-films Werner Dueggelin, an otherwise talented young stage director. Technical credits are fair, with choppy editing contributing to the below-par quality.

Plot is about a hackie financing his daughter's studying medicine. She is engaged to a weak young character whose embleezling of money brings on the complications. With the father's help, all is straightened out in the end. *Mezo.*

FIRST, I'D BETTER TAKE CARE OF WILL ROGERS HOSPITAL...



Nothing Like An Early Start...

The Christmas Salute this year comes in August, and it's combined with the Audience Collection. This will make it easier for Industry Employees to bring greater healing to more patients at Will Rogers for the Drive is well ahead of the crush of other holiday appeals. Early gifts, and bigger gifts, are needed because your hospital is...

Now Treating All Chest Diseases

2 BIG JOBS TO DO AT ONCE

Get them done in August—before the rush!

Audience Collection AND THE *Christmas Salute*

FROM THEATRE-PUBLIC

Exhibitors are urged to get behind the Audience Collection. It's vital to the support of your hospital's healing and research work. Show the Deborah Kerr trailer and take up Audience Collection.

WEEK BEGINNING WEDNESDAY AUGUST 7 through 14

FROM INDUSTRY EMPLOYEES

Employees are asked only once a year for this help. Make this year a better one! Every employee signs the Scrolls and gets membership card. Send tangible holiday greetings to fellow employees. Help your hospital, and yourself!

START THIS ON WEDNESDAY AUGUST 7 (Finish in August)

WILL ROGERS MEMORIAL HOSPITAL AND RESEARCH LABORATORIES

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N.Y. • *Saranac Lake, N.Y.*

Radio (& Film) Man Argues Air-Plugs Pay Off When Intelligently Written

Editor, VARIETY:

Dallas.

The writer notes with interest your report of the meeting of the Allied Theatre Owners of New Jersey in which the members of that esteemed organization indicate their lack of confidence in radio advertising for theatres.

As radio station owners (KLIF, Dallas; KILT, Houston; KTSA, San Antonio) and also as theatre owners (Tri-State Theatres), we feel that we can speak with some authority for both radio and theatres. We feel that the conclusion reached by the New Jersey theatremen is based not upon any ineffectiveness of radio but rather upon the failure of the motion picture industry and theatremen themselves to use the medium correctly.

As a test campaign, we booked O. Henry's "Full House" into our Casa Linda Theatre here in Dallas. The picture had played the theatre earlier with no results at all. Upon re-run, and supported by a heavy radio campaign on KLIF, the picture did 600% better than the first run—and all three nights of the return run were played in a driving rain.

As a second test, we brought back Orson Welles' "Citizen Kane," a boxoffice turkey everywhere the first time around in 1941, and smashed all Casa Linda boxoffice records with the use of intelligent radio promotion on KLIF. The picture did exactly 15 times as much business as it had done on its first offering in 1941. Further to establish the point, three months ago we picked "The Snows of Kilimanjaro" from a list of leftovers offered the Casa Linda. Using radio exclusively again, "Snows" broke even the "Citizen Kane" record.

The answer? It lies simply in intelligent production of announcements. We have long known that institutional campaigns by theatremen have no effect at all. For years on KLIF, our Casa Linda Theatre promoted itself institutionally as "the theatre of distinction" and called attention in rather lacklustre fashion to the feature showing that evening. The results were minuscule. It is not enough to give the name of the picture, the stars, and the time of the features, and hope that people will show up at the boxoffice. Nor is it enough to use the transcribed hokum and cliches in the transcribed announcements offered gratis by the studios themselves. One must locally construct production spot announcements and use them in saturation schedule on stations with high ratings, wherever possible. The announcements must be catchy and listenable and must create in the listeners' imaginations an impression that they wish to fulfill by seeing the picture. This "imagery transfer" is the full secret of successful motion picture advertising. One who understands it, one who will use radio as it should be used —with interest-compelling announcements—will discover that he has been missing motion pictures' greatest advertising possibility.

Gordon McLendon

STORY SCOUT!
In New York . . . Wide acquaintance publishers and agents, offers selective coverage on modest retainer basis. Invaluable experience includes recent scouting for top H'wood indie, B'way play, current magazine column, 11 years major studio story dept.
BOX 378, VARIETY,
154 W. 46th STREET, NEW YORK 36

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
FRED ASTAIRE • CYD CHARISSE
in "SILK STOCKINGS"
Also Co-Starring JANIS PAIGE • PETER LORRE
An MGM Picture in CinemaScope and METROCOLOR
and SPECTACULAR STAGE PRESENTATION

Hold That Tequila

San Antonio, July 16.

A battle outside the National Theatre here had more action than a "B" movie, according to local police.

Scene I unfolded they said when Domingo Berlanga was refused admittance to the theatre. Angered Berlanga attacked Modesto Garcia, theatre special officer, the police report showed.

Patrolman H. C. Smart, spotting the fight from his car, arrested Berlanga after a chase and struggle in which Smart received cuts and scratches. He reported he had to handcuff Berlanga, who threatened revenge.

Meanwhile, Rafael Maldonado, a bystander, was attacked by one of three men who accused him of having reported Berlanga as a drunk. Maldonado, knocked down, kicked and beaten, required treatment at a local hospital.

Berlanga was booked for drunkness and aggravated assault on a police officer.

COMPO Funds Now From Theatremen; No Distrib Pledge

Council of Motion Picture Organizations is moving ahead with exhibitor collections to finance the industry's institutional campaign although the distributors have yet to take new formal action in the way of matching the theatremen's money dollar for dollar.

Motion Picture Assn. of America board of directors several weeks ago allocated $250,000 for the program. Exhibs, however, on the basis of enthusiastic statements by trade association leaders, likely will ante up over $1,000,000. If this proves correct, MPAA obviously will be called upon to substantially hike its contribution.

It's regarded as a foregone conclusion that MPAA eventually will pay its full share. When the original donation was made, president Eric A. Johnston made it clear that MPAA's continued support could be expected.

Theatremen are chipping in the amount equqaliing quarter of 1% of the film rentals they paid the distribs last year.

Texas Carriers Want Up

Austin, July 23.

Film Carriers Assn. met here last Thursday (25) with representatives of the Texas Drive-In Theatre Owners Assn. and COMPO to discuss a rate increase of approximately 50c per 100 pounds. The carriers held a meeting last June 24 with Texas exhibitors relative to the rate increase.

Ozoners are conducting an informal poll among its membership on the carrier's request. Response from a recent special bulletin to the members indicates that the exhibitors feel they cannot bear any additional financial load, which would cause more of the ozoners to go out of biz and ultimately hurt the film carriers.

DIRECTORS' GUILD TAPS 'ALLISON' SECOND TIME

Hollywood, July 23.

Five new films were nominated for directorial achievement in the second quarter of 1957 and a sixth, which had been nominated in the first quarter, was renominated for consideration in the annual Screen Directors Guild award sweepstakes, prexy George Sidney disclosed.

"Heaven Knows Mr. Allison," (20th) directed by John Huston, is the two-time nominee.

Others are "A Face in the Crowd" (Warners-Newton Productions), Elia Kazan; "Funny Face" (Paramount), Stanley Donen; "Gunfight at OK Corral" (Paramount-Hal Wallis), John Sturges; "Twelve Angry Men" (UA-Orion-Nova Productions), Sidney Lumet; and "The Pride and the Passion" (UA-Kramer Co.), Stanley Kramer.

Twelve more films will be nominated during the year, six in each quarter, with the ultimate winner to be chosen early next year.

Writers Guild Seeks A Lippert TV Payoff

Los Angeles, July 23.

Breach of contract suit charging release of post-1948 films to television without payment to writers was filed by Writers Guild of America, West against Lippert Pictures Inc. Federal Court action asks an accounting of all monies received by Lippert as well as full information on the titles of pix released, the names of the writers involved and the salaries originally paid them for scripts.

WGAW contends Lippert was a member of the Independent Motion Picture Producers Association which signed a guild contract in 1951 agreeing to conform to any industry pattern for post-'48 pix.

More They See, Less They Like FCC

Proponents of Home-Toll Video Swerve From Washington—Favor Local Circuitry Systems

Some proponents of home-toll television are beginning to have second thoughts about the advisability of doing business over-the-air. Wire transmission looks better to these minds all the time.

The big reason is that (1) wire or cable signals don't come under the jurisdiction of the Federal Communications Commission, and (2) circuitry which is comparatively cheap, but can carry several audio and video programs at the same time, has been developed.

FCC is still mulling the question of authorizing test runs of over-the-air pay-tv transmissions and the Commission continues to receive pro and con briefs on the subject.

Meanwhile, however, it has not escaped the notice of the home-toll advocates that, even if the FCC flashes the greenlight on commercial operations, their activities will—per force—be sharply curtailed. By contrast, any wire system is free of interference.

Thus, while over-the-air telecasts are almost certain to be restricted to only a small portion of a station's available airtime, cable transmission can go on all day long. Furthermore, it wouldn't interfere with standard telecast service.

As currently envisioned, toll-video using air channels would preempt the same wavelengths used for regular commercial telecasts. Viewers unwilling to pay wouldn't be able to get the station's signal for the period of the pay shows.

Whereas only one show can be transmitted over the air, wire can carry three programs. Testifying before Congress last week, Matty Fox of Skiatron-TV said his projected wire service in Los Angeles would offer baseball, new films and other attractions for pay. However, during the day the wire would carry free background music, educational and children's shows. They'd all be of the "bonus" variety. This kind of variety would be impossible with an "air" service.

Nevertheless, from an economics point-of-view, toll-tv using air channels still is much cheaper than a cable system; and should the FCC authorize tests, it appears certain that the pay-TV companies will grasp at the opportunity, particularly in such cities as New York and Chicago, where a cable network would run into many millions.

Bruce Balaban's Trailers' for TV

Fees Paid by Film Companies—Qualify As Industrials on Air

'The principle of distributing free sponsored industrial films to television and organizations has been adapted for the motion picture industry. Prime mover in this service is a company called TV-Movie News Service, headed by Bruce Balaban, son of A. J. Balaban, former managing director of the Roxy Theatre. Young Balaban is allied with Modern Teleservice, a subsidiary of Modern Talking Picture Service, a leading distributor of sponsored films.

TV-Movie Service offers free to 479 television stations special filmed material aimed at promoting upcoming motion pictures. The footage offered, either prepared by a film company or by Balaban's organization, consists of background film concerned with the making of a picture or special aspects of a production. It is geared specifically for news shows, women's programs, children's shows, sports shows, etc. TV-Movie News Service also provides all the material needed for correct use of the film clips including introductory copy for integrating into applicable program format. For example, copy slants for United Artists' "Trapeze" consisted of the following: Sports—stars did most of their own tricks; intensive training; Burt Lancaster's stunt background. News—Ringling Bros. circus closing; comparison of U.S. and French circuses. Kids—animals and circus. Women—romantic approach; star values of leads. Each of the clips, of course, contain a mention of the picture without resorting to the hard sell.

Balaban gets his fee from the film companies. Charges are made for completed telecasts of filmed material and include all service charges for distribution and use of related selling material. For the first to 100th booking, he gets $25 with an additional $10 for each extra showing on the same station. For the 101st to 200th telecast, the cost is $22.50 each and it decreases to $17 on the basis of a graduated scale. No charge is made for telecasts in excess of five on any station.

TV-Movie News Service distributes bi-weekly to tv stations a publication known as TV Movie News which contains news about individual pictures and the film clips available. The publication prints personal interchange on special use of the material, merchandising tie-ins with lists of local retail outlets (whenever possible), current release schedule for each film company, information for local contests, promotion of special offers originating with the film company.

Outfit follows a similar system in distributing the special films to clubs, churches, service organizations, etc. It employs the services of Modern Talking Picture Service which spots sponsored films with some 133,000 groups. Detailed certification is provided the film company for each play on tv or at an organization. In addition, film company receives regular notice of bookings and status of each film sent out. If a tv station or club turns down the film, a detailed explanation of the reason is provided for the film company.

Perhaps biggest deal set by TV-Movie News Service is a 15-month arrangement with Magna for exploitation of the upcoming "South Pacific." At a cost of about $50 a month, Balaban's outfit has undertaken to feed filmed background material for "South Pacific" to tv stations in 54 cities and 16m background prints to clubs and organizations in the same number of cities.

28 Completed Scripts, 22 Writers on U Lot

Universal reports that it now has the largest story backlog in the history of the company with 28 completed scripts and 22 writers working on 19 additional screenplays. All of the completed scripts are shooting ready whenever production chief Edward Muhl gives the greenlight on casting and production details.

Breakdown of the 28 screenplays reveals that 11 are from original stories, seven are based on novels, four are biographies, four are from magazine stories and two are based on plays.

Clips From Films Boomerang Still, Says Sindlinger

Film companies which permit the presentation of clips from new pictures on television are committing economic hari-kari, according to Albert Sindlinger, whose market research outfit is constantly on the prowl for boxoffice trends. He said this week he's found that the old features look better on tv than excerpts from the new productions and this discourages the public from attending theatres to see the new productions in their entirety.

Scenes from three recent films aired were Paramount's "Beau James" on the Steve Allen program and Columbia's "Fire Down Below" and 20th-Fox's "Prince and the Showgirl" on Ed Sullivan hour. These exposures obviously were regarded as good promotion by the film companies involved.

But, said Sindlinger, a business deterrent proved true. The product looked grainy and, having been made for large-screen theatres, the images were cropped on video. This is in contrast with the old features which were made for the standard (of a few years ago) screen and are presented via completely new 16m prints.

Exec also said his investigators checked theatre managers and they, like the companies, believe the tv slotting of new pic footage is good publicity for free. The public is not too enchanted.

Dick Condon's Prophecy

Making of specially designed television films to go hand in hand, and serve propaganda purposes for, theatrical features will become standard practice among Hollywood producers, according to Richard Condon, who for the past 27 months has been handling special promotion phases of Stanley Kramer's "Pride and the Passion."

While making the picture on location in Spain, Kramer also lensed nine four-minute clips and five 12-minute reels and put together a 30-minute subject, all focusing on different aspects of how the production materialized. Condon took the films around the country with him and, back in New York this week, reported that 34 tv stations committed themselves to airing 19 hours and six minutes in the aggregate of the shorts. Additionally, the 30-minute picture was presented on NBC-TV's network "Home" show plus 57 independent stations.

Films served other purposes as well, according to Condon. He said he screened them at luncheon meetings and other-type sessions with the press, exhibitors, merchants, etc., in the course of his 32-city, 79-day tour and in this way provided an insight on the background of "Passion" and stimulated newspaper coverage, trade interest and commercial tie-ups.

Condon's honest-to-goodness report on the free space: 134,556 agate lines in the papers.

He stated further that exhibs are now becoming particularly active on the promotion front. They have come to realize the need to compete for the public's attention and are hustling with the bally to cop that attention, he said.

Oklahoma Picks March 5

Oklahoma City, July 23.

United Theatre Owners of Oklahoma has selected March 5-6 as the date for its 1958 annual convention.

Hotels and recreation areas are now being surveyed by a committee designated to find a site for the 1958 session.

Eric Johnston to South America

First Trip in Three Years—Partly to Offset Latins' Sensitivities on U.S. Taking 'Em For Granted

Eric Johnston's forthcoming Latin American trip—he leaves Aug. 1—is as much of a public relations gesture as it's a practical attempt to strengthen the American position in two countries, Argentina and Brazil.

Johnston will be accompanied by Robert Corkery, the Motion Picture Export Assn.'s Latin American supervisor. They will go to Brazil, Venezuela and Argentina and expect to be back within two or three weeks.

The last time the MPEA chief was in Latin America was three years ago. Since then, some of the local government officials—particularly in Argentina—have complained that MPEA, in tune with the rest of the U.S., has a tendency to take Latin America for granted. Latinos pride suffers under the impression that the focus is continuously on Europe, even though there is no question that the importance of the Latin American market for Hollywood is rising continuously.

The three markets Johnston and Corkery are skedded to visit give the Americans close to $30,000,000 in annual film rental, with Brazil alone amounting to about $16,000,000 this year.

There are no problems in Venezuela. In Brazil, where Sao Paulo has authorized a sharp increase in admissions, a decision still pends in Rio de Janeiro, where the companies have gone to Court in an attempt to force a lifting of the Government-imposed admission price ceilings. A ruling is overdue.

Danger in Brazil is that, if the Rio ceiling is lifted, a move which would affect the whole country, some attempt may then be made to reduce remittances. If such a move can be stalled, if for no more than a year, then the American companies would take out of Brazil an additional $5,000,000 to $6,000,000.

Argentina Difficult

Situation in Argentina is difficult, since local producers, not the exhibitors get the breaks. Also, the newly-established Argentine Film Institute is creating problems. MPEA has been promised a rise in admission ceilings after the elections. Johnston's visit could have important psychological effects inasmuch as he generally comes not only as a spokesman for the film biz, but also with the reputation of a White House confidant and a man who has served as President Eisenhower's special emissary on several missions.

While Johnston generally is not in on the lower-level discussions of film pacts, etc., his arrival on the scene in the past has tended to break deadlocks, or to help to wrap up agreements by the sheer weight of his reputation. Also, Johnston has free entree to high government officials everywhere and thus is able to present the American film industry point-of-view at the proper levels.

Rank in England Sets 24 for U.S. in '57-58; Rank in America Has 14

Rank Organization has listed 23 pictures, now in production, editing or preparation stages, which it plans to release in the U. S. during late 1957 and early 1958. The 23 are in addition to the 14 Rank films which Rank Film Distributors of America has on its current sked.

Kenneth Hargreaves, Rank-Yank prexy, said eight of the 23 films slated to reach the States were now in cutting and editing stages. He said the pictures upcoming "offer the widest appeal to all types of audiences everywhere in America."

Meanwhile, the Rank combination of "Checkpoint" and "Triple Deception" has been set for a 25-theatre saturation preem in the Philadelphia exchange area on Aug. 18. Another Rank package—"Reach For The Sky" and "Triple Deception"—is doing good business in multiple run situations throughout Northern California, Rank-Yank sales chief Irving Sochin reports.

WAGNER AT HUDDLE FOR MORE N.Y. FILMING

Movement is underway to further establish New York City as a film-production centre. At a meeting with officers of the Film Producers Assn. of N. Y., Mayor Robert F. Wagner stated he's high on the idea.

Specific ways of cooperating with film makers were recommended to Wagner by Harold E. Wondsel, president of FPA; David I. Pincus, president of Caravel Films, and Douglas T. Yates, v.p. of Consolidated Film Industries.

He in turn indicated he would appoint a special coordinator who'd be assigned to easing location permits, revising out-dated fire regulations, clarifying sales tax provisions and otherwise encouraging production in Gotham.

As a first step, Wagner named 1st Asst. Corporation Counsel Leo A. Larkin to meet with FPA reps to determine what immediate assistance can be rendered. First such session was set for tomorrow (Thurs.).

Wagner also promised to address a luncheon-meeting of advertising, television and film execs in September on the Gotham film-making program.

New York Pitching ('We'll Cooperate') For More Features

Campaign to increase feature film production in New York has been launched. The group, which has designated itself as the "Keep 'Em East Committee," has allied itself with the Film Producers Assn. of New York, which has already started a drive to keep the production of tv commercials and industrial films in Gotham.

The new committee is chairmanned by Martin H. Poll, head of Gold Medal (formerly Biograph) Studios in the Bronx, and consists of George Justin, an eastern production manager who coined the slogan "Keep 'em in the East" while working on the Elia Kazan-Budd Schulberg film, "On the Waterfront" several years ago, and Charles J. Maguire, also a production manager.

Aim of the committee, according to Poll, is provide a source of information about N.Y. facilities, disseminate information about successful N.Y. film production, seek added cooperation between Mayor Robert F. Wagner and various city departments and film producers of N.Y., and invite all groups associated with motion pictures, including industrial producers and labor groups, to exchange information and suggestions relating to keeping film production in the east.

As a pitch for film producers to employ N.Y. facilities and, as a result, Poll's Gold Medal Studio, Poll asserts that Elia Kazan has stated that "Face in the Crowd," filmed at Gold Medal, would have cost 47% more to film in Hollywood. The Gold Medal Studio, completely refurbished, recently completed its first year of operation. It is currently host to "Mr. Rock 'N' Roll," an Alan Freed production which will be released by Paramount. Moving in shortly will be "The Goddess," a Paddy Chayefsky film which is being financed by Columbia. Studio has also been employed for tv pilots, industrial and commercial films. It has two sound stages, scene dock, dressing rooms, carpenter shop, commissary, and projection rooms under one roof.

Jurow Exits Columbia

Hollywood, July 23.

After six months in an executive capacity, Martin Jurow's contract with Columbia Pictures has been ended by mutual consent.

Prior to joining Columbia, Jurow was with the William Morris Agency in New York.

And, No Critics

Opening a picture off Broadway appears one way of escaping critical attention. Only the Mirror, News and Post reviewed "Bernardine."

And "Loving You" was caught by only the Herald Tribune, Times and World-Telegram & Sun.

Can't Say It Now; Star & Tribune Get Film Help

Minneapolis, July 23.

In a VARIETY interview a year ago William P. Steven, executive editor of the two Minneapolis jointly-owned dailies, the Star and Tribune, upbraided Hollywood because, while always asking favors of newspapers, it invariably failed to cooperate with the latter on their ventures.

Emphasizing that cooperation is a two-way street, Steven pointed out that year after year Hollywood had been virtually ignoring his newspapers requests to send film personalties here to participate in its Star night and Coronation show, one of the annual attractions of the local Aquatennial, summer mardi gras here.

Whatever the reason the sheets this week are coming up with a lineup of important names. James Stewart and Jayne Mansfield will be in from Hollywood to participate in the show which will be staged in the Auditorium for the first time instead of outdoors in the municipal stadium.

Also, there'll be Eddie Fisher, but Mike Todd will be responsible for the singer's presence. When Todd was here for the "Around the World in 80 Days" opening week before last he was told of the newspapers' show and in gratitude for his lavish welcome here he not only declared himself a Minneapolis resident from now on, but also his determination to help line up personalities for it.

After being informed of the search for personalities, he asked, "Why wasn't I asked to get one?"

Learning that David Niven and Shirley MacLaine of "Around the World" were unavailable because they were working on other pictures, he got on the trans-Atlantic telephone and caught Fisher, winding up a European tour, at a Paris airport.

Last Friday (19) he called Ted Mann of the Academy, where "Around the World" is playing, and informed him Fisher had agreed to come here to appear in the show, interrupting a planned vacation to do so.

Among others who'll appear in the show are television's Fran Allison and songwriter Sid Lippman who was born here.

World Premiere of "Will Success Spoil Rock Hunter" has been set for Minneapolis this week because Jayne Mansfield, its star, is here to appear in the Minneapolis Star-Tribune newspapers' Aquatennial show in the local Auditorium.

Never Knew If 'Outbid' in Texas

Trail Drive-In Asks Triple Damages on Shut-Out Of Top Releases

Houston, July 23.

A $1,180,332 lawsuit, alleging monopoly and violations of anti-trust laws, was filed in U.S. District court here by the Trail Drive-In Theatre, operated by Jack Farr. Complaint contends principally that the King Center Drive-In Theatre is getting "top grossing" pictures before the Trail because of sealed bids submitted to the film distributors.

Defendents are Warner Bros., Paramount, Jefferson Amusement, with headquarters at Beaumont, Tex., which operates the King Center Drive-In, and Interstate Theatre Circuit, which operates a number of theatres here including the South Main Drive-In.

Seymour Lieberman, the attorney who filed the suit, said that the theatres file sealed bids for the various film features.

"We don't know if the Trail is actually outbid or not," Lieberman said. "The results of the bids, opened in private, are never revealed. King Center may be allowed to bid after all of the other bids are in."

The Trail alleges in the complaint that it was outbid on two recent major films, "Giant" and "Gun Fight in the OK Corral," because the King Center Drive-In, which operates an east and a west side, made one lump bid for both theatres, that is, both sides.

"We had a case there where two theatres were bidding against one," the attorney said.

Complaint asks for damages of $393,444, tripled. Trail says it lost $100,000 in improvements to investment, $208,444 that it would have taken in if it had received top grossing pictures first and an $85,000 loss in concession business.

The suit also asks $20,000 for attorney's fees.

Cinerama Without Three Projectors Loses Much of Appeal?—Theatremen

The phenomenally successful Cinerama pictures would lose their impact if the three-panel screen and three-projector system were to be reshaped so that only one projector throw would be required. This is the opinion of several leading circuit operators who expressed their views privately and on the sidelines of a New York meeting of the Council of Motion Picture Organizations.

The thought they got across is that the focusing of three beams of light on the screen represents an added value for the ticket buyers. They're impressed with what they consider to be something extra special—something different than the standard presentation of a picture, according to the theatre-operating observers.

And just as the public is intrigued with the mechanics of Cirama, they also went along with the idea of wearing viewing glasses for third-dimension pictures, said the exhibs. Depth-illusion product wasn't killed by the need for the glasses — the public bought many millions of them. The quality of the pictures was almost consistently low and this caused the death of the 3-D processes.

Panavision & Metro Angle

Hollywood, July 23.

Panavision and Metro research and development departments have successfully extracted a three-strip Cinerama or Cinemiracle-type release print from a single negative 65m photographic process, Panavision prexy Robert E. Gottschalk disclosed. Development, he emphasized, proves that as originally anticipated in the design of the Panavision-Metro 65m process, Cinerama and Cinemiracle films can be made in the form of regular films with all of the practical and economic advantages of single-camera photography.

New three-strip extraction was demonstrated at the Cinemiracle Theatre, using footage from Metro's "Raintree County." Demonstration was on the standard three-camera Cinemiracle system and Gottschalk described the results as very gratifying.

BERATE COURT'S OKAY AS BLOW TO 'MODESTY'

Albany, July 23.

"Judge Desmond (Charles S.) in his majority opinion permitting the exhibition in New York State of the nudist film 'The Garden of Eden' implicitly put the seal of approval of the Court of Appeals on a condition rampant today that is condemned by the Sacred Scriptures and contrary to the accepted proprieties of the human race since its inception." So The Evangelist, official weekly of the Albany Catholic Diocese, declared in an editorial.

President of the company publishing The Evangelist is Bishop William A. Scully, chairman of the Bishops' National Committee on Motion pictures and moderator of the Legion of Decency.

Titled "Pondering of Pelts," the editorial asserted that ". . . The trend today, in the increasing craze for comfort and pagan pampering of the body, is to ignore decorum and time-honored custom" in regard to "immodesty."

Frisco Expands; 2d Best Market For Artie Films

San Francisco, July 23.

Gerald Hardy has converted his 750-seat neighborhood theatre, the Presidio, into an artie. First booking is "Red Balloon' and "Lost Continent."

John Persons is a partner in the operation and Jack Lowry, formerly with the United California chain, has been named managing director.

Theatre itself is one of Frisco's newest and is readily accessible to neighborhoods which ordinarily furnish bulk of business for seven arties now operating here. Scale will be $1.25-$1.50.

Presidio will be a showcase for Continental Distributing product, through a deal negotiated with Continental's Western reps, Harry H. Thomas and Bill Tomlinson. Continental package of 15 films has been scheduled for next nine months at theatre.

Parsons says Frisco is "second best spot in the country" for art films—next to New York—and confirms that trend toward arties here continues unabated.

Maury Schwartz recently converted his neighborhood Four-Star exclusively to foreign films and most other houses in this category, Larkin, Clay, Stagedoor, Bridge, Rio and Vogue have been doing well with long runs. Trend indicates, however that buying competition will get hotter and hotter.

'Keep Two-Family Zoning' Plea Used Against Bid For Fairyland Drive-In

Kansas City, July 23.

Efforts of a group to build a new drive-in theatre on the southeast edge of the city met with opposition from home owners in the area when the application came up before the City Planning Commission last week.

Application seeks permission to build a drive-in theatre in Fairyland Park, the city's outdoor amusement park. Attorney for the theatre promoters said it is planned to cost $500,000 and would be located on a 20-acre site that is now undeveloped. It is just east of the present park and part of the park property.

The area now is zoned for two-family dwellings. A petition against a change in zoning was presented to the commission with about 300 signatures. Opponents alleged in their document that the theatre would endanger the lives of children because of increased traffic and would damage property values and would be a general nuisance. A ruling by the commission is to come later.

Film Adaptation Defies Television Scripters

Hollywood, July 23.

Unable to lick the problem of converting a non-fictional tome, "Bellevue Is My Home," into a screenplay, 20th-Fox has sidetracked the project for the time being. Consequently, Frank Latourette and Jim Moser of the "Medic" television series, signed to produce-direct the project, have checked off the Westwood lot.

A studio source said there were "script problems" which caused the sidetracking of "Bellevue." No new writers or producer have been assigned the project.

Matty Fox Estimates L.A. Can Be Wired For Subscription-TV at $12,000,000; Zenith Sez 'Service Is Inevitable'

Washington, July 23.

As far as Matty Fox, prexy of Skiatron TV Inc., is concerned, wired subscription tv in the third largest city in the U.S., is just around the corner. And regardless of what Paul Raibourn of Telemeter told Mitt Gross of the New York Post recently, Fox told the Celler Antitrust Subcommittee last week, the job can be done in Los Angeles for under $12,000,000. Furthermore, Fox testified, Skiatron can be ready with its system for next season's baseball games if the switch of the Brooklyn Dodgers to L.A. is sealed this summer. The same goes, he said, if the New York Giants are moved to San Francisco.

Confronted with an estimate attributed to Raibourn that it would cost around $50,000,000 to wire L.A., Fox remarked, "that's what it would probably cost Telemeter." Which explains, he added, why Telemeter hasn't gotten a franchise in L.A.

Committee counsel Herbert Maletz read further from Gross' interview with Raibourn, quoting the latter as saying, "You know, conversation about pay-tv is always easier than raising the money that will make it go. I'm the guy who has to find the money and I can tell you I'm less inclined to be enthusiastic than those who don't have to raise it."

To which Fox replied, "I also have to raise the money and I am enthusiastic."

Both Raibourn and Mayor Christopher of Frisco, who had estimated the cost of wiring his city at $30,000 to $60,000,000, said Fox, are thinking in terms of conventional methods, employing coaxial cable and numerous amplifiers. "Coaxial cable," he explained, "costs 40c a foot. We have a system of wire grids that would cost 4c a foot and costs much less for amplifiers. Our surveys show it would cost less than $6,000,000 to lay the grid system for Frisco."

How much would it cost to wire New York City? Chairman Emanuel Celler (D-N.Y.) asked.

"That would require a separate survey," Fox replied. "We never planned to wire Manhattan. We intended to start in the outer areas and work in toward Manhattan. We know it costs approximately $12 a tv home to lay the grid in any community that does not have unusual physical characteristics."

Will there be closed circuit sub-

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'Foreign Legion' Web Prospect Hot

"Assignment Foreign Legion," the Merle Oberon starrer out of the CBS Television Film Sales stable, is hot again as a network possibility for the fall. Carter Products, via the Ted Bates agency, is interested in the show for the Tuesday at 10:30 spot on CBS-TV, but must first work out the budgetary complications involved in the sale.

Those budget problems stem from a potential product conflict with Revlon, which has the Tuesday at 10 slot with its "$64,000 Question." The Revlon situation is such that Carter won't be able to advertise its Arrid Deodorant, and would have to confine its sponsorship to other products like the Little Liver Pills, Nair and Rise shave cream. Since Arrid takes up a large part of the Carter budget, question to be resolved is whether the other brands can amass enough of a budget to carry the show without the deodorant.

CBS-TV, meanwhile, is still pursuing a sale on "Small World" for the Tuesday period, in the event the Carter deal doesn't go through. Web is still negotiating with Pan American to take on the show, but it's likely that if Carter doesn't take the time and Pan Am doesn't buy "World," CBS will install the latter show as a sustainer.

Gobel's 'Monitor' Slot

Hollywood, July 23.

George Gobel over the weekend set his first net radio deal with NBC, to tape 10 two and one half-minute comedy monologs for inclusion on net's weekend "Monitor" program late in September. They'll be scripted by Gobel and his tv writing staff.

Pact was set between NBC and Gomalco, Gobel-Dave O'Mailey partnership.

FCC Won't Pass Buck to Congress On Pay-TV Issue

Washington, July 23.

Pressures from "the hill" regardless, the Federal Communications Commission does not intend to pass the buck to Congress on the subscription tv issue. This is the position of the agency, under the chairmanship of John C. Doerfer, made plain last week in a letter to Chairman Emanuel Celler (D-N.Y.) of the House Judiciary Committee.

In reply to a a recent request from Celler to leave the decision on conducting toll tv tests to Congress, Chairman Doerfer asserted that "in the absence of Congressional action on the amendment of existing law . . . it is the Commission's duty to make some disposition of the pending petitions" (to authorize subscription).

Celler introduced a bill more than two years ago to prohibit any tv station "to impose a toll, fee, subscription or other charge, directly or indirectly, on the general public for the privilege of viewing tv programs received over tv sets located in the home." The measure was reintroduced in the present Congress and referred to the House Interstate Commerce Committee, whose chairman is Rep. Oren Harris (D-Ark.). Harris has also exerted pressure on the Commission to hold off action on subscription but he has shown no indication of considering the Celler bill.

Celler wrote Doerfer two weeks ago that subscription tv, even on an experimental basis, carries such "dangers" to the public interest that "no action . . . should be taken without the express approval of Congress."

Immediately following Celler's letter, Rep. Frank Chelf (D-Ky.), a member of Celler's Committee, urged Doerfer "not to allow anybody, no matter what position he may hold in or out of the Govern-

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Swing and Sway with
SAMMY KAYE

It's a pleasure to be returning, gen. mgr. Ed Buckley (shown above) to your Hotel Roosevelt Grill.

Opening September 16. Sat., July 27—Monmouth, N. J.

Radio: Sunday Serenade—ABC.
Columbia Records Exclusively.
Just released POSIN'
b/w CHARLESTON
An Album of Beautiful Recitations
"SUNDAY SERENADE OF POETRY"

McC-E Producing SO's 75th Anni Spec; Set Schnoz

The Standard Oil of New Jersey 75th anniversary show, which shapes up as one of the major tv one-shot entries of the new season and which gets a 90-minute Sunday night showcasing on NBC-TV Oct. 13, will be strictly a McCann-Erickson production, one of the few instances of an agency taking over complete reins on a network "super."

Initially it was planned as a Showcase Production package, but latter will only be tied in for an administrative assist with McC-E program factotums Terry Clyne and George Haight masterminding the entire production.

Standard Oil program budget exceeds $500,000 (this is exclusive of time costs). Thus far Jimmy Durante has been pacted, with an all-star cast envisioned. It's strictly in the spare-no-expense area of programming with Kay Thompson pacted for the choreography and special effects, Leslie Stevens to do the scripting, etc.

Hudelson to WRCA-TV

Ben A. Hudelson is switching from Westinghouse Broadcasting Co. to WRCA-TV, N. Y., and will become manager of production for the NBC flagship station. Hudelson was production supervisor on special assignment for WBC.

Prior to moving up to the WBC homeoffice, Hudelson was production supervisor at WBZ-TV, Westinghouse's Boston station.

Fuller Brush Man's Door-to-Dial

NBC Radio veep Joe Culligan is working on the audience promotion scheme to end all audience promotion for radio. He's negotiating a tie-in with the Fuller Brush Co. which would employ all of its 100,000-plus door-to-door salesmen in a "turn to NBC" effort.

Under the plan, still not finalized, each Fuller Brush man, during or after his regular pitch, would suggest to the housewife that she turn on the radio to the NBC station, even mentioning the name of the show that's on at the time. Besides, he'd leave a promotion piece listing the web's top shows with the housewife and do a short pitch about NBC's regular programming.

With some 100,000 salesmen making anywhere from 10 calls per day each up, NBC figures it can hit as many as 1,000,000 homes daily with the in-person pitch.

NBC Radio No Longer Stepchild As Brass Okays 3-Ply Expansion

Radio is losing its stepchild status at NBC. Web's top management, which only a year ago relegated the NBC Radio web to the sidelines as a near-hopeless proposition, has now approved a three-ply programming-audience promotion-research expansion for the network, involving not only a considerable cash outlay but such concessions as on-the-air television promotion for the radio network.

Renewed interest in the radio web by management stems from the dramatic reversal of the web's downward trend since last summer, when the network hit a low in business and in affiliate relationships climaxed by the disaffiliation of Westinghouse Broadcasting Co. Since then, and more particularly since the first of the year, the web, under Joe Culligan, has:

1. Added 18 sponsored hours to its weekly total, topping CBS in this category.

2. Signed to its list of sponsors 52 of the top 100 advertisers in the country, compared with only 22 in January.

3. Lifted its sales by 50% over the January level.

4. Lost no significant affiliate since Westinghouse defected last August.

With these accomplishments, plus a revised program schedule and the promise of a profitable operation within reach, web's management has okayed television promotion of radio shows and personalities, such as Madeline Carroll ("Affairs of Dr. Gentry"), Walter O'Keefe ("Nightline") and Frank Blair (newscasts), via the "Today" show and the Steve Allen stanza, with an upbeat promised on the Allen stanza come the fall. It has okayed increased expenditures on talent for radio, with programming

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More Gabe Heatter Sales For New Mutual Owner

Mutual newscaster Gabriel Heatter begins a new Sunday quarter-hour show on the network in mid-August, in addition to his 15 other shows a week. The commentator's new sponsorship pact begins after the new ownership of the network takes over next month and was used to help the negotiations between Mutual chief Thomas O'Neil and new owner Paul Roberts.

Sleep-Eze on Aug. 18 and Hudson Vitamin on Sept. 8 have bought two-thirds of the Sunday 5:45 to 6 show. Fact is being relayed to MBS affiliates in an effort to show them that it will be "business as usual" under the new ownership.

Rhodes Pharmacal and Beltone have both renewed on Heatter's weekday shows.

Krolik to Spark Educators' Goal: Better TV Shows

The National Education Assn. is embarking on a major campaign to elevate the standards of television and is enlisting the cooperation of its 1,250,000 members. As the initial step, it is hiring Dick Krolik away from NBC. As the tv consultant for the NEA, he will initially set up pressure groups among educator bodies around the country designed to enlighten the citizenry on good tv programming.

As part of the new setup, Krolik will create a unit that will do advance tv screening as a guide for teachers throughout the U.S. and the NEA is enlisting the support of its various publications.

Krolik has been with NBC-TV for the past three years in various production capacities, chiefly on the "Today" and Wide Wide World" shows.

It's at Krolik's behest that the NEA as its first major move in the tv-radio field will begin to mobilize its 1,200,000 members and affiliates in support of quality program-

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Robt. Montgomery And Cagney Team

Although the "Robert Montgomery Presents" hour dramatic entry is permanently off the NBC-tv schedule, the actor-producer still has a year's contract with the network. It's more than likely that he'll show up in a producer status during the next season helming one or two of the web's hour or 90-minute specials.

However, Montgomery's major efforts during the upcoming semester may find him back in the feature pic business in a co-production deal with James Cagney. Talks have been going on for a theatrical feature based on the life of Admiral Halsey with Cagney in the title role. If it bears fruit Montgomery will shift his scene of operation to the Coast.

Tuck Resigns N.Y. Post, Name Williams, Coppola

New York Post has assigned staff reporter Bob Williams to the television beat and will bring Jo Coppola over from Newsday, where she's the tv critic, to double with Williams on the video coverage. Jay Nelson Tuck, for the past two years the Post's tv critic-columnist and previously night city editor, is resigning from the paper as of Friday (26).

Switches mean that Harriet Van Horne has decided to turn down the Post's offer to switch from the World-Telegram & Sun. She'll remain with the Scripps-Howard flagship paper.

NBC-TV's 'Mr. Non-Fiction'

Henry (Pete) Salomon, NBC-TV's No. 1 impresario in the "non-fiction" area of programming but with the specific title of Director, Special Projects, has a man's size job ahead of him, projecting a four-pronged agenda into the '58-'59 season with some of the most ambitious ventures yet attempted.

To expedite the heavy schedule Salomon has just completed an organizational revamp of his entire setup, with Donald Hyatt designated as Manager, Special Projects; Jim Nelson to helm promotion-advertising-sales and kindred functions as Manager of Program Services and with Jack Kiermaier in charge of administration.

Four distinct units have already been set up as part of "Operation Salomon," with the latter "reporting to himself" in personally helming "Project 20." Second unit will be headed by Bob Graff and Bob Ginna and this will encompass the so-called Wisdom series (upcoming are Picasso, Stravinsky, Ben-Gurion, Ted Shawn & Ruth St. Denis). Graff-Ginna team will also be responsible for the Antarctica film, "Eleven Against the Ice," which Timken will sponsor as an hour show on Sept. 23.

Graff will also be in charge of the "Assignment" series and, Secretary of State Dulles willing, an "Assignment: Red China" looms on the horizon along with an "Assignment: Japan." Already set for next season is "Assignment: Southeast Asia."

Third unit will comprise a series of in-depth news feature shows which envisions a stellar participation by Martin Agronsky. Also contemplated is a children's news program.

A fourth unit, labelled "Unit X" pending further clarification of format, etc., will be in the area of live production (as opposed to Salomon's major excursions, into film).

Major "Project 20" item envisioned by Salomon is a history of musical comedy, probably a six-part series spanning Lily Langtry to Gwen Verdon depicting the development of musicomedy in the 20th Century, each show representing a decade of progress. This is designated for the '58-'59 sked, either as full hour or 90-minute attractions.

Also on the "Project 20" agenda and also for '58-'59 is a series of four shows based on Walt Whitman's "Leaves of Grass," with poet critic and Whitman authority Lloyd Frankenberg already at work in blueprinting the series. It's designated as a panoramic portrait of the U. S. as it goes into the second half of the 20th Century.

For the immediate future, "Project 20" next season will do "Innocent Years" (1900-1914), which Timken will sponsor on Nov. 21, and "Back In the 30's," the latter a 90-minute probing. Thus, "Project 20" will have completed the cycle, the "Great War" and "Jazz Age" already behind.

WRITERS' PLACE IN THE SUN

McC-E's '57-'58 Topdog Status

When the curtain goes up on the new tv season, the four top agencies in programming will each be billing in excess of $80,000,000 annually, an unprecedented feat, with McCann-Erickson leading the pack. McC-E's overall tv-radio billings will approximate $102,000,000, breaking down as follows: $70,000,000 expenditure in network programming; $20,000,000 in television spot biz and $12,000,000 in radio.

Young & Rubicam, with approximately $85,000,000, will be in No. 2 position, with J. Walter Thompson and BBD&O in that order trailing not far behind.

McCann-Erickson boasts its own Top 10 among clients who will be billing in excess of $4,000,000 each in tv. These include, not necessarily in the order of their expenditure, Liggett & Myers; Swift, Chrysler, Esso, Bulova, Westinghouse, National Biscuit Co., Coca-Cola, Chesebrough and Mennen. McCann clients, incidentally, will be represented with five one-hour program series—Studio One (Westinghouse); Climax (Chrysler); boxing (Mennen); Disneyland (Swift) and Eddie Fisher-George Gobel show (L & M).

Nearly $2,000,000 (time & talent) of McCann-E client coin will alone go into two of the season's major one-shots—the Standard Oil of N.J. 75th anni show and the Liggett & Myers-sponsored 90-minute "Pied Piper" tint film starring Van Johnson.

Caesar & Coca to Reunite

Slated for Half-Hour Series on NBC Either in Fall Or Early '58

Sid Caesar and Imogene Coca will be reunited on NBC-TV by next fall in a new half-hour television show to be produced by Caesar's Shelrick Productions. There's already a verbal agreement between Caesar and Miss Coca to resume as costars, and negotiations are already in progress with NBC as to a deal for the fall.

If the network can't find a September time slot for the team—and that's a strong possibility because of the late timing of the Caesar-Coca reunion—the negotiations will proceed towards a longterm agreement with a January or fall-of-'58 start. At this point, Caesar and NBC are pinning down details as to format.

Caesar, who severed his contract with NBC in May, and Miss Coca, who's been freelancing for the past couple of years, were reportedly brought back together by Manie Sacks, NBC-TV v.p. in charge of programming (who incidentally said he can't claim credit for reuniting them). Sacks, it's understood, proposed the Caesar-Coca format in an effort to woo Caesar back into the NBC stable, which he left when the network made it clear he couldn't continue with his hourlong "Caesar's Hour" format.

At the time, Caesar was adamant about the hour format and turned down an NBC offer to star him in his own half-hour show. But with the proposal that he re-team with Miss Coca, Caesar apparently has changed his mind and decided a half-hour format under the new circumstances would be workable.

Last time the pair worked together was on "Your Show of Shows" on NBC-TV in 1954. At that time, the combination split, Caesar forming his own production company to do "Caesar's Hour" and Miss Coca doing her own half-hour Saturday night situation comedy show (which costarred Hal March). "Caesar's Hour" lasted three seasons; Miss Coca's entry ran half a season, after which she moved into the freelance television and legit field.

Roger L. Stevens In Mutual Deal

Realtor-legit producer Roger L. Stevens is the man behind the buyout of the Mutual network, it's been learned. Stevens is understood to be putting up most of the cash for the purchase of the web, and believes it can be operated at a profit.

Paul Roberts, the Coast FM operator who is actually handling the transaction for Stevens, is not only a front man in the deal but would actually head up the network's operations, since Stevens has a score of other projects going for him and won't be able to spend much time on the network.

All-Star Grid Coin

Pabst Brewing, Standard Oil of Indiana and Pure Oil will split a three-way sponsorship tab on ABC-TV's Aug. 9 telecast of the annual College All-Star Football Game from Chicago.

Brewery has inked for first and last quarters of the Friday night grid show on 176 stations. Standard Oil took the middle two quarters on a regional lineup in the midwest, and Pure Oil the same segs on a southeast-midwest regional buy.

New York football Giants, last year's world champions, play graduating college stars.

100G Mankiewicz (Gen. Motors, SO) Bid on NBC Specs

NBC-TV is willing to shell out $100,000 to film producer Joseph L. Mankiewicz (with whom, incidentally, the network is partnered on his Figaro Productions) if he will take over command of two of the upcoming season's major specials.

These are the Standard Oil of N. J. two-hour show, which will go into the Sunday night 9 to 11 period on Nov. 17, commemorating the 75th anni of SO of N. J., and the 90-minute General Motors special to be telecast on Oct. 13 in the Sunday night 9 to 10:30 period.

GM show, as a 50th anni celebration, will enlist all the stars who will be doing tv duty for the various cars identified with the parent company. On a time-and-program basis, the shows will represent an outlay in excess of $1,500,000.

Peter Paul Sweetens Godfrey TV Coffers In Big Daytime Buy

Peter Paul Candy Co. is moving back into network television with an unusual Arthur Godfrey daytime buy via CBS-TV. Candy company is taking a solid half-hour of Godfrey, starting in September, on alternate weeks over an 18-week span. Until now, Godfrey had been sold strictly on a quarter-hour basis.

Reasoning behind the Peter Paul half-hour setup is that it will get a contiguous rate on what amounts to two alternate-week quarter-hours. Most bankrollers eschew this type of setup on the theory that using different days of the week gives them a wider audience range, but since Peter Paul will be exposing several different products, it feels there isn't much difference.

'MATINEE' NOW GETS THEM ALL

By GEORGE ROSEN

The fact that NBC-TV's major claim to distinction in the full-hour live drama sweepstakes next season (with the lone exception of the Wednesday night Kraft show) will rest on the 3 to 4 p.m. "Matinee" falls within the "strange things are happening" tv orbit.

If, as the ratings already testify, "Matinee" has finally come into its own as a distinctive, qualitative entry which is now paying handsome dividends to the network in sponsor interest, the deterioration of the 60-minute live drama format in the NBC scheme of things, whatever the demerits to television as a whole, is unquestionably having a salutory effect on "Matinee."

For one thing, major tv writers who have been toiling in the nighttime vineyards and have suddenly found themselves bereft of showcases, now that such hour entries as "Lux Video Theatre," Alcoa-Goodyear, Kaiser-Armstrong and "Robert Montgomery Presents" have been eliminated from the NBC nighttime roster, are now making a bid for "a place in the sun" in establishing a stake in the "Matinee" sphere of dramaturgy.

Take, for example, the whole flock of writers out of the Ashley-Steiner stable who in the past have been associated with nighttime hour dramas and who have now been signed for "Matinee" scripting assignments. Bob Dozier, who has done scripting duty for such after-dark entries as "Climax," is represented on "Matinee" by his newest contrib, "Finchley's Fan Club." Then there's Lee Pogostin's "Freedom Comes Later," Abby Mann's "The President's Child Bride," Frank Barton's "Night Train to Chicago," Harry Junkin's "Boys Will Be Men," Tony Spinner's "The Ivy Curtain" and "The Iceman," Alvin Boretz's "The Lost Hour" and "Heed the Falling Sparrow," Frank de Felitta's "The Fable of Honest Harry," Bill Altmon's "Forbidden Search," Dick Berg's "Long and Terrible Day"—all, or virtually all, candidates for nighttime showcasing under normal conditions, but at this point relegated to "sun time" exposure because there aren't that many hour live evening programs to go around.

By the same token that "Matinee's" five-times-a-week slotting eats up a lot of scripts, there are a lot of writers in tv craving attention. In fact never before has the plight of the serious tv scripter been reduced to such a low level—a sad turn of events, indeed, when one considers that it was the 60-minute live drama that gave television its initial prestige.

CBS-TV alone seems to be perpetuating the cause of live serious dramatics, with such continuing entries as "Climax," "Playhouse 90," "U. S. Steel Hour" and "Studio One" (with even the latter's future after the first of the year reportedly in a neubulous sponsorship state.)

What goes for the writer also applies to the tv director. CBS has absorbed some of them, but the future status of too many is uncertain. Everyone worth his salt envisions theatrical pix and legit horizons. Some of them make it. The majority just keep envisioning. As a last resort (but much against their better judgment) they embrace the half-hour vidpix formula.

BBC-TV Russo Vaudeo

London, July 23.

Several members of the Moscow State Variety Theatre, who are currently touring in Britain, will appear in a special BBC-TV show on August 4.

Program will come from the Playhouse Theatre, Manchester. A telefilm of Mey and Divov, the puppeteers, has been made for screening on children's tv on July 28.

'Panic Time' on Unsold TV Network Slots; ABC & NBC Have Most of 'Em

With less than seven weeks to go before the start of the new season, the panic button is beginning to ring at the networks. The three tv webs combined have a total of 11 hours of prime evening time still unsold, and what was once an easy confidence that come fall they'd all be SRO has turned into a frightening suspicion that there may not be enough sponsors to fill so large a void in so short a time.

Webs figured that "the pieces would fall into place" by early August. But that's only a week off, and there are still too many pieces to fill and apparently not enough advertisers in sight. Even if a last-minute rush of sponsors begins within the next couple of weeks, it's now deemed highly unlikely that anybody will be posting an SRO sign for all nighttime periods.

ABC and NBC are burdened with most of the unsponsored segments. ABC has nine half-hour periods open, along with three alternate-week half-hours, for a total of five and a quarter hours to fill.

NBC has four full half-hours and six alternates for a total of three and a half nighttime hours open. That comprises all of "Wagon Train," all of "Panic," the Sunday 6:30 period, and alternate-week half-hours on "Crisis" (actually, it's alternate full-hours for half a season), "Price Is Right," "Restless Gun," "Californians," "Tic Tac Dough" and "Life of Riley."

CBS is in the best position, with only three full half-hours (all of them fringe time, but included because CBS has traditionally programmed and sold them) and three alternate half-hours. The full half-hours are Tuesday and Saturday at 10:30 and Sunday at 6. The alternates are in "Perry Mason," "Harbor Master" and "Wally and the Beaver." Total time is two and a quarter hours.

WBC on FM Kick

Westinghouse Broadcasting Co. is converting its four FM stations to independent programming operations and will operate them as classical music stations starting Aug. 5. Stations had previously carried the regular programming of their AM counterparts, and Westinghouse now claims to be the first major multiple owner to convert its FM facilities to separate programming.

Four FM'ers are KDKA, Pittsburgh; KEX, Portland; WBZ, Boston and KYW, Cleveland. First two start immediately, while the Boston and Cleveland operations will get a later start due to transmitter location changes and technical improvements. Initially, the stations will operate from 4 p.m. to midnight, seven days a week. Major factor in the conversion decision is the increased sale of FM sets as part of the hi-fi upswing.

Will Client Love 'Studio 1' in Jan. As It Does in July?

There have been reports that Westinghouse may call it quits on sponsorship of the 60-minute Monday night "Studio One" entry on CBS-TV at the end of the year. (Westinghouse deal is on a Jan.-to-Jan. calendar year basis as distinct from most contractual commitments which start in the fall.)

A CBS-TV spokesman, on the other hand, says the web has been given the greenlight by McCann-Erickson, agency on the Westinghouse account, to proceed on lining up new vehicles on the basis of a firm renewal, but conceded that "anything can happen between now and Jan. 1."

Whatever happens, there's a definite CBS-TV future for Herb Brodkin, producer of the series, who is championed by the web's high echelon as one of the more creative components around the network on the basis of his "Studio One" work since the program was overhauled last January, at the insistence of Westinghouse.

Hellman, Searchinger Exit Ashley-Steiner, Team With Merrick

Jerry Hellman and Marian Searchinger are leaving the Ashley-Steiner agency and combining with casting director James Merrick to organize a new talent packaging agency, Jerome Hellman Associates. New operation, which is taking along some Ashley clients and is also preening some new package entries, will work in television, pictures and legit.

Hellman, with Ashley for the past three years (before that with the Jaffe Agency), has operated primarily on the tv talent and packaging end and organized and was later one of the producers in the Unit Four operation. Mrs. Searchinger has been a tv-legit writer's agent with Ashley, and was with Daniel Hollywood and Liebling-Wood previously. Merrick, a vet casting director, just wound casting chores on Paddy Chayefsky's "The Goddess" and has operated extensively in legit and tv ("Studio One," "Philco Playhouse," etc.).

Hellman is still working out the legal angles on transfer of Ashley clients and plans to fly to the Coast next week to set up representation there before springing the list of the new company's clients and properties.

Polly Bergen As Dean's Alternate

Polly Bergen is being signed by NBC-TV to alternate with Dean Martin in the web's Saturday at 9 Showcase for Liggett & Myers and Max Factor. Miss Bergen's exclusive pact with CBS-TV ends in September, enabling NBC to sign her for the show, which kicks off in the fall.

Actually, Miss Bergen will be repping Max Factor on the show, since Martin was signed by Liggett & Myers. Finalization of the show's format had been stalled until now because the cosmetic house had been unable to make a choice on a singer ot take the alternate weeks to Martin's appearances for the cigaret firm.

Situation had even gotten to the point where Liggett & Myers had threatened to pull out of the deal entirely unless Factor came up with a choice. Selection of Miss Bergen resolves the problem. Singer had been signed to an exclusive television deal by CBS last fall, but the only appearance she made for the web were in the lead role of the "Helen Morgan Story" on "Playhouse 90," as a substitute one week for Jackie Gleason and as a panelist on "To Tell the Truth," plus a couple of guest shots.

ELLA FITZGERALD ON BBC

London, July 23.

Ella Fitzgerald stars in the first of five weekly BBC radio shows entitled "Transatlantic Spotlight," which makes its bow on Aug. 1 in the Home Service.

During the recorded program, made available by "Voice of America," she will sing several of her click numbers and be interviewed by Leonard Feather.

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VIDFILMS' 'STAR & THE BLURB'

So Who's Laughing?

Los Angeles, July 23.

Breach of oral contract and invasion of privacy is charged by wrestler-actor (or is it actor-wrestler?) Lord Anthony Spears, also known as Aaron Saxon, Abe Stein and Aaron Zepess, in a Superior Court suit against Medic TV Productions, Gabriel Productions, General Electric, Procter & Gamble, Worthington Miner, James Mosier and Frank LaTourette.

His lordship says the defendants ganged up on him and he came out second best in a telepic for the "Medic" series entitled "The Laughter and the Weeping." The opposition obviously was greater than anything he had ever faced in the ring, so Lord Anthony trudged into court for succor.

His Lordship says he was told they'd do his life story, pay him as technical adviser, use him as an actor, and pay for plastic surgery to change those nasty cauliflower ears and make him presentable. They, he complains, didn't.

For all of this, Lord Anthony Aaron Abe asks $1,000,000.16 in damages. What the 16 cents was for isn't stated in the complaint. Probably amusement tax.

Civil War Doesn't Bother South; Stations Flock to 'Gray Ghost'

"The Gray Ghost," CBS Television Film Sales' pilot which couldn't find a place in the network sun because of socalled "controversial" angles anent its Civil War setting, has been released for syndication and has racked up some $800,000 in orders in little more than a week. CBS Film Sales hasn't firmed up several of the station orders because of impending regional deals for the areas concerned.

Show's instantaneous success in syndication points up anew the "controversy" bugaboo that's become an inherent fixture at the national advertiser and agency level. Although the show is concerned with a Southern hero, Gen. John Mosby, the national sponsors nixed the show on the "controversy" peg. But to no one's particular surprise, stations in the South are scrambling to tie up the property.

Film Sales hasn't firmed up all of the southern orders because that's where there's so much activity. General sales manager Tom Moore said that two southern station managers flew up to N.Y. last week to try to land the show, while other managers sent in contracts with the price open. Acceptance of the property isn't limited to the south, however, with orders in from the northeast, midwest and a regional for the Coast.

Regional deals on the show point up another difference between the national sponsor and the regional advertiser. Latter know their areas and can tell immediately whether a show has anything of a controvertial nature for their customers. National sponsor, on the other hand, hasn't the on-the-spot knowledge and can only "anticipate" trouble, even when it doesn't exist.

CBS ordered immediate production on 39 of the shows, with Lindsley Parsons producing on location and in studios on the Coast. CBS is figuring on an early-November air date.

Disney's Satellite Vidfilm for IBM

International Business Machines will make its entry into network television with a one-shot 60-minute institutional telefilm on the launching of the earth satellite. Plum fell to Disney Productions to produce and it is being targeted for March, 1958 exposure on ABC-TV in "Disneyland's" regular 7.30 to 8.30 Wednesday time period.

IBM will preempt the "Disneyland" for the night. A title has not been picked yet for the vidfilm, which, it was explained, is in the planning stages. Production has not begun.

ABC-TV accepted the order, clearing the preemption with the juve show's sponsors-to-be. Benton & Bowles, which arranged the science show for IBM, purportedly based the contract with Disney on his delineation of the atom for the "Disneyland" show some months back.

ABC SYNDICATION'S 500G ON '26 MEN'

ABC Film Syndication has made over $500,000 in sales on its new half-hour western for next season, "Twentysix Men," it reports. Some of the initial sales were to Standard Oil of Texas in eight markets, Hood's Dairy in all New England, A&P in Pittsburgh, Buffalo and Syracuse and to bankrollers in five Pennsylvania-Maryland markets.

Series, about Arizona Rangers at the turn of the century, is being produced for ABC by Russ Hayden, with Tris Coffin and Kelo Henderson, a newcomer, starring.

Vidfilms Playing $5,600,000 Role To 'Sell Britain'

London, July 23.

The Central Office of Information plans to buy telefilms from the BBC and commercial tv and offer them to principal outlets abroad to boost Britain in foreign parts. This is one part of a plan that will add $5,600,000 a year to the $36,400,000 now spent on overseas information services.

A Government White Paper, which outlines the details of the "boost Britain" plan says that while it is too early to define hard-and-fast policy about the use of tv material, expansion in this field should begin immediately. A large proportion of the material will include newsreels and documentary films, but the COI will also buy telefilms of programs produced in Britain which might be of interest to people abroad, but which are not considered commercial propositions for selling to overseas tv stations.

Another integral part of the plan is to cut overseas radio transmissions to several countries and focus them on places which are considered of great importance.

Ed Beloin to Metro On 'Thin Man' Series

Hollywood, July 23.

Ed Beloin has been signed by Metro to produce its "The Thin Man" teleseries starring Phyllis Kirk and Peter Lawford.

Series, on which one film had been shot, goes into production in two weeks. Ben Starr, who was associate producer on the project, has exited. Sam Marx is exec producer. Colgate is picking up the tab.

Beloin, formerly a producer with NBC, last year screenplayed "Holliday in Paris," Bob Hope starrer, and "Sad Sack," Jerry Lewis starrer for Hal Wallis at Paramount.

EVEN CROSBY NOW PITCHING

By ART WOODSTONE

Bing Crosby, who has restricted his television appearances thus far, just finished performing in four telefilm commercials. He apparently did them without offering even token resistance.

It's being held that Crosby's pitchman stand for American Gas Assn., pushing white appliances, is no freak of the business, but rather further indication of the growing tendency of entertainers in general to accept blurb offers. Those who lend themselves to making up this trend are to be distinguished from stars, who in a now well-established pattern, perform as spielers for the sponsors of their own regular tv shows. Count in the older list emceepitchmen such as William Lundigan, Robert Reagan, Henry Fonda, Douglas Fairbanks Jr., and "sponsor spokesmen and women" such as Betty Furness and Julia Meade.

Robert Weede, Jo Sullivan and Art Lund, plus others from the cast of Frank Loesser's Broadway musical, "Most Happy Fella" have been doing a series of spots for White Owl cigars. Martha Wright, even more recently, finished a tele blurb on film for Cheer. Julie London did a sultry singing slant for Marlboro. Lesser names, Tina Louise ("Li'l Abner") and singer Karen Chandler did blurbs, Miss Louise for Acrilan blankets, Miss Chandler for Minnesota Mining. Choreographer Tony Charmoli did one for General Motors. Bob Fosse, also a foot scribbler, appeared for Admiral.

Then performers like Vaughn Monroe, and Marge and Gower Champion, while associated with regular tv series for a sponsor, also undertake considerable national spot work for the same sponsors.

The performers, the big ones at least, have not sought out the tv work. Instead, agencies, lately having come of the bright thought that blurbs can be effective if they are entertaining, went and sought entertainers to do them, diminishing the amount of teleblurb work available to straight models. It has been estimated by a commercial film producer that as many as 75 to 100 performers are used for commercials every month by his company alone.

But for the bigger performers the inducements to do commercials are as many and varied and, apparently, as valid as the performers who do them.

For Cash or Product

The least enterprising approach is to appeal to the performing "corporation," who is sometimes strapped for immediate cash,

(Continued on page 50)

'Honeymooners' Into 50 Markets

Though Jackie Gleason isn't due for any regular exposure on television next fall, his "Honeymooners" half hour is already set in some 50 markets via the syndication route. CBS Television Film Sales claims gross sales of $950,000 thus far on the show, which the network bought outright from Gleason Enterprises for $750,000.

"Honeymooners" lineup includes several regionals, with Clairol now at the 24-market level in its alternate-week spread, S&W Foods tapping the show in 11 Coast markets and Ronzoni sharing the show on the Clairol alternate week in three markets in the east. CBS has had the show in syndication only a month, and is negotiating other regional deals which will swell the market total.

Other TV-Film News on Page 34

Producers Still Trying to Beat Risky Pilot Rap; TPA Setting Up A 'Produce-to-Order' Division

Weintraub: Pied Piper

Good part of the Flamingo Films Sales force has moved over to Telestar Films, the new Bernard Schubert-Sy Weintraub vidfilmery. Five Flamingo salesmen have followed Weintraub, who used to be Flamingo's v.p., in to the Telestar setup.

Quintet comprises Charlie McGregor, head of Telestar's Chi office; Ken Rowswell, sount-western sales chief for Telestar; Bill McDonald, head of the Atlanta office; Ken Israel, heading up the Pittsburgh branch and Julian Ludwig, in charge of the Coast office. In addition to the ex-Flamingo quintet, Wally Lancton has joined Telestars as eastern division manager. All report to sales manager Ray Hamilton.

DuM's WABD In Vidfilm-To-Live Change of Pace

WABD, DuMont's New York television station, which has been carrying the vidfilm torch in a big way, plans to do about six full hours of live programming a day next fall. Station, still operating essentially under the policies of a former management, is now carrying an average of about an hour a day of live telecasting, exclusive of the limited live work done on juve cartoon shows and the like.

Meantime, the station, managed at the top by Richard Buckley, and programmed by John Grogan, a Buckley aide from the days when he was exclusively head of WNEW, N.Y., radio, has pretty much done all the film buying it will do for next semester. It has taken "Sword of Freedom," "Big Story," "Official Detective," "White Hunter," plus three half-hour series for stripping. This is a small total of new stuff compared with the pile of celluloid bought for last season by Ted Cott, who managed the station's affairs until two months ago.

Reportedly, WABD will be increasing its budget sharply to do the new live programs it has in mind. This, too, signifies a change in the attitude of DuMont Broadcasting's stockholders, who, when led by Paramount Pictures, kept a fairly tight hold on budget.

Two live programs definitely to be done by WABD next season are "Fiesta," featuring south-of-the-border tunes and produced by WABD in collaboration with Mercury Artists, and Art Ford's "Greenwich Village Party." Ford, a deejay at WNEW, (also a DuMont station) will produce this variety stanza for the station.

At least eight other live shows are being peddled to agencies by

(Continued on page 47)

Dudley in From London With 3 'OSS' Entries

Paul Dudley flew in Monday (21) from London with the first three of the Bill Eliscu "OSS" series which stars Ron Randell and which McCann-Erickson is agenting. Dudley is head writer and coordinator for the advertising agency on the series which is being directed (mostly) by Robert Siodmak with Peter Maxwell and Laurie Huntington in Britain. Siodmak did the first two and Maxwell did one. Eleven are already in the can.

Dudley's visit to New York is for the selling season.

There are two distinct schools of thought about whether the troubled telefilm producers can sell network sponsors their shows without pilot films. But there is one fact for sure at present and that is that, despite the growing number of schemes unravelled in trying to beat the costly pilot film rap, there have been very few known pilotless deals made.

This week, Television Programs of America was the latest to come up with a plan for selling vidpix on a national basis. Company is establishing a "produce-to-order" department under Bruce Eells, TPA Coast veep, and his job will be essentially to confer agencies about bankroller's future program desires ("find out generally what they want first") and then, when "sufficient interest" is shown, make an eight or 10-minute film job in as nearly strict accordance as possible with sponsors' needs. Incidentally, TPA will continue doing at least part of its selling through the traditional pilot setup it is herein trying to obviate.

This TPA jawing session with agencies, in an effort to get a better picture of the lay of the land, is evidently aimed at cultivating the heightened desire of agencies and sponsors to dictate the content of their network programs. If it works, stabbing in the dark with nothing sharper than an "out of the blue" pilot will give way to great producer savings and a lessening of risk.

There are arguments against there ever being a successful substitute for pilot films. Agencies may have been very vocal about doing their own network programs, or at least dictating them, but very few have had the nerve to undertake the job. Young & Rubicam eight months or so ago planned to do its own stuff, but the plan was later dropped. Even with pilots galore to choose from, nervous agencies

(Continued on page 50)

TV Cues Rewriting Of M-G Contracts

Hollywood, July 23.

Standard Metro pacts, which exclude tv work, seem likely to get overhauling, since Culver City lot has entered video production field. Case in point is Ann Miller, under exclusive MGM contract, who's being considered for one of two top femme leads in forthcoming "The Feminine Touch" skein being mulled by MGM-TV. Her contract is being re-written to allow her to appear in the Metro series, should it develop.

Joan Blondell has been mentioned as other femme lead in "Touch," from an Adrian Samish story idea.

Nancy Littlefield's SG Talent Scout Role

Nancy Littleton has been named to the new post of eastern talent scout for Screen Gems, the Columbia Pictures telefilm subsid. She's been with Screen Gems for some time as casting director for the commercials division, and in her new post, she'll report to the same boss, eastern production chief Ben Berenberg. It's believed the first time a telefilm company has created such a spot.

Screen Gems also last week established a new sales division, the north central division, and moved William E. Young out of the N.Y. sales office to head up the division as manager. Telefilmery also signed Harry Bubeck to its Chicago sales staff. Bubeck was formerly with the Leo Burnet agency in Chi.

Lotsa Film Space on WOR, WPIX When & If Dodgers, Giants Scram

Now that the Giants are certain to leave New York after the present season is over and the Dodgers' Walter O'Malley is threatening to shift to the Coast where he can make an allegiance with pay-tv, WPIX and WOR-TV are on the spot. To WPIX, which alternates 77 Giant games with a similar number for the Yankees (who will remain in New York) and to WOR-TV, which has 102 Dodger games, the teams' going elsewhere means the loss of heavy doses of prestige, audience following, not to count sponsor coin.

What is expected to eventuate is a return to film during the afternoon and evening hours now devoted to play-by-play of the two teams.

Giant topper Horace Stoneham told a House Anti-Trust Subcommittee last week that he's taking his team elsewhere, the Polo Grounds situation being as bad as it is. WPIX will retain the Yankees, if the contract is renewed next year with Yank sponsors, but will have to fill an anticipated 200 hours of Giant airtime with something else. Station will probably extend its two daytime feature film shows to those summer days absented by the ball team. At night—and there were over 20 night games this year—station will go with half-hour syndications and other features.

Spokesman for the station said there will be no loss of money if and when the Giants leave, but admitted that the big audience position, because of baseball, will be weakened. WPIX will not only lose game sponsors Ruppert Brewery and Pall Mall, but the heavy pre- and post-game underwriting. Still, it has long felt nighttime baseball coverage (demanded by the sponsors) cut into its regular post-dark revenues. Loss of the Giants will help reestablish the economic balance.

The economic degree to which WOR-TV will be affected, if O'Malley packs up the Dodgers, would be greater than at WPIX, simply because the General Teleradio station carries 102 day and night games for the one team. Station said, if a final decision to move is made, WOR will revert to the live Ted Steele afternoon show 52-weeks of the year and "Million Dollar Movie" every night. WOR will lose the lucrative fore and aft spots too, where they are SRO. Shaeffer and Luckies pay for the Dodger games proper.

Mayor Wagner's N.Y. Film Support

The Film Producers Assn. received a pledge from Mayor Robert F. Wagner of "vigorous support" in keeping the film business in New York City. Troubled by further threatened shifts to the Coast of production, FPA prexy Harold Wondsel asked the city's chief exec last week for relief from "tax inequities," and for the extension of lensing privileges on location, and the end to "antiquated fire regulations."

Wondsel said the city's film industry grosses some $70,000,000 annually and employs over 25,000 persons in production, laboratory and creative work.

He said New York presents a "smoke screen of operating hazards that inhibit the production companies who do the bulk of their work here." Wondsel said the situation was also worsened by failure to construct the "oft-sought and talked about production centre." He added that filmers in New York have been "stymied and discouraged with the level of cooperation provided them."

Wondsel requested "constructive support" from city officials through establishment of an "atmosphere of interested cooperation," appointment of a commissioner or coordinator to "aggressively promote" civic cooperation and to handle lensing skeds in New York, the end to "exorbitant" fees charged by the Park Dep't for location setups and simplification of laws governing child labor.

Japan's Telepix O.O.

Hollywood, July 23.

Leon Britton, film distrib in Japan, is in town o.o.'ing product for Japanese tv,

He's confabbing with Gross-Krasne general manager David Mathews anent upcoming "African Patrol" and "Adventures of Jungle Boy" series.

'Brooks,' Schlitz Reruns For CBS-TV Sat. Slot If 'Big Top' Gets Axe

With "Big Top" due to go off the air in September unless a last-minute sponsor comes along, CBS-TV is considering using two film rerun shows in the Saturday 12 to 1 p.m. spot. Web is holding off on a final decision until next month, in the event that a sponsor places some outside show into one of the periods, but is holding in readiness "Our Miss Brooks" and the "Schlitz Playhouse" reruns to fill the period.

"Brooks," in which CBS has an ownership stake, is already programmed cross-the-board in the 2 to 2:30 period, so the Saturday show would be no problem. Similarly, CBS recently brought up rights to 104 "Schlitz" reruns from RKO Teleradio and is already using some of them as summer replacement shows, with plenty still unused which could go into the Saturday period.

'OFFICIAL DETECTIVE' TO ROLL NEXT WEEK

Hollywood, July 23.

Production on "Official Detective' series starts Monday (29) at Desilu, for National Telefilm Associates lineup of shows. Based on files of OD mag, series already has been sold in 27 markets. Mort Briskin is producing and Lee Sholem is directing.

Meanwhile, start on feature version of another NTA-Desilu series, "Sheriff of Cochise," seems likely to be delayed. Tentatively, theatrical version had been slated to commence in February, during break in telepix lensing. Now it looks like entire batch of 39 "Sheriff" vidfilms will be shot before feature version starts.

WICC-TV Facilities Leased for Vidfilms

Bridegport, July 23.

Studios and sound stage facilities of WICC-TV are being leased for use outside on-the-air hours by Valho Film Productions, Inc., headed by Vernon C. Hoyt, who has just resigned as national director of mass communications for the National Conference of Christians and Jews to return to film making.

Valho's operations will not affect WICC-TV, according to Philip Merryman, general manager, who becomes a member of the board of the new company. WICC has no financial interest in the new enterprise.

Dan Fish's TV Setup

London, July 23.

Dan Fish, who returned from New York recently, intends to enter the tv production and distribution fields. He's in the process of forming a new outfit, to be known as Transatlantic TV.

Fish has a telepix package deal under discussion and is negotiating British rights to several U.S. properties.

39 'MILLIONAIRE' SEGS

Hollywood, July 23.

Shooting on 39 half-hour "Millionaire" telepix for next season starts Aug. 15, on Republic lot.

Sofar, exec producer Fred Henry has lined up 23 teleplays, to be shot at rate of one weekly between August and mid-December.



JIMMY NELSON AND DANNY O'DAY

Currently TV spokesman for the NESTLE CO.
Management—Mercury Artists Corp. 730 Fifth Ave., New York, JU 6—6500

NTA's Low-Budget Library Setup For Multi-Run Skeins

National Telefilm Associates becomes the latest distributor to establish a separate corporate division to handle library sales of formerly syndicated telefilm properties. Owning eight 30-minute series, at least six 15-minute shows and a potpourri of features, which have been around long enough to have had multi-runs on tv, NTA is putting them into this low-budget selling package setup.

New division will be called Famous Films—Programs for Television. It will headquarter on the Coast as "an autonomous and self-contained operation," with Ed Gray as veep in charge.

All told, Famous Films will have 500 five-, 15- and 30-minute shows and 200 features in the catalog.

Half-hours include "China Smith," "Combat Sergeant," "Police Call," "International Playhouse," "Quality Theatre," "Orient Express" and "Play of the Week." Ely Landau, prexy of NTA, did several of the quarter-hour shows in the library. He produced "Bill Corum Sports," "The Passerby," "The Health and Happiness Club," "M.D.," "Man's Heritage" with Raymond Massey.

TV Film Chatter

Stanley Moldow upped from supervisor film distribution to film co-ordinator at CBS Television Film Sales. He'll be in charge of supervising legal and technical preparation of prints for foreign and domestic markets.

Bob Rubin, after a hitch with MPO Productions, has signed as production manager for part of CBS-TV's "20th Century" project; he'll be handling section called "Future" . . . **Harry J. Zittau** was omitted from the report recently on the election of board members of Associated Artists Productions; he became company's treasurer . . . **Glenn Grossman** becomes production manager of Animation Inc. . . . MPO Producer-Director **Joe Kohn**, who recently shot a series of **Bing Crosby** blurbs on the Coast for American Gas Assn., returns with the same crew, including Zoli Vidor, his cameraman, to do location shots in Frisco for Old Gold, out of Lennen & Newell . . . **Vic Cutrer**, repped by Adams-Leigh of the Hartford model agency, will cut the Pabst blurbs with **Suzye Parker** and **Richard Avedon** directing . . . **Gene Hazelton**, of Grantray-Lawrence, from Hollywood to New York for powwows with boss **Robert Lawrence** . . . **Cy Kaplan** was tagged as special assistant to National Telefilms sales veep **Harold Goldman** . . . **Richard Carlton**, Trans-Lux TV topper, back from fortnight vacash . . . **Joel Gross**, as technical advisor, and **Judith Bublick**, research chief, become part of **Lowell Thomas**' new Odyssey Productions. **Ray Fuld** to Official Film sales staff.

Barter Deals Go International

First barter-time buy on American video outlets has been pacted by an overseas advertiser, adding new sources to the rapidly expanding system of film barter and "trade out." Television Clearing House Inc., U.S. middle-man outfit which helps manufacturers get rid of overload inventories, arranged for a British syndicate, Alfred Simpson Ltd., to peddle a three-way razor over U.S. tv.

TCH, run by L. J. Dahlman, generally gets free physical equipment, from office furniture to prizes, for stations in return for airtime; it's a "trade off."

Post-'48 Features Will Feel Impact Of Pay-TV, When & If—Bob Fellows

Hollywood, July 23.

In pay-tv, "the entertainment industry is on the verge of the greatest thing in its history," feels Robert Fellows, currently making his telefilm debut as a producer on Four Star Films "Alcoa-Goodyear Theatre." In fact, he accepted the vidfilm assignment, in part, to familiarize himself with tv techniques, he admits. "My agent, Bert Allenberg, felt this was a good show and a good outfit, and a good chance to learn the business."

"Pay-tv is inevitable," feels Fellows. "It's become uneconomic for the advertiser to support all of television. And there's nothing 'free' about 'free tv.' The viewer pays the hidden advertising cost in the price of the product."

Aside from sports, the first impact of subscription video will be made by the post-1948 backlog of feature films, Fellows predicts. However, pictures specifically made for pay-tv are still a long way in the future, he submits.

Present situation finds theatrical features making approximately 85% of earnings in first runs, Fellows points out. Probably, pix will continue to debut in theatres, but a second run on pay-tv will bring in an additional 30-40% in revenues, he contends.

"Actually, the real free choice the tv viewer will have will be between sponsored shows and pay-tv," Fellows tossed out. "The advertisers' problem will be how to crack prime times, in opposition to pay video."

However, Fellows offered an alternative plan to tv sponsors. "There's no reason why they can't enter the picture-making business themselves," he commented. "We might yet see a credit reading 'General Foods Presents.' Why not? Even if the picture just breaks even on pay-tv, the advertiser will make money out of advertising values. This might be the sponsors' answer to toll-video. Now is the time for the big advertisers to think about entertainment, as a diversification investment."

As for the problems in launching pay-video, Fellows admits they are formidable, reckoning the field as a "billion dollar market." However, there's no problem which can't be licked by the combined ingenuity of American industry and technicians, he feels. But it is a big financial problem, he admits, and

(Continued on page 47)

Klaeger Raids Transfilm In Expanding Staff

Robert Klaeger, who a couple of months ago ankled Transfilm where he was a top executive, all told has hired four of his former cohorts to handle the production and administration of his new tv film commercial production company. First, as reported a few weeks ago, he hired as his second in command, John Fenton, a Transfilm production exec.

This week he inked George Ottinox, as animation production manager; Philip Donoghue, motion picture supervising editor, and Stephen Kambourian, supervising film editor. They all held the same posts at Transfilm.

'Buccaneers,' 'Launcelot' Reruns for ABC-TV, But WOR Gets Paid

Official Films sold "Sir Launcelot" and "The Buccaneers" for rerun network use to ABC-TV and Kelloggs but there was a fly in the ointment that has only just been settled. Distrib had made a sale in New York to General Teleradio's WOR-TV, it was learned and for awhile the station would not release the properties, which it wanted to use itself next fall, to ABC or the sponsor.

A cash settlement was made the other day with WOR-TV for an undisclosed amount, it was reported. WOR had a written contract with Official, which made the settlement. Two series will be used by Kelloggs in the fall on ABC as afternoon juve programming.

OFFICIAL TAKES OVER 'ERROL FLYNN THEATRE'

Official Films takes over for syndication all remaining markets on the Marcel Le Duc telefilm skein, "The Errol Flynn Theatre." The 26 half-hours were sold by Le Duc in 30 U. S. markets since he began selling them in April.

Series, shot in England by Inter-TV Films Ltd. of Canada under Le Duc's aegis, is an anthology. Skein is on WABD, New York, on KTLA, L. A., and in Savannah, St. Joseph, Seattle, Philly, and Cleveland, etc. But Official syndicated chief Wells Bruen reports that several major U. S. markets, including Chicago, Dallas and Fort Worth, are still on the to-be-sold list.

Brandt Exiting NTA

Joseph A. Brandt is ankling as comptroller of National Telefilm Associates, post he's held since the end of 1956. The former vice-president of Gruen (watch) Industries is leaving the telefilm distribution company approximately two weeks after the signing of Eric Haight as NTA treasurer.

Brandt has not announced future plans. Haight came to NTA from his own investment company.

Miles Gilbert to WB-TV

Hollywood, July 23.

Miles Gilbert has shifted over to tv staff of Warner Bros., after four years as casting director of NBC-TV "Lux Video Theatre."

Thesp Eddie Marr takes over casting duties until new show format bows in September. Doris McHale continues as assistant casting director.

Lotsa McCadden Projects on Tap

Hollywood, July 23.

Production on four McCadden Productions series resumes during next 30 days, with "Bob Cummings Show" already rolling and "Burns and Allen" starting tomorrow (24), Jackie Cooper's "The People's Choice" lights up again July 29, with Cooper doubling as director and star. McCadden's anthology series, "Panic," produced by Al Simon, goes again in mid-August, with NBC-TV option but no current sponsor.

Four new McCadden projects are still on the fire. Two already are in pilot form; Margaret O'Brien-starring "Maggie," optioned by ABC-TV and "Marie Wilson Show," made for CBS-TV. Two others are series to star Carol Channing and June Havoc. McCadden prexy George Burns has assigned Norman Paul, William Burns and himself to script the Channing pilot, while producer-writer William Spier (Miss Havoc's husband) is prepping her pilot.


TAKE

5 NEW HALF-HOUR FILM SERIES

EXCLUSIVE

ON CHANNEL 5

"THE BIG STORY"
39 NEW episodes...continuation on film of the top-rated network show...
...BURGESS MEREDITH as narrator for additional impact...produced by PYRAMID Productions.

"SWORD OF FREEDOM"
Starring EDMUND PURDOM as a romantic Florentine swordsman, painter, and fighter-for-freedom during the Renaissance...From the producers of "ROBIN HOOD."

"WHITE HUNTER"
Adult, romantic adventure...filmed in Africa...based upon the true experiences of one of the world's best-known big-game hunters.

"OFFICIAL DETECTIVE"
Another top-notch DESILU Production... adult detective series based upon authentic police files...produced by MORT BRISKIN.

"SHERIFF OF COCHISE"
39 completely NEW episodes...modern police drama with the action in colorful Cochise County, Arizona...second successful year on Channel 5...produced by DESILU.

...AND LOOK OVER DOLLAR FALL LINE

TESTED FILM PROGRAMS
Some new to Channel 5; some with proven acceptance

"WATERFRONT"

"TV READER'S DIGEST"

"DOUGLAS FAIRBANKS, JR. PRESENTS"

"THE THREE MUSKETEERS"

"MR. DISTRICT ATTORNEY"

"THE MICKEY ROONEY SHOW"

"COUNT OF MONTE CRISTO"

"ERROL FLYNN THEATRE"

First Run in New York

90 *"WARNER BROS. PREMIERE" FEATURE FILMS*

Including such greats as

"The Letter," Bette Davis

"Dust Be My Destiny," John Garfield

"Each Dawn I Die," James Cagney George Raft

"Humoresque," John Garfield Joan Crawford

"Disraeli," George Arliss

AND ALL THIS LIVE ENTERTAINMENT

"NIGHTBEAT" EMMY and SHERWOOD Award Winner

"ENTERTAINMENT PRESS CONFERENCE"

"ART FORD'S GREENWICH VILLAGE PARTY"
Produced and emceed by ART FORD, the discoverer of many greats in show business...authentic Greenwich Village sites...top stars and a galaxy of the brightest young performers of today.

"FIESTA AMERICANA"
All the excitement of our most popular Latin American bands, dancers and vocalists... featuring today's sunny dance music: Cha-Cha-Cha, Merengue, Mambo.

HERB SHELDON
News, weather and sidewalk interviews on current events, at noon; and Herb's Studio Party for teenagers at 5 P. M., featuring guest stars from the world of entertainment.

"THE SANDY BECKER SHOW"
Sandy and "LOONEY TUNES"
...also in his own show with early-morning diverting entertainment for the young people.

SPORTS
Monday is Fight Night on Channel 5:
9:30—Preliminaries
10:00—"Tomorrow's Champs"
10:30—Main Bout featuring top news-making contenders
...all from celebrated St. Nicholas Arena (and fed by Channel 5 to 35 other stations!)

Followed at 11:15 by
GUSSIE MORAN
interviewing headliners in the world of sports.

Thursday: WRESTLING
Live from Washington, D. C.

THIS MULTI-MILLION -UP ON NEW YORK'S CHANNEL 5

WENDY BARRIE
News, views, reviews of current plays, books, sports, music and movies.

MORE CARTOONS
for the whole family to enjoy.
...458 of 'em, never before shown in New York, including some of the most intriguing from Warner Bros.' MERRIE MELODIES and BUGS BUNNY... LOONEY TUNES... LITTLE LULU... and BETTY BOOP.

P. S. You can also look forward to some exciting features coming from Pat Weaver's PROGRAM SERVICES, INC....to be seen only on channel 5 in New York!

Come fall, you'll be glad you took 5

CHANNEL, 5 WABD, NEW YORK Represented by WEED

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

BOSTON — *Approx. Set Count*—1,400,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Frontier (W)	WNAC	NBC	Fri. 10:30-11:00	25.6	52.9	48.4	Cavalcade of Sports	WBZ	22.0
2. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	23.8	64.5	36.9	Judge Roy Bean	WBZ	11.0
3. Sheriff of Cochise (W)	WNAC	NTA	Sun. 6:00-6:30	21 3	68.6	31.0	Pleasure Playhouse	WBZ	8.2
4. Secret Journal (Dr)	WNAC	MCA	Tues. 10:30-11:00	20.4	54.6	37.4	Studio 57	WBZ	15.2
4. State Trooper (Adv)	WNAC	MCA	Sun. 10:30-11:00	20.4	58.3	35.0	Star Performance	WBZ	10.9
5. Search for Adventure (Adv)	WNAC	Bagnall	Sun. 5:30-6:00	18.3	63.9	28.7	Pleasure Playhouse	WBZ	9.5
6. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	17.4	37.3	46.8	Washington Square	WBZ	28.1
7. Highway Patrol (Adv)	WBZ	Ziv	Wed. 10:30-11:00	17.1	35.9	47.6	U.S. Steel Hour	WBZ	17.1
8. City Detective (Myst)	WNAC	MCA	Fri. 11:05-11:35	16.5	68.9	24.0	TV News Reporter; Weather	WBZ	14.9
9. Annie Oakley (W)	WNAC	CBS	Sun. 5:00-5:30	16.0	64.9	24.7	Palm Beach Golf Tournam't	WBZ	7.6
10. San Francisco Beat (Dr)	WNAC	CBS	Sat. 11:05-11:35	15.4	54.4	28.3	11th Hour News; Weather	WBZ	18 6

WASHINGTON — *Approx. Set Count*—800,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Sheriff of Cochise (W)	WRC	NTA	Mon. 10:30-11:00	15.0	34.4	43.6	Studio One	WTOP	11.6
2. Death Valley Days (W)	WRC	McCann-Erickson	Mon. 7:00-7:30	11.9	48.8	29.4	Soldiers of Fortune	WTOP	9.5
3. Jungle Jim (Adv)	WMAL	Screen Gems	Wed. 6:00-6:30	11.7	41.8	28.0	Hearline	WRC	7.7
4. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	11.1	54.6	20.3	Grand Ole Opry	WTTG	4.0
4. Silent Service (Adv)	WTOP	NBC	Tues. 10:30-11:00	11.1	25.3	43.9	Baseball	WTTG	16.5
5. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	10.5	35.2	29.8	Last of the Mohicans	WRC	9.2
5. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	10.5	33.9	31.0	Western Marshal	WTTG	6.2
6. I Led 3 Lives (Adv)	WTOP	Ziv	Wed. 7:30-8:00	10.0	20.1	49.7	Disneyland	WMAL	28.8
7. Frontier (Adv)	WTOP	NBC	Sat. 10:30-11:00	9.5	21.8	43.4	Safeway Theatre	WRC	21.7
7. Lone Wolf (Myst)	WRC	MCA	Tues. 10:30-11:00	9.5	21.6	43.9	Baseball	WTTG	16.5
7. Soldiers of Fortune (Adv)	WTOP	MCA	Mon. 7:00-7:30	9.5	32.2	29.4	Death Valley Days	WRC	11.9
7. Star and the Story (Dr)	WRC	Official	Wed. 10:30-11:00	9.5	23.9	39.6	U.S. Steel Hour	WTOP	13.8

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

1. O. Henry Playhouse (Dr)	KSTP	Gross-Krasne	Sun. 9:30-10:00	19.2	36.3	52.8	What's My Line	WCCO	19.7
2. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	19.0	40.7	46.8	Wrestling	WCCO	13.7
3. Sheriff of Cochise (W)	WCCO	NTA	Sat. 9:30-10:00	17.7	43.8	40.4	Your Hit Parade	KSTP	16.9
4. Search for Adventure (Adv)	WTCN	Bagnall	Mon. 9:30-10:00	14.3	32.3	44.3	Studio One	WCCO	17.0
5. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	12.7	43.9	28.9	MGM Time	KMGM	9.2
6. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	12.5	28.1	44.5	Wednesday Night Fights	WTCN	13.3
7. Badge 714 (Myst)	KSTP	NBC	Tues. 10:30-11:00	12.2	50.4	24.2	Movietime, U.S.A.	KMGM	5.7
8. Secret Journal (Dr)	KSTP	MCA	Fri. 7:30-8:00	11.9	33.9	35.1	Zane Grey Theatre	WCCO	14.5
9. Death Valley Days (W)	WCCO	McCann-Erickson	Sat. 6:00-6:30	11.7	66.4	17.6	News Picture	KSTP	6.3
10. Buffalo Bill Jr. (W)	WCCO	CBS	Sat. 11:30-12:00 a.m.	11.0	97.4	11.3	Detective Diary	KSTP	0.3
10. City Detective (Myst)	KSTP	MCA	Fri. 10:30-11:00	11.0	34.5	31.9	MGM Time	KMGM	10.3

COLUMBUS — *Approx. Set Count*—357,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

1. Highway Patrol (Adv)	WBNS	Ziv	Tues. 9:30-10:00	39.1	73.6	53.1	Little Theatre	WLW-C	7.6
2. Sheriff of Cochise (W)	WBNS	NTA	Sat. 10:00-10:30	28.5	62.4	45.7	Little Theatre	WLW-C	10.4
3. Last of the Mohicans (W)	WBNS	TPA	Sat. 9:30-10:00	26.2	48.0	54.6	Your Hit Parade	WLW-C	22.2
4. Frontier Doctor (W)	WTVN	H-TV	Fri. 9:30-10:00	22.5	37.3	60.4	Person to Person	WBNS	28.5
5. Men of Annapolis (Adv)	WBNS	Ziv	Fri. 8:30-9:00	21.2	42.3	50.3	Big Story	WLW-C	19.6
6. San Francisco Beat (Dr)	WBNS	CBS	Sun. 8:30-9:00	19.8	32.6	60.6	Chevy Show	WLW-C	31.4
7. Waterfront (Adv)	WBNS	MCA	Fri. 10:15-10:30	19.2	50.3	38.2	Little Theatre	WLW-C	18.4
							Life of Riley	WLW-C	9.8
8. Celebrity Playhouse (Dr)	WBNS	Screen Gems	Tues. 10:15-10:30	16.8	56.8	29.6	Little Theatre	WLW-C	9.2
9. State Trooper (Adv)	WTVN	MCA	Mon. 9:30-10:00	16.1	33.8	47.8	Studio One	WBNS	20.8
10. Buffalo Bill Jr. (W)	WTVN	CBS	Fri. 6:00-6:30	14.6	58.0	25.2	Beat the Clock	WBNS	9.5

SEATTLE-TACOMA — *Approx. Set Count*—212,600 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Search for Adventure (Adv)	KING	Bagnall	Wed. 7:00-7:30	44.0	71.7	61.4	Masquerade Party	KOMO	11.1
2. Death Valley Days (W)	KOMO	McCann-Erickson	Thurs. 8:00-8:30	29.9	43.4	68.9	Danny Thomas	KING	20.1
2. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	29.9	48.1	62.3	Bob Cummings	KTNT	17.4
3. Silent Service (Adv)	KING	NBC	Wed. 7:30-8:00	27.0	42.8	63.2	Father Knows Best	KOMO	28.5
4. Studio 57 (Dr)	KING	MCA	Fri. 7:00-7:30	24.4	49.2	49.8	Blondie	KOMO	12.1
5. Whirlybirds (Adv)	KING	CBS	Thurs. 8:30-9:00	21.7	30.8	70.4	Ernie Ford	KOMO	27.5
6. Code 3 (Adv)	KING	ABC	Sun. 10:00-10:30	19.3	42.7	46.4	Curtaintime	KOMO	16.4
7. Men of Annapolis (Adv)	KOMO	Ziv	Fri. 9:00-9:30	18.4	35.4	52.0	Waterfront	KTNT	15.7
8. Life of Riley (Co)	KING	NBC	Thurs. 7:30-8:00	17.4	27.9	62.3	Dragnet	KOMO	28.0
9. Badge 714 (Myst)	KING	NBC	Sun. 9:30-10:00	16.7	26.3	63.6	What's My Line	KTNT	29.0
10. Waterfront (Adv)	KTNT	MCA	Fri. 9:00-9:30	15.7	30.2	52.0	Men of Annapolis	KTNT	15.7

TV'S WINNING OF THE WEST

Hailey's Comet

Scripter Arthur Hailey, the Canadian public relations man who broke into television a year ago with such hot properties as "Flight Into Danger" and 'Time Lock," has another provocative entry listed for fall production by "Studio One." Titled "Course for Collision," script is concerned with the President of the United States on a peace mission to Moscow in 1962 with a life-or-death decision to make.

"Course" is a suspense yarn, and an interesting sidelight on the sale to "Studio One" lies in the fact that there was bidding for the show from NBC's "Suspicion" as well. "Suspicion" is set to preem in the Monday 10-11 time opposite "Studio One," and the latter apparently will use the fight-fire-with-fire strategy by scheduling suspense yarns against "Suspicion."

Hailey's original television entries have just been completed as motion pictures, with shooting just finished at Paramount on "Zero Hour" (the new title for "Flight Into Danger") and an Aug. 19 London preem set for "Time Lock," which was filmed in England. In addition, "U.S. Steel Hour" does his "The Change in Chester" next Wednesday (31), into which he wrote a special part for ex-"$64,000 Question" contestant Barbara Hall. The "Studio One" and "U.S. Steel Hour" sales, his first to those shows, were set by agent Maeve Southgate.

British TV Writers Pose Strike Threat Unless They Get 'Fair Deal'

London, July 23.

British tv writers are prepared to take strike action if their pleas for a "fair deal" from the commercial tv programmers are not heeded. Negotiations, for better payment and other terms which have been going on for two-and-half years between the Television Writers' Council and the programmers, have finally broken down, with all claims submitted on behalf of the writers refused.

At a news conference, held by the TWC, which was formed to act as a negotiating body with Independent Television programmers when the Commercial Television Act was passed, Francis Williams, who presided, said they were going to approach Members of Parliament in a bid to get the matter raised in the House of Commons.

Main issues which had been rejected were a system of payment based on royalties; additional payment for stage, film, foreign tv, publication and any other rights; and the revision of existing contracts.

All efforts to avoid a deadlock were unsuccessful and the programmers remained firm in their refusal to grant any concessions on the claims. The view held by the TWC was that the four originating programmers, Associated-Rediffusion, Granada TV, ABC-TV, and Associated TeleVision, were not acting as competitive bodies, which contravened the Commercial Television Act. When a script was sold to one of them a fee was paid, but the programmers could all benefit from the one payment by haying the program networked. In this case, the company which originally bought the script, recouped most of their money out of fees from the other companies in the network. The writer got no additional payment for a networked show.

Newsweek's Got That Station Yen

Los Angeles, July 23.

Newsweek entered the radio-tv field last week with the acquisition of a substantial minority interest in KFSD-AM-FM-TV, San Diego. Stations have an NBC affiliation and are managed by William F. Goetze.

Newsweek bought a part of the interest of Fox, Wells & Co., which will retain its majority interest in the San Diego operation.

Another San Diego station, KSON, was sold to Jack Gross, who formerly operated KFMB in that city. In another ownership change in this area, Rabel Enterprises bought KXOC, Chico, Cal.

Meanwhile, FCC granted a construction permit to Pacific-South Broadcasting Co. for the first high-fidelity radio station in the San Gabriel valley. Studios will be in West Covina.

AFTRA Scans Pay-TV

San Francisco, July 23.

Major subject of discussion at AFTRA's 20th annual convention, opening here Thursday (25), will be pay-tv, over which AFTRA currently has no jurisdiction.

Some 150 delegates from 42 chapters are enroute for four-day meeting.

Also on the agenda are discussions of the current contract's "unfair station" clause, educational tv and the AFL-CIO Code of Ethics, which it's expected the delegates will reject because it isn't strong enough.

National president Frank Nelson will preside and official hostess at the Sheraton-Palace meetings will be Wanda Ramey, president of the Frisco local.

New officials will be elected next Saturday (27) night.

ABC Radio To Trim Sails In Economy Move

Hollywood, July 23.

Curtailed personnel and operations to effect a more economical balance is being studied by department heads of ABC Radio here and in N.Y. Study is expected to be completed in six weeks but John Hansen, manager of KABC and Dresser Dahlstead, program director for the web's western division, denied that many employees have been pinkslipped.

Net's chief problem is piping shows to the network which are not accepted by affiliates. This phase will undoubtedly be curtailed, with the web put on a staggered schedule as originally proposed by Robert Eastmen, prexy of ABC Radio, which is now autonomous.

Also being studied is recent NBC decision to feed all network shows from N.Y. Local programs are taped and airmailed to N.Y.

71% NIGHTTIME SHOWS ON COAST

By BOB CHANDLER

New York has virtually lost the battle for control of television production to the Coast. A VARIETY tabulation of the three-network fall schedule, as set thus far, shows that New York will be responsible for production of only 24.8% of all nighttime shows, or only 26 of the 105 programs scheduled for the prime evening hours. On the other hand, the Coast will produce 71.4%, or 75 of the 105.

Hand-in-hand with the West's rise to dominance over the East is the constantly accelerating use of film by the networks. Percentage of shows on film next fall will reach an alltime high of 63.8% vs. 36.2% for live—in other words, 67 of the 105 total will be on film. Of this, the Coast will produce 61 shows or 58.1% of the total, while Europe accounts for four shows or 4.8% and New York only two shows or 1.9%.

But the Coast is fast catching up to New York in live production as well. While the East will be responsible for production of 24 live shows (less than one-fourth of total tv production in the prime hours), the Coast will be doing 14 live stanzas, or just 13.3%. The Coast output in numbers is more than half of the East's, and in terms of hours the Coast will account for 10½ hours a week while New York that four and a half of the 15½ will

A further examination of the East vs. West live output shows that four and a half of the 15 will comprise quiz, panel or audience participation shows, with this type almost exclusively accounting for the difference in the output. New York will originate seven and one half hours of musical and variety shows, while the Coast will do six and a half hours of music, variety and comedy (no comics from the east). New York will originate three hours of live drama, the Coast two and a half. Each will do one hour of miscellaneous-type shows.

(Three programs are excluded from the breakdown, the boxing bouts on NBC and ABC, because they originate from various points, and NBC's "Suspicion," because it will consist of 20 filmed segments from the Coast and 22 live shows from New York. If the bouts were included in the live vs. film breakdown, total film programming would reduce to 62.2% and total

(Continued on page 47)

NBC-TV's 750G In New Daytime Biz

NBC-TV this week signed $750,000 in new gross daytime business via pacts with Lanolin Plus and Pharma-Craft, with both sponsor deals to start in the fall. Lanolin bought two weekly quarter-hours on three shows, while Pharma-Craft picked up two alternate-week quarter-hours on a pair of daytimers.

Lanolin deal, via Kastor, Farrell, Chesley & Clifford, calls for an every-week quarter-hour of "Price Is Right" and alternate-week segments on "Bride & Groom" and "Queen for a Day." Pharma-Craft, through Doherty, Clifford, Steers & Shenfield, bought alternate-week segments on "Comedy Time" and "It Could Be You."

Saphier-Steve Allen Ruling Could Affect Future Agent-Talent Relations

Arbitrators decided against Steve Allen's former agent James L. Saphier who had demanded that the video performer pay him a percentage from two NBC-TV programs, the old "Tonight" and the current 8 to 9 p.m. Sunday showcase. A corallary issue raised in the arbitration, one that only in part decided the outcome, can have wide effects in agent-tv performer relations.

Saphier wanted an agent's share from the two programs, which began on the network after the split of Saphier and Allen, who became associated with agent Jules Green. Saphier contended that his contractual arrangement entitled him to a share of the show take. He also raised the point that regulation 12-B had no bearing on the arbitration. 12-B is the Code written in 1953 by the American Federation of Television & Radio Artists and the agents.

It was generally thought until now that 12-B only applied to individual performers and agents and, hence, could not serve as a defense for Allen. But AFTRA national counsel Mortimer Becker, called in as an interested party, testified that the regulations also applied to "packagers"—corporate entities—such as the one built up around Allen. The arbitrators, Herb Jacoby, Jack Katz, John Shulman, wrote their decisions in favor of Becker's testimony.

But the actual issue of payment to Green was primarily decided, it was reported, on the fact that there was a clear-cut time between the end of Green's contract and the beginning of the first of the two network shows. Saphier's agreement ended in May, 1955, and "Tonight" with Allen on network began several months later, near the end of the year.

Decision was reached last week after several weeks of unpublicized arbitration.

Then There Was One

Departure of Mort Werner from NBC-TV (he joins Kaiser Industries) leaves but a single key "Weaver man" on an active duty at the network. He's Mike Dann, veepee and star salesman on the tv "specials."

Since Pat Weaver exited as prexy, a total of 25 "Weaver people," including 17 in key administrative-creative berths, have checked out. Only other remaining one except Dann is Tom McAvity, who, since the Bob Kintner ascendancy, has more or less been sitting on the sidelines.

Kaiser's Bigtime TV Status, Lures Werner From NBC

Mort Werner, NBC v.p. in charge of daytime programs, is leaving the network in mid-August to become a staff vicepresident of Kaiser Industries, the parent company embracing all of the Henry J. and Edgar F. Kaiser enterprises in aluminum, steel, gypsum, cement, autos, etc. Werner will have charge of all television activities for the company—not only television sponsorship, but station administration (for Kaiser's Honolulu radio-tv outlets) and a reported television project in South America.

Werner has been in the daytime slot (also in charge of "Today"-"Home"-"Tonight" since last spring, when the NBC-TV programming department was overhauled. Prior to that, he had been v.p. and national program director. He joined NBC in 1951, having been brought in by the then program chief, Pat Weaver, as a producer on "Today," and rose through the "Today"-"Home"-"Tonight" setup to his program department posts. He was one of the few "Weaver men" to survive the revamp at the web last winter and spring.

Curiously enough, Weaver, his ex-boss, will now be reporting to Werner, via Weaver's new consultancy relationship with Kaiser under which he'll direct all television advertising for Kaiser Industries. Werner, incidentally, has been NBC's key contact man with Henry J. Kaiser in all its sponsorship relations, since he knows Kaiser intimately.

NBC hasn't yet set a replacement for Werner, who won't check in at Kaiser until Aug. 19, a week after he gets the new Arlene Francis show and "Dollar a Second" on the air as replacements for "Home."

Hayes to Europe

Arthur Hull Hayes, prez of CBS Radio, and his family depart for Europe tomorrow (Thurs.) aboard the S.S United States for a tour of the Continent and visits to CBS offices in London, Paris and Rome. They will also attend the graduation from Oxford of Arthur Hull Hayes Jr.

Hayes is due back in New York Sept. 2.

NBC-TV on Tint Sprint in Fall

NBC-TV will upbeat its use of color telecasts in the fall, with at least six and a half hours of regularly scheduled nighttime programs per week, two hours a day in the Monday-Friday daytime period and at least 24 specials to be tinted. Moreover, part of the World Series and some NCAA football will be tintcast.

Biggest color night will be Sunday, with Steve Allen switching to tint and the Dinah Shore "Chevy Show" immediately following, so that the 8-10 p.m. period will be all tint. Rundown for the rest of the week has "My Friend Flicka," tentatively set for 7:30-8, as the Monday entry; the George Gobel-Eddie Fisher 8-9 hour on Tuesday; "Kraft Theatre" continuing as the Wednesday tint representative; the half-hour Rosemary Clooney

(Continued on page 50)

JOE RINES TO AYER, HELMS FAIRY TALES

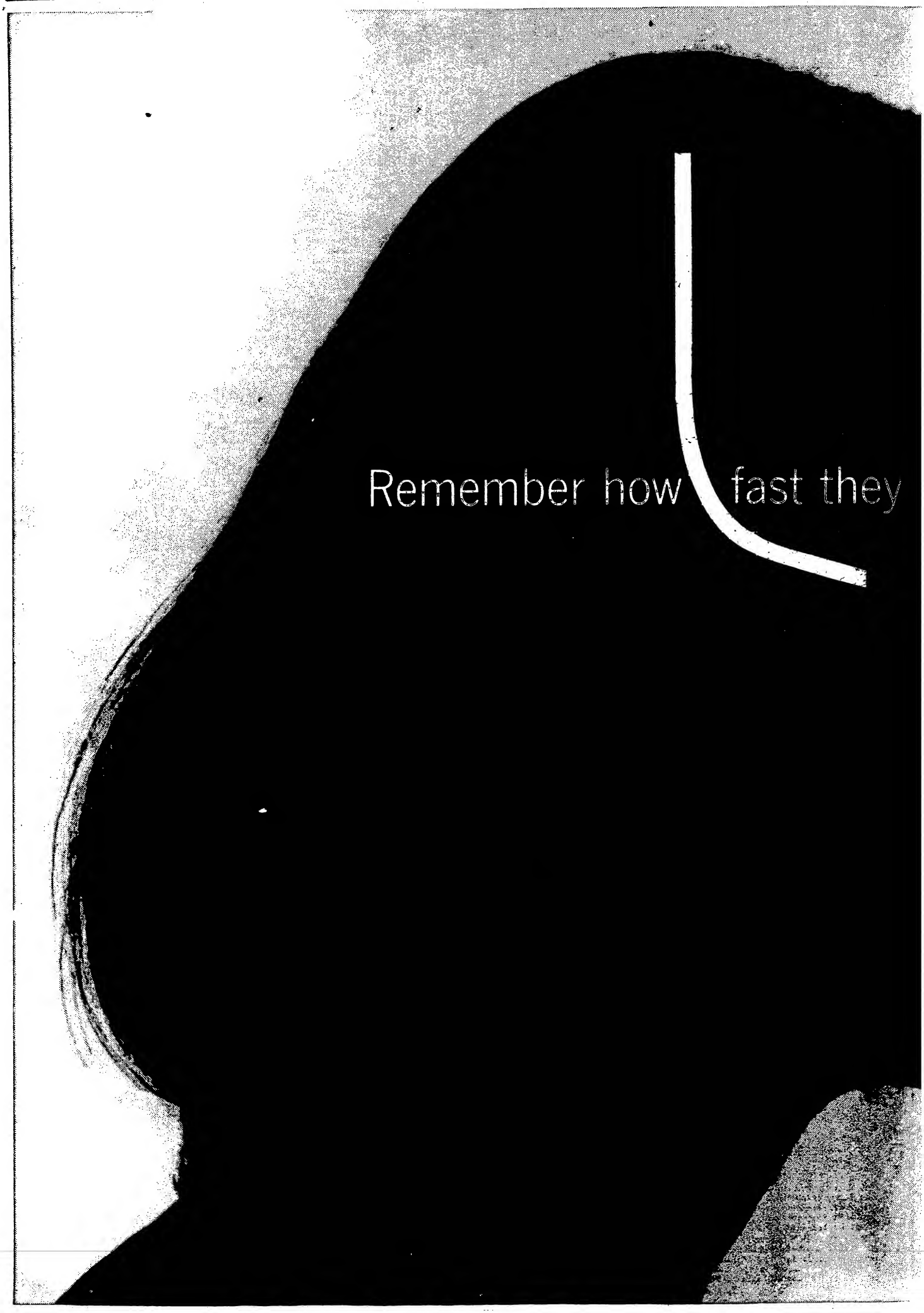
Hollywood, July 23.

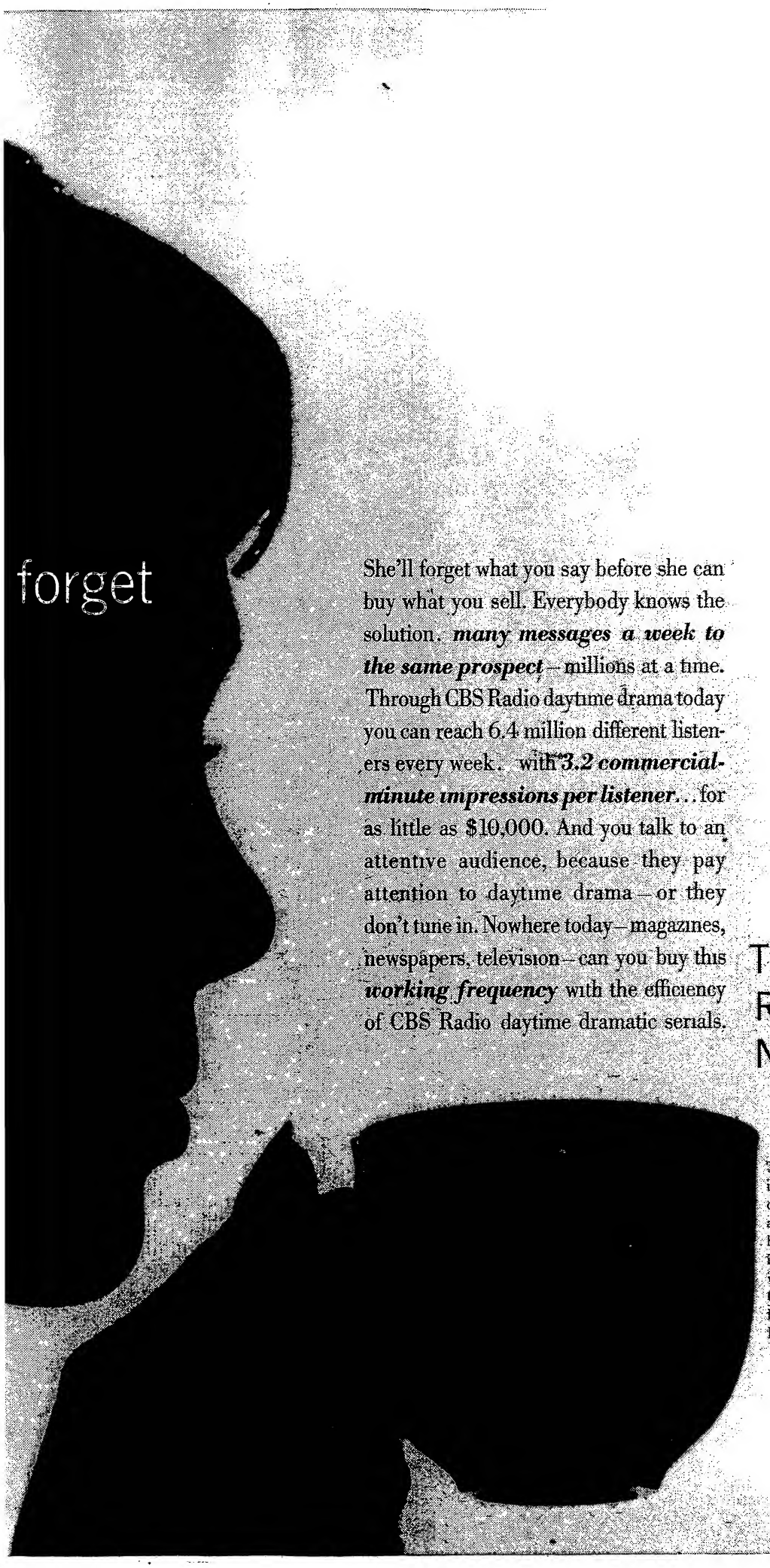
Joe Rines, agency exec and packager, joins the program staff of N. W. Ayer agency this week as production supervisor of the Shirley Temple series of four fairy tales and legends for three Ayer clients—Hills Bros. (coffee), Breck (shampoo) and Sealtest (ice cream).

Glenhall Taylor, veepee of the Ayer Hollywood office, in making the appointment, said Rines would also act in liaison for the agency with the sponsors and Coronet Productions, which will film the series at Screen Gems under executive producership of William Phillipson. Rines has left for conferences in N.Y. at the Ayer agency.

Fall Programming Breakdown: East vs West

	West Film	West Live	West Total	East Film	East Live	East Total	Europe	Total Film	Total Live	Grand Total
ABC	19	4	23	...	4	4	1	20	8	28
%	57.9	14.3	82.2		14.3	14.3	3.5	71.4	28.6	
CBS	21	3	24	2	12	14	2	25	15	40
%	52.5	7.5	60.0	5.0	30.0	35.0	5.0	62.5	37.5	
NBC	21	7	28	...	8	8	1	22	15	37
%	56.8	18.9	75.7		21.6	21.6	2.7	59.6	40.4	
TOTALS ...	61	14	75	2	24	26	4	67	38	105
%	58.1	13.3	71.4	1.9	22.9	24.8	4.8	63.8	36.2	


Remember how fast they



forget

She'll forget what you say before she can buy what you sell. Everybody knows the solution. ***many messages a week to the same prospect*** – millions at a time. Through CBS Radio daytime drama today you can reach 6.4 million different listeners every week. with ***3.2 commercial-minute impressions per listener...*** for as little as $10,000. And you talk to an attentive audience, because they pay attention to daytime drama – or they don't tune in. Nowhere today – magazines, newspapers, television – can you buy this ***working frequency*** with the efficiency of CBS Radio daytime dramatic serials.

THE CBS RADIO NETWORK

That's why Lipton Tea uses CBS Radio daytime drama all year long..., and why Salada Tea has been on for 20 weeks in 1957 so far... and why Pan-American Coffee Bureau, for a big summer campaign, has come here too.

VARIETY - ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

WASHINGTON

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JUNE, 1957 TOP COMPETING SHOWS	ARB RATING
1. **THE SPIRAL STAIRCASE**— Dorothy McGuire, George Brent; 1946; Selznick Studio; NTA	Safeway Theatre Sat. June 1 10:30-12:00 a.m. WRC	20.9	22.2	20.0	52.8	Frontier ..... WTOP 11 p. m. Report ..... WTOP Town & Country Jamboree .... WMAL Late Show ..... WTOP	9.5 8.6 6.2 6.2
2. **THE GREAT JESSE JAMES RAID**— Tom Neal, Willard Parker; 1953; Lippert; Tele-Pictures	Late Show Fri. June 7 11:15-12:30 a.m. WTOP	10.0	10.8	9.2	60.6	Baseball ..... WTTG Tonight ..... WRC	5.1 2.2
3. **FURY AT FURNACE CREEK**— Victor Mature, Coleen Gray; 1948; 20th Century Fox; NTA Film Network	Premiere Performance Thurs. June 6 11:20-1:30 a.m. WMAL	9.3	12.3	5.2	67.8	Stringer, Simpson, Sam ..... WRC Tampico, Late Show ..... WTOP	4.9 4.2
4. **THE FOXES OF HARROW**— Rex Harrison, Maureen O'Hara; 1947; 20th Century Fox; NTA	Late Show Tues. June 4 11:15-1:30 a.m. WTOP	8.5	9.8	4.9	63.4	Baseball ..... WTTG	9.5
5. **THE OX-BOW INCIDENT**— Henry Fonda, Dana Andrews; 1943; 20th Century Fox; NTA	Late Show Sat. June 1 11:15-12:30 a.m. WTOP	6.7	8.0	5.2	24.1	The Spiral Staircase, Safeway Theatre ..... WRC His Kind of Woman, Premiere Playhouse ..... WTTG	20.8 5.2
6. **HIS KIND OF WOMAN**— Jane Russell, Robert Mitchum; 1951; RKO; C&C	Premiere Playhouse Sat. June 1 10:30-12:15 a.m. WTTG	5.2	5.5	4.9	14.3	The Spiral Staircase, Safeway Theatre ..... WRC	20.9
7. **MAN OF EVIL**— James Mason, Stewart Granger; 1948; United Artists; NTA	Late Late Show Sat. June 1 12:30-2:00 a.m. WTOP	4.6	7.4	3.4	62.9	Town & Country Jamboree .... WMAL	3.9
8. **NOTORIOUS**— Ingrid Bergman, Cary Grant; 1946; Selznick Studio; NTA	Encore Playhouse Sat. June 1 4:15-6:00 p.m. WRC	4.5	5.2	3.1	28.3	Baseball; Tenth Inning ..... WTTG Record Hop ..... WTTG	10.5 6.6
8. **KISS OF DEATH**— Victor Mature, Richard Widmark; 1947; 20th Century Fox; NTA	Late Show Mon. June 3 11:15-1:15 a.m. WTOP	4.5	4.9	2.5	56.9	Stringer; Simpson; Sam ..... WRC Tonight ..... WRC	4.6 2.2
9. **TAMPICO**— Edward G. Robinson, Lynn Bari; 1944; 20th Century Fox; NTA	Late Show Thurs. June 6 11:15-12:45 a.m. WTOP	4.2	4.9	3.4	24.1	Fury At Furnace Creek, Premiere Performance ..... WMAL	10.6

SAN FRANCISCO

1. **GOLDEN BOY**— William Holden, Barbara Stanwyck; 1939; Columbia; Screen Gems	Major Movie Fri. June 7 10:00-11:30 p.m. KRON	20.9	22.4	18.9	58.0	Our Miss Brooks ..... KPIX Studio 57 ..... KPIX Big Hit Movie ..... KRON	14.7 10.4 5.8
2. **SITTING PRETTY**— Robert Young, Maureen O'Hara, Clifton Webb; 1948; 20th Century Fox; NTA Film Network	Premiere Performance Sat. June 1 11:00-12:45 a.m. KPIX	17.5	17.9	16.0	72.9	Movie Hits ..... KRON	5.9
3. **LAURA**— Gene Tierney, Dana Andrews, Clifton Webb; 1944; 20th Century Fox; NTA	Fabulous Features Sun. June 2 5:30-7:00 p.m. KPIX	16.9	17.6	16.0	51.4	Bugs Bunny Presents ..... KRON They All Kissed The Bride, Movie Time ..... KRON	11.4 12.5
4. **OUT OF THE PAST**— Kirk Douglas, Rhonda Fleming, Robert Mitchum; 1947; RKO; C&C	Hollywood Film Thea. Sun. June 2 7:30-9:00 p.m. KGO	13.5	14.1	12.1	20.9	Jack Benny ..... KPIX Ed Sullivan ..... KPIX	26.9 26.9
5. **THEY ALL KISSED THE BRIDE**— Joan Crawford, Melvyn Douglas; 1942; Columbia; Screen Gems	Movie Time Sun. June 2 6:00-7:30 p.m. KRON	13.0	14.1	11.5	36.1	Laura, Fabulous Features ..... KPIX	17.2
6. **HANGOVER SQUARE**— Linda Darnell, Laird Cregar; 1945; 20th Century Fox; NTA	Big Movie Mon. June 3 10:00-11:30 p.m. KPIX	12.6	13.7	11.5	39.5	Welk's Top Tunes ..... KGO Owl Theatre ..... KRON	20.4 7.5
7. **CRY OF THE CITY**— Victor Mature; 1948; 20th Century Fox; NTA	Big Movie Tues. June 4 10:00-11:45 p.m. KPIX	11.1	14.1	8.0	43.2	Aluminum Hour ..... KRON Championship Bowling ..... KRON	24.0 5.9
8. **CANON CITY**— Scott Brady, Jeff Corey; 1948; Eagle-Lion Films; United Artists-TV	Owl Theatre Wed. June 5 10:30-12:00 a.m. KRON	8.9	9.9	7.3	45.1	Federal Men ..... KGO House of Rothchild, Big Movie ..... KPIX	9.8 8.0
9. **THE LETTER**— Bette Davis, Herbert Marshall; 1940; Warner Brothers; Associated Artists Productions	Two On The Aisle Sun. June 2 4:00-5:30 p.m. KRON	8.7	9.6	8.0	46.3	Sunday Final ..... KPIX Giant Step ..... KPIX Lassie ..... KPIX	2.6 7.2 16.0
10. **HOUSE OF ROTHCHILD**— Loretta Young, Robert Young; 1934; 20th Century Fox; NTA	Big Movie Wed. June 5 10:00-11:40 p.m. KPIX	8.0	9.6	5.4	26.7	This Is Your Life ..... KRON Federal Men ..... KGO Canon City, Owl Theatre ..... KRON	28.4 9.8 8.9

Inside Stuff—Radio-TV

RCA turned in record first-half sales of $564,990,000 for the first six months of the year, bettering by 7% the previous half-year volume of 1956. But earnings rose only slightly, from $20,037,000 for the '56 period to $20,311,000 for the first half of '57. Earnings per share came to $1.35, vs. $1.32 for the first half of '56.

Second-quarter sales paralleled the six-month trend, with the total of $269,217,000 for the quarter running 7% ahead of the same quarter last year, while net profits for the quarter came to $7,501,000 or 48c per share vs. $7,310,000 or 47c a share in the 1956 quarter.

After years of straight staff assignments, CBS conductor Alfredo Antonini looks to hit the commercial jackpot at the web during 1957. Having started with the conducting chores on "Cinderella" last spring, Antonini is now on the verge of taking over maestro chores for several of the duPont specs—particularly the musicals—and for Prudential's "The Twentieth Century." Additionally, he'll probably do some of the "Seven Lively Arts" shows, which aren't commercial yet but probably will be. On the radio side, he's subbing for Percy Faith on "Woolworth Hour" Aug. 4 and 11. Meanwhile, he's done a string of guest concert appearances, having appeared with the N.Y. Philharmonic at Lewisohn Stadium just this past week-end (20), with concerts still to come in Chicago (this week) and Memphis.

(Martha) Rountree Productions, owners of "Press Conference," has figured out a way to interview overseas dignitaries for television without having the battery of a dozen American newsmen leave their Washington tv studio.

The usual three cameras, this time film cameras, are tranied on the interrogators here while a single camera is focused on the interviewee abroad. As the cameras are operating, an overseas telephone wire, recording the queries and answers (as they are being filmed) is kept open. The overseas celluloid is rushed here and spliced with that taken of the reporters. Company can deliver a completed print by this means in 24 hours, it reports.

The Bill Kaufman-edited "Best Television Plays of '57" published by Harcourt-Brace, practically emerges as a "house book" for the Ashley-Steiner stable of writers, with five of the seven scripts represented in the tome bearing the A-S identification. These are "Requiem For A Heavyweight" by Rod Serling (Playhouse 90); "Lee at Gettysburg by Alvin Sapinsley (Omnibus); "The Trial of Poznan" by Alvin Boretz (Armstrong Circle Theatre); "Survival" by Alfred Brenner (U.S. Steel Hour) and "Cracker Money" by Steven Gethers (Kaiser Aluminum Hour).

NBC's "Nightline" scored a coup a couple weeks ago when it landed an interview with Nathan Leopold (of the Leopold-Loeb 1924 thrill-killing combo). Thought it wasn't meant to be an exclusive, it became that when Leopold decided to cancel other tv hearings for fear they might jeopardize his chances while his parole appeal was pending, Jim Hurlbut's half-hour interview with the famous Statesville Penitentiary inmate was then re-broadcast when "Nightline" learned it had the only pre-parole tete-a-tete with Leopold. It was under Hurlbut's grilling that Leopold said, "I'm not looking for justice, I'm looking for mercy."

WMCA (N.Y.) owner Nathan Straus donated $10,000 this week to a Dutch student housing foundation in "respect and gratitude" for the help the Dutch gave Nazi terror victims. First aim of the new foundation is to restore the building in which Anne Frank and her family hid from the Nazis during World War II.

Radio Followup

This Is New York

Girlie magazines were given the o.o. on WCBS' "This Is New York." Each night last week, a segment of the hour-long, cross-the-board entry was devoted to various aspects of the cheesecake publication field.

The series got underway on Monday (15) with "New York" host Jim McKay interviewing George Shute, editor and publisher of Carnival Publishing Co., which prints numerous periodicals devoted to the femme form. The session didn't pack too much punch, with Shute pretty much soft-peddling the newstand nudity.

He felt the magazines weren't harmful to youngsters and that the publishers would call a halt themselves if they thought the material was getting out of hand. He also believed the publishers were doing an okay job of censoring themselves. However, he did state he would rather put out a digest, but was going with the demand for girlie publications.

The lineup for the balance of the series, which covered interviews with newstand dealers last night (Tues.), includes session with cheesecake photographers and interviews with High Heffner, editor and publisher of Playboy magazine, and Peter Campbell Brown, N. Y. City Corporation Counsel. *Jess.*

Controversy

Since he's become tv's most famous interrogator, clever persons have for the sake of publicity—his and theirs—tried to turn the tables on Mike Wallace. But nothing—and that includes the round-table quizzing he got from his replacements on New York's WABD at the time he moved to ABC-TV network and the probing in a recent mag study—came as close to being as tough and agile as Wallace himself as when John Wingate got him alone across a WOR Radio mike Thursday night (18) last for the new series "Controversy."

Wingate, a WOR gabber and one of Wallace's subs on WABD, the chief one at that, has adopted the deliberate, calculated style (even to the inflection and impertinent question) of his predecessor. After

(Continued on page 47)

DOWN PAYMENT FOR A HOUSE
Producer: Gus Kristjansen
Writer; Len Peterson
30 Mins.; Thurs., 8 p.m.
CBC, from Winnipeg

Len Peterson, one of Canada's top tv-radio dramatists, has a neatly ironic, if not highly original, tale here which could well be adapted for tv. It's one of CBC's weekly "Winnipeg Drama" series on its Trans-Canada Network.

Chief character is a bored, ill-paid, split-shift trolley operator, Ab Kohler, with a grudge against life. He, his wife and two kids exist in a couple of basement rooms next to the furnace room. He has a chatting acquaintance with the cop on the beat, who lives above and whose official coat and cap Kohler "borrows" one day while he's off duty and the cop asleep.

Kohler, with larceny on his mind but no special plans, strolls to a bank where guards are taking money to an armored car. They see him and feel safe. While they're not watching he lifts a bag and stashes it in a trash can, later gets it and hides it in a furnace hot-air pipe.

All cops off duty at robbery time are suspect but later cleared, and it's announced that all serial numbers are known. Kohler's wife catches him counting the $48,000—disturbingly more than the down payment on a house he'd wanted to steal—and terrifies him into burning it in the furnace. Landlord finds him but doesn't open furnace door; then the cop comes in with tickets to the w.k. benefit ball—also casually mentioning that the bank had slipped up on the serial numbers and had the wrong list.

Kohler buys two tickets with $10 he needs for a snowsuit for his kid, in hope of getting rid of cop in time to rescue some bills—but they're all burned; and he knows he'll never again do anything but drudge along at the clang-clang again.

Weakness of Kohler's character was skillfully pointed up by a sardonic voice, well handled by Meredith Robinson. Wife was nicely played by Joan Barker, and Kohler himself was in the effective hands of an actor called—believe it or not—Melton Snow. Gus Kristjansen's production was suspenseful and crisp. Startling bit of dialog was "You son of a she-dog!"

Gard.

THE VOICE IN THE NIGHT
With Sidney Gross
Writer - Producer - Director: Gross
120 Mins., Sat.; midnight
120 Mins., Sun., 11 p.m.
Participating
WINS, N. Y.

A welcome contrast to late night rock 'n' roll are the soothing tunes favored by Sidney Gross who's been jockeying "The Voice in the Night" on WINS, N. Y., since last March. In keeping with the "restful" music format, he introes his numbers in dulcet tones and handles the pitch for his nine participating sponsors in a similar soft delivery.

But in accenting the quiet touch, Gross at times is a bit too flowery. His use of such "poetic" passages as "employ the forces of modern invention to direct melodic strains to you" may either grate upon some listeners or appeal to them depending upon individual taste.

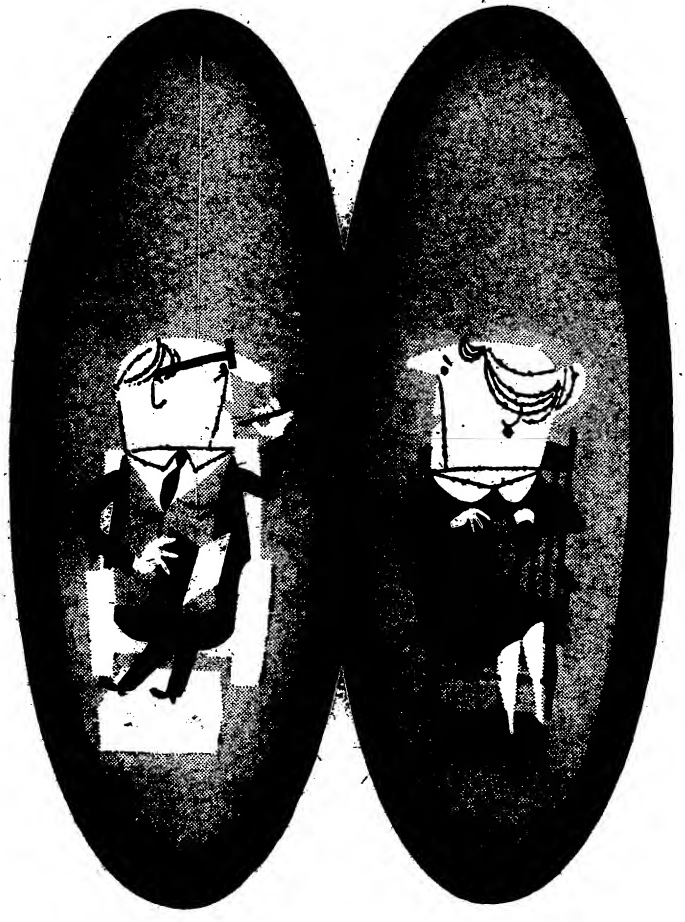
He programs classical, international, mood, folk and occasional quiet jazz recordings but eschews current pops. It's obviously a musical makeup aimed at luring the more mature listener. Thus it's self-explanatory why "Voice in the Night" has such participating backers as Goody Record Club, Fine Cars (English Ford) and American Tourist Bureau.

Gross, a jazz expert who once emceed "The International Jazz Club" on ABC, has also taken on temporary extra duties. He's doing WINS' all-night show (Mon.-thru-Fri., 12-midnight) in addition to his Sat.-Sun. programs while John Bradford vacations. An hour of "Voice in Night" has been incorporated into the first part of the show. *Gilb.*

CBS Names Livingston As Samuels Successor

Robert Livingston was named this week to succeed the late Frank Samuels as CBS-TV's Pacific Coast manager of network sales. Samuels, the web's longtime Coast sales chief, died July 7 after a two-month illness.

Livingston has been an account exec in New York for the web's sales department since 1950, prior to which he was sales manager of WBBM, the CBS Radio o&o in Chicago. Livingston takes over the Coast spot on Aug. 1. He'll report to sales v.p. Tom Dawson.

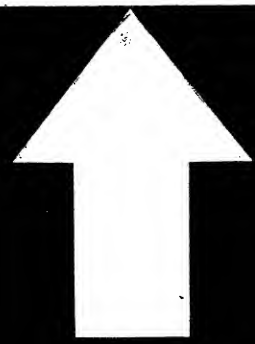


CONVERSATION PIECE

What's *Dialmanship?*
Listen:
"What's on?" she asks.
"Don't know," he says.
"Check the GUIDE," she orders.
Write your own dialogue.
Pick any locale. Fact remains:
all over America more than 12,000,000
televiewers turn to TV GUIDE
before they tune to you. They buy
TV GUIDE every week, read it
every day, refer to it all week long.
Give them TV Guidance!

Time to talk about fall program promotion is now!

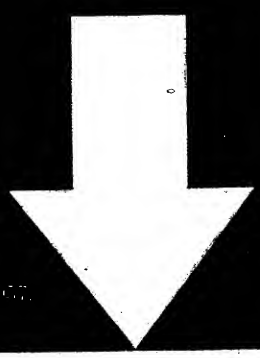
TV GUIDE



NBC is the only television network that increased its national average audience rating, both nighttime and daytime, during the 1956-57 season.

SOURCE: NIELSEN TELEVI[illegible]

The average audience rating of each of the other two networks decreased.



FRED WARING SHOW
With The Pennsylvanians; Frank Simms, announcer
Producer: Waring
Director: Clarence Schimmel
30 Mins.; Mon. thru Thurs., 10 a.m.; Fri., 10-11:30 a.m.
PARTICIPATING
CBS-TV, from Shawnee-on-Delaware, Pa.

Filling in during the next six weeks for the vacationing Garry Moore in this cross-the-board morning segment, Fred Waring, his orch and his glee club have the ingredients of a highly pleasing musical session. Aside from the talent, the setting is standout since the show is originating from the beautiful grounds of the Shawnee Inn & Country Club, near Shawnee-on-the-Delaware where Waring makes his home. Initial show, done alfresco on one of the verandas, made excellent use of the bucolic background.

Although Waring is reportedly prepping some new programming twists for this show, involving nonpro talent from the neighboring musical workshops, the preem stanza only featured Waring's regular troupe. As usual with Waring, the musical fare was melodic and tasteful, with tenor Gordon Goodman getting the solo spotlight on several numbers. The repertory included "Beyond the Blue Horizon," "Unconstant Lover," "Good, Good, Good" and "You're Everything I Love." There was also some chatter with the Shawnee Inn execs which didn't add up to very much.

With the bankrollers of the Garry Moore show also picking up the tab for the Waring show, the stanza was loaded with plugs. Frank Simms came in with the commercials after practically every number. *Herm.*

ROMPER ROOM SCHOOL
With Connie Sullivan
Director: Phil Beuth
45 Mins.; Mon.-thru-Fri., 8:45 a.m.
Participating
WCDA-TV, Albany

Education and play program for youngsters of three and four has a new teacher in Connie Sullivan —from the Scotia school system— an extension of time from 30 to 45 minutes, and several new sponsors. Miss Sullivan, who works in the studio with six alert, attractive and sometimes noisy youngsters, not only guides them in games, prayer (before eating) and creative effort (via modeling clay, blocks and the like), but also reads a daily story and does the commercials. She is improving in poise and projectability.

An outdoor session, on the station's lawn and with a cow tethered to a fence, brought a welcome change of background and opportunity for nature study, although the kids complained about bugs.

The studio is brightly decorated, if a bit cluttered now, with the added displays of Yankee Super Markets stock. Several toys and gadgets plugged seem to have a "Romper Room" origin. Handling the commercials is no cinch; on one, for a soft drink, an unhibited girl chirped up, "Miss Connie, I once got sick from drinking that." *Jaco.*

RICHARD LEWELLEN SHOW
With Bill Wolff, Bette Chapel, Johnny Janis, staff orch, others
Producers: Hal Stein and Eli Boraks
Director: Carl Tubbs
60 Mins., Mon.-Fri., 12:30 p.m.
PARTICIPATING
WBKB, Chicago

Onetime Charles Antell pitchman, Richard Lewellen, now has a daily showcasing in the Windy City as host of a quiz and variety mishmash. It's one of those self-conscious, primitive free-wheelers on which everyone seems to be straining for a casual good time, audience and cast alike, and no one appears to succeed. Not the least of the negative factors is the WBKB studio, which looks more like an overcrowded classroom than a television theatre.

Format allows for two giveaway games per show and for two numbers each from the vocalists, Johnny Janis and Bette Chapel. The latter hold up their part in the proceedings well enough. As for the audience doin's, there is a song and photo identification quiz which has the host touring the aisles for the answers and, to climax, a special contest with three participants who are grilled with questions from the daily newspapers. Highest scorer gets a crack at the jackpot question.

By present day standards, the giveaway is anything but generous. Ordinary correct answers are rewarded by sums ranging from $10 in stage money, negotiable after the show for merchandise in the studio. A jackpot of $500 pends for the genius who can answer a stumper worth at least a couple thousand on any of the network quizzers. Biggest winner on show caught (17) made off with $80 worth of gift certificates.

Lewellen, a slow talker and not always a gracious one, weaves it all together with a personality that is sweet and dreary, a kind of hybrid Liberace and Digger O'Dell. But a pitchman he is undeniably. The blurbs bring him to life, and despite the condescending nature of his pitch (the grating references to his sponsors as "the nice folks" and to the audience as "friends," solemnly intoned), he manages to make it indelible. The smoothness of announcer Bill Wolff makes him almost a foil to the star.

The show is now half-sponsored, with Plymouth dealer Hal Opper and Bouchelle Rug Cleaners each underwriting 15-minute segments. *Les.*

Drop Chester Morris As 'Hotel Cosmo' Lead

Chester Morris has been dropped from the host-narrator part on the upcoming "Hotel Cosmopolitan" CBS-TV soap strip. Web, after viewing the kinnie, initiated substantial changes in the format of the quarter-hour soaper and now isn't sure whether it will use a name actor in the host spot or go along with a lesser-known in a reduced role.

Show is now scheduled to take to the air Aug. 19 or 26 as the replacement for "Valiant Lady" in the noon to 12:15 slot. Show is being produced by Roy Winsor for CBS-TV.

CINCINNATI BASEBALL
With Waite Hoyt, Jack Moran, George Bryson
BURGER BEER, FORD DEALERS, HUDEPOHL BEER
WKRC and WLW-T, Cincinnati
(Midland, J. Walter Thompson, Stockton West Burkhart)

Baseball interest here is highest ever, due to the hectic National League pennant chase with the Cincy Reds in the running and home attendance ahead of last year's alltime record pace. Bargain results for taggers are a reward for their contributions to the buildup.

Burger Beer rates a bow for its 16th consecutive season of sponsorship, with Waite Hoyt the chief miker all the way. Over the stretch Burger has created a radio network of more than 40 stations in Ohio, Kentucky, Indiana and West Virginia. Until last year Burger also was exclusive commercial of telecasts for several reasons. Broadcasts this season are on WKRC, where Hoyt made his local air bow after his great major league pitching career.

For the second year the tv joint sponsors are Hudepohl Beer and Ford Dealers. Sole spieler, George Bryson, a Cincy baseball club staffer, came here last year from the west coast with Mark Scott, who exited. WLW-T originations spread to Crosley and other tv stations in adjoining states.

Hoyt, very popular with listeners through his long service, is with fans on every game of the schedule. Bryson's partial coverage on tv has been stepped up over '56. The growing acquaintance is swelling his rooting section.

As a reliever, Hoyt has Jack Moran, his capable assistant of last year, for third and seventh inning fillins.

Pregame telecasts have Lou Smith, Cincy Enquirer sports editor, interviewing players at Crosley Field. On out-of-town telecasts, pregame pickups are done in the WLW-T studio by Pat Harmon, Cincy Post sports editor. Camera jobs are okay on home games, with three crews. *Kolu.*

RUTH JAMISON
With Virginia Marmaduke, Fred Kasper
Director: Richy Victor
Writer: Virginia Donahue
15 Min., Mon.-Fri., 3:30 p.m.
PARTICIPATING
WBKB, Chicago

Of five new daytimers which WBKB is unwrapping this summer, this lonelyhearts entry is perhaps the surest to remain when the fall blueprints are drawn. The show is tastefully produced, the advice intelligent, and there's plenty of drama in the mailbag for the hausfrau to bend her imagination to.

Veteran reporter for the local gazettes, Virginia Marmaduke, undertakes her first tv chore as an adviser on personal problems under "pen" name of Ruth Jamison. Not only to cover her identity but to give her a supra-human quality, she's shown only in magnified silhouette, armed with an authoritarian pencil. Miss Marmaduke, if she works as well full face before the cameras as she does in shadow, could well be the local television find of the season. She's articulate, smooth, and clinical but

(Continued on page 47)

Tele Follow-Up Comment

Alcoa Hour

"Alcoa Hour" departed from its customary straight dramatics Sunday night (21) to try an original musical, "He's for Me." The music was fine, but the musical n.s.h.

Play was the combined effort of Michael Dreyfuss, who did what there was of a book, and Michael Brown, who turned in some pleasant music and occasionally bright lyrics. Dreyfuss' book was a dull, routine affair, with considerable padding of a thin theme about the two boys falling in love with the two girls in the apartment across the hall. The story dragged painfully to a happy conclusion.

But Brown contributed a couple of pleasant if not outstanding love songs (including the "She's for Me" title ditt) and did even better with a couple of novelty numbers like "A Dollar and a Quarter and a Dime" and "They Don't Know What Love Is" (approximate title).

A pleasant and brave cast comprising Jane Kean (a last-minute substitute for Elaine Stritch) and Joan Hovis as the girls and Roddy McDowell and Larry Blyden as the boys gave a spirited performance of the book and music. Trouble was they couldn't make the story move any faster and much of the music was drowned out by the accompaniment.

Director Herb Hirschman got in some nice camera switching on the musical numbers, moving back and forth between the two apartment setups to pick up the singers, but maybe he should have been paying more attention to the audio. He too couldn't do very much to make the story move. *Chan.*

Ed Sullivan Show

Ernie Kovacs was a much livlier emcee that Ed Sullivan on the show of the latter's name Sunday (21) over CBS-TV. Kovacs added considerably to the proceedings, but there was little spark and no outstanding event on the rest of the layout.

The routining wasn't of the best. For example, after the appearance of the renegade Miss United States, who wanted to be, above all, a dramatic actress, then comes chorus girl Barbara Hall, winner of $64,000 on the show of that name, who achieved her desire to be a dramatic actress in a bit from Noel Coward's "Cavalcade." The kid better not lose her concordance or hang up her dancing shoes yet.

Perhaps the two most pathetic things on the show were Ted Lewis, who blew his lines early in his recitative and never recovered. Tommy Hurricane Jackson came on for a spot of bagpunching and hoofing and didn't qualify in either department.

There were some plus items on this show, concentrated in the early portion. Myron Cohen with several dialect stories came off excellently. Molidors, came in from the Latin Quarter, to do their golliwog turn for good results, and Connee Boswell still impresses as one of the fine singers of the day with her novelty rendition of "Saints Come Marching Home." The puppet background wasn't necessary, but it did provide a change of scenery. Arnold Kirby also scored with his impressions. His ribs of Joe Louis and Pearl Bailey were outstanding.

Kovacs, aside from emceeing brightly, repeated his Nairobi Trio bit and had a very funny interview with Peter Hadley. *Jose.*

Steve Allen Show

Whether by design or coincidence, the upcoming heavyweight championship fight between incumbent Floyd Patterson and Hurricane Jackson was "previewed" on video Sunday night (21) on the Steve Allen and Ed Sullivan shows. Allen had the champ in his corner while Jackson turned up on the Sullivan stanza. On the Allen show, at least, Allen's interview with Patterson, with ex-champ Joe Louis also sitting in, was an okay plug for the bout, but it was otherwise the same routine stuff except for a brief film clip of Patterson in action in an early fight in his career.

Allen, as so often happens on his shows, furnished most of the top moments. His takeoff on the resort hotel ballyhoo and his burlesques of various quizmasters are the kind of thing Allen does very well and which always add a big lift to his hour. He also contributed a piano solo with orch background for an okay musical interlude.

The guest lineup also acquited itself neatly. Joanne Gilbert scored on her vocal on "Hello, Bluebird," while Hal Leroy again flashed some of his nifty hoofing, both in the tap and soft-shoe grooves. Hollywood actor George Nader joined with Allen in a cute routine about the changing pattern of juve jokes over the generations. Tony Bennett closed the show with a bang. He delivered up with a socko arrangement of "One For My Baby" and then did his current hit, "In The Middle of an Island," complete with a troupe of easy-to-look-at hula dancers from the Hawaiian Room of the N.Y. Hotel Lexington. *Herm.*

Ed Sullivan in G. E. Back-to-Back Twofer

Hollywood, July 23.

Ed Sullivan will follow himself on television some Sunday night next season as a result of a deal under which he will star in as yet untitled telepic for the "G. E. Theatre" series. Film will be lensed in about two months.

Series telecasts on CBS-TV immediately following the weekly Sullivan variety show.



S.R.O.

The play's not always the thing. A good TV show, for instance, can have a "bad" house if it lacks the all-important promotion push. If "box office" concerns you—*Dialmanship* (i.e., the trend toward selective televiewing) should be on your mind. So should TV GUIDE. One out of every seven TV homes has a GUIDE around the house. Night and day, all week long, more than 12,000,000 televiewers turn to the GUIDE before they tune in. "GUIDE" them!*

**You also ought to know that tune-in space in TV GUIDE's September 14 Fall Preview issue is approaching S.R.O. 'Nuff said!...*

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John Day's Korea Special on Tap

CBS news director John Day is en route back to the U.S. after a q.t. trip to Korea and other parts of the Far East, and is due at his N. Y. headquarters next Tuesday (30). Understood one reason for the trip was to get a news "special" on the Korean situation underway.

Day's been planning a show on Korea for some time, and originally envisioned it as one of the series of specials to be interposed into the "Twentieth Century" show to be sponsored by Prudential next fall. Prudential hasn't yet indicated it wants the Korean show, but Day decided to get moving on the project anyway. Show would cover the arms buildup by the Northern Koreans and the political situation in South Korea, including an analysis of the situation in the event of President Rhee's death.

Day was accompanied on the Korean trip by CBS' new Far East correspondent, ex-Collier's reporter Peter Kalischer, and at least one newsfilm cameraman indicating that some preliminary footage may already have been shot. Another purpose of the trip was to familiarize Kalischer who's taking over the Far East post from Robert Pierrepoint with the setup in Tokyo and elsewhere.

Winning of West

Continued from page 39

live increase to 37.4%, still a record for the volume of film.)

On a network-by-network basis, ABC will use the heaviest percentage of film, 71.4% of its schedule, and likewise will be least represented by eastern production, the latter accounting for only 14.3% of its total. CBS-TV will be best represented in the East, with 35% of total production (5% of which is represented by two films, the Phil Silvers show and "Harbor Master") but will nonetheless have the second-highest total of film programming with 62.5%. NBC will have the most live programming, 40.4%, but nearly as much of its live schedule will originate from the Coast as from New York. A detailed network-by-network breakdown is provided in the accompanying chart.

While the tabulation is confined to nighttime programming and daytime remains mainly a New York proposition, the Coast is making rapid strides in picking up much of the afternoon stuff as well. NBC, in particular, has thrown an increasing daytime load on its Coast facilities, to the point where over 40% of the web's eight-hour daytime schedule—three and a quarter hours—originates from Hollywood. Only an hour and a half of CBS' lineup comes from the Coast.

Kansas City—Realignment of personnel following recent appointment of Eddie Clark as program director of WHB finds several additions to the staff. New disk jockeys are Gregg Jordan, up from Dallas, and Steve Mason and Lee Vogel, both of whom moved over from KSKN here. John Pierson, former program director of WHB, has joined the Katz Agency as a program coordinator.



Mgt.: William Morris Agency

Tele Reviews

Continued from page 46

kindly, hitting that rare middleground of the personal-impersonal in her advisory role.

Letters—seven of them on segment caught (16)—are fed to her by announcer Fred Kasper, who reads them with earnest sobriety against barely audible organ tones. Problems ranged from the simple boy-girl intrigues to the desperate situation of an unwed mother-to-be, and Miss Marmaduke's counsel, never hackneyed, was sincere and appeared spontaneous. What keeps this show well above the soaper level is its unfailing good taste, the drama soft-pedaled and the emoting always thinner than schmaltz.

Richy Victor's camera work is effective, and Virginia Donahue's script has class. Strength of the show is reflected in one of Miss Marmaduke's woman-to-woman remarks: "If I can help just one girl like you . . . I'd feel my work here was justified." *Les.*

Radio Followup

Continued from page 43

ubraiding Wallace for a dull ABC show with Sen. Wayne Morse, he got the tv quizmaster to admit it was his own fault, because he failed to "go after abrasion" as he normally does. Wallace contended that sandpapering his guest was the best way to "shed light more clearly on the scene" and "is definitely more interesting, I think."

Wallace reiterated time and time again in the course of the 25-minute radio show that he was out to be the "devil's advocate," playing it down the middle ("we have no right to editorialize on tv," he said) to get at the facts beneath the surface. No question about it, Wallace was articulate, even on the receiving end, and he nicely averted open war in answering re his relationship with John Daly, ABC veep who jettisoned him from appearing on "What's My Line?" which Daly emcees.

Wingate was there with questions about the "sanctimoniousness" of Wallace in the recent Diana Barrymore interview and about how tv sponsor Philip Morris and Wallace might look upon airtime discussion of ciggies and cancer. While one may not always agree with Wallace's answers, he had to be respected for his general openness. *Art.*

Bob Fellows

Continued from page 34

wryly adds, "It will probably end up in the hands of the banks."

Now that he's got his feet wet in tv, he's got another couple of video projects he's prepping, to follow current "Alcoa-Goodyear" sked. "Possibly also with Four Star, if they're interested." Working in telepix isn't much different than making features, Fellows finds. "It's just like shooting a sequence of a theatrical picture," he sums up. "The greatest thing it's taught me is that you can shoot 13 or 14 pages in a day and still get quality. As for the technicians, there are none better; maybe as good, but not better."

WABD

Continued from page 33

WABD for local sponsorship. But word is that they will not be put on the air unless there is a taker. On the other hand, Ford and the Latino tuner go on with or without.

WTTG, the DuMont station in Washington, it was reported, will stick to its present programming structure for the time being. Station, which also got some of the film shows bought by Grogan and Buckley for WABD, will by and large continue with film as the accent.

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ABC-TV Mulls Sports Show Cross-the-Board

ABC-TV is angling for a regular 7 to 7:15 sports show, to precede John Daly's nightly newscast next fall. While choice of a commentator to do the program is not final, the blueprint for a half-hour of sports-then-news on the network reportedly is.

"Kukla, Fran & Ollie" will go by the boards, to make way for the regular sportscast, after it returns for another five-week run beginning July 29. Gordon Baking will sponsor the puppet stanza on a limited network of New York, Chi and Detroit.

Howard Cosell, presently doing a summertime 7 p.m. sports show on ABC-TV, is one of those being considered for the slot once it becomes a permanent fixture.

Spot Biz Tough, Some Rep Houses Borrowing Coin

Chicago, July 23.

Not that summer is ever a cushy period in the station rep business, a pair of recent network bonanzas is making this a rougher quarter than usual for the spot sellers.

Clearance of the CBS radio network for the $5,500,000 Ford deal knocked out availabilities in prime time for the rep houses, and ABC's television prize of the half-hour late afternoon Kellogg strip took virtually all of the cereal company's $7,000,000 budget out of the spot market. In addition to losing the Kellogg money, the station reps lose availabilities wherever they have ABC biz, as they can't pitch breakfast food clients in the time adjacent Kellogg's. In the Ford deal, which begins Sept. 2, the CBS net is making a wholesale invasion of prime station time with 26 programs amounting four hours and 40 minutes per week.

The reps feel the CBS loss is particularly costly since radio is far more easy for them to sell today than tv. They regard the present season one of the worst in memory for tv spot sales, and it's known that several of the smaller rep houses are borrowing money this summer to stay in business.

Chi WTTW Proves How Educ'l TV Stations Can Earn Their Way

By LES BROWN

Chicago, July 23.

If educational tv continues at its present rate of enterprise, it may soon find itself living in back of the store—but in a comfortable state of self-sufficiency. The gray matter stations, in attempting to earn their own keep, are going into related small businesses in a big way.

Chi's WTTW, setting the example, has at least four sidelines currently and is still projecting new irons to help remove the burden of support from the public pocketbook. Station has found earning power in the sale of kinescope and closed circuit services, in selling its originations to the educational network at Ann Arbor, Mich., and in contracts with educational institutions and industry. Operating only 19 months, the station is now about 40% self sustaining, although it has nearly doubled its original operating budget. WTTW's budget for the new fiscal year is estimated at $723,000, but it is soliciting only $312,000 from the community in the current fund drive. With grants to date totaling almost $200,000, there's only slightly over $100,000 to go.

When Sterling (Red) Quinlan, v.p. of commercial station WBKB here, donated two old kinescoping machines to the educational station, WTTW became the only one of five stations here with kinnie facilities (it had already had a new machine of its own when it started in December 1955). Station has only one competitor hereabouts in the kinnie business, Bry Kinescope Laboratory, and is selling its service via Dick Lewis, formerly of Lewis & Martin Films, at the rate of $7.20 per minute (three minute minimum). Principal customers are ad shops wanting to monitor competitors' blurbs and VIP's who want a copy of their tv appearances.

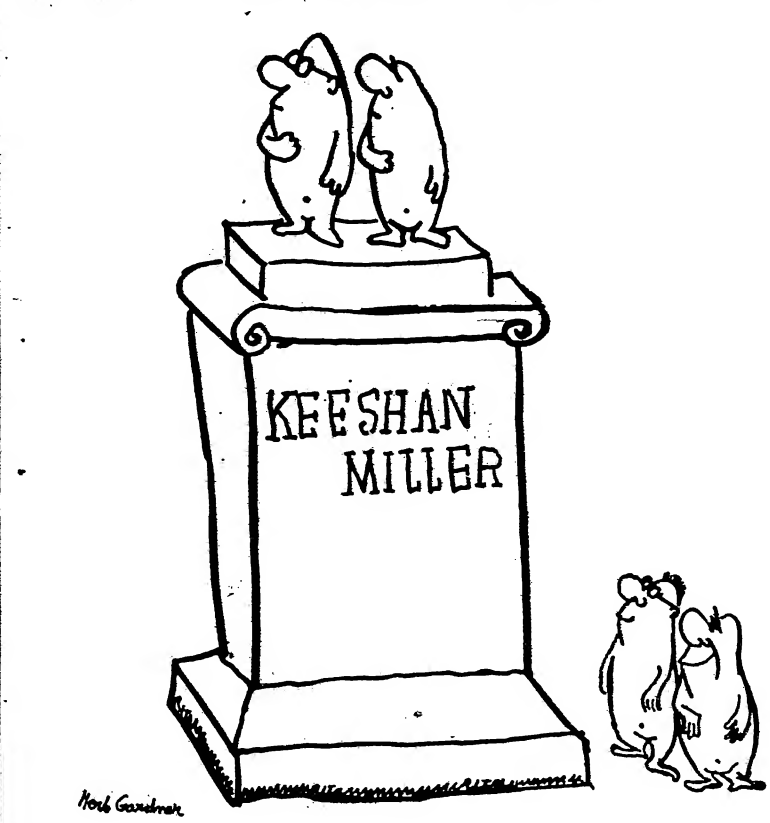
WTTW's big pitch at present, toward paying its own way, is in providing academic programs at the paying behest of industry. Some of the big industrial plants are incorporating subjects like economics in their company training programs, and with the general scarcity of qualified teachers WTTW is offering to beam the course at a specified hour if the plant will foot the tab for time and costs. The station considers this a potential major area of support, and while it hasn't as yet closed an industrial deal a couple are known to be in the works.

The industrial deals are similar to WTTW's arrangements with the Board of Education, wherein latter pays the station for beaming courses that are accredited by the city's three junior colleges. This fall Channel 11 will offer five courses good for credit towards an Associate of Arts degree at the schools.

Also by fall, the station will have two shows on the educational "network," both of them authorized, paid for and distributed by the Educational Radio & TV Center in Ann Arbor, Mich., a subsidiary of the Ford Foundation's Fund for Adult Education. The cross-country net will get WTTW's series of Bartok's Quartets played by the Chicago-based Fine Arts String Quartet and a sociological series, "Community of the Condemned," narrated by Cook County Sheriff Joseph Lohman, a former college educator. Latter should bring some $50,000 to the station's coffers.

WTTW has received generous help from the four commercial stations here and several large ad agencies. In addition to its kinnie machines, ABC's WBKB also contributed lights, NBC's WNBQ kicked in with a number of sets, CBS' WBBM-TV donated a transmitter, and the indie WGN-TV rents the station its truck. Fairfax Cone, prez of Foote, Cone & Belding, envincing intense interest in educational television from the beginning, has donated writers and artists to help WTTW in its promotional campaigns.

The non-commercial station employs a staff of 50, with additional volunteer help from Northwestern University students who use the station as a training ground. Recently WTTW received permission from the FCC to increase its operating power five-fold, from its present 56,000 watts to 278,000 watts, making its signal comparable to the four commercial stations. That should be accomplished in the fall. The station will then also increase its programing from the original 30 hours per week to a minimum of 50 hours.



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- KBOI-TV — Boise
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- KTTV — Los Angeles
- WTVJ-TV — Miami
- KTVX-TV — Tulsa-Muskogie
- WOR-TV — New York City
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- WIIC-TV — Pittsburgh
- KSL-TV — Salt Lake City
- KRON-TV — San Francisco
- KTNT-TV — Tacoma
- WFGA-TV — Jacksonville
- KOVR-TV — Stockton, Calif.
- WCAU-TV — Philadelphia
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ON SHORE in warehouses, U. S. Customs Offices, Oceanography Labs.

Matty Fox's L. A. Estimate

Continued from page 30

scription in New York next year? Celler asked.

"We will start late next year in some parts," he said. He added that wiring will start regardless of baseball contracts.

Have there been discussions with the Yankees? asked Maletz.

"I have had discussions with the Yankees, yes," Fox replied, "and I told them we would be prepared to make an agreement with them whenever they are free to do so." He had told owners of the Giants and Dodgers, he testified, he would contract with them for New York when they are free from sponsored tv commitments.

How many subscribers did he anticipate in New York? he was asked.

Fox replied that there are between 4,500,000 and 5,000,000 tv homes in the New York area. "We figure," he said, "that over a four to five-year period we can reach 85% of the homes.

Rep. Peter W. Rodino (D-N.J.) said his mail indicates opposition to pay tv. People bought sets with the assumption that programs would be free, he added.

Fox replied: "Who had the right to make that guarantee, the set makers? As far as I know, they have nothing to do with producing the tv shows. If they led people to believe they were guaranteeing something they have no control over, I'd say you should bring them in for questioning.

"In Milwaukee, there is no baseball on tv. If I bought my set in New York and then moved to Milwaukee, could I claim I was deprived of free tv. After all, any club owner can decide to stop televising his games. Then the fans have nothing."

But baseball is only one source of pay-tv programs, he emphasized. Skiatron, he said, has made arrangements for "some of the finest cultural attractions," including ballet and opera. Through subscription, he added, opera would become available to many people who cannot afford it now.

"Have you grabbed up 'My Fair Lady?'" Celler asked.

"I wish we had," Fox replied. "But that doesn't mean we won't try."

Zenith's Comments

Zenith Radio Corp. told the FCC yesterday (Mon.) that "the most significant fact" brought out by the initial comments two weeks ago on subscription tv is that the service is inevitable "no matter what action the Commission takes in this proceeding."

In final comments on the agency's request for additional info on the subject of tests, Zenith said the only substantial question now before the agency is "whether subscription tv shall be used to benefit the broadcast industry in its attempts to expand its service and better serve the American public or whether it shall be forfeited through delay to the closed-circuit operators and to the benefits of AT&T and the motion picture exhibitors who are under no legal duty whatsoever to serve the manifold needs of the public."

Only Zenith, among the proponents, filed final comments which the Commission agreed to at the request of the Exhibitors Joint Committee on Toll TV, supported by NARTB.

Exhibitors told the agency the initial comments "clearly establish" that the impact of subscription will transcend the broadcast industry and that the question of authorization should therefore be left to Congress. Commission's finding that it has the authority to permit subscription, said JCTT, is based solely on "ancient and contradictory legislative history."

NBC said it does not believe that the coniments filed by proponents made "a significant addition" to the record. If the Commission was unable to make a decision on authorizing tests when it called for comments, the web asserted, "It is no more possible today to make such a decision."

In additional comments filed yesterday (Mon.), CBS urged immediate dismissal by the FCC of its current proceedings on a trial of toll-tv. Network declared that "no one wants limited trial demonstrations," and also charged that toll-tv proponents have been "vague and unresponsive" in answering questions calling for specific information about their plans.

Network stated that "the concept of trial demonstrations should be abandoned" because "a trial would be wholly meaningless unless it were the equivalent of a general authorization." In terms of length, cost and coverage of the major television markets, any trial would be equivalent to a general authorization, the network declared.

Moreover, "even if a trial which fell short of the effect of full authorization would have significance, the Commission does not have the information which it stated it must have before authorizing a trial," CBS said. None of the proponents gives specific information as to the identity of the stations which would provide pay-tv service, as to the length of time required for a trial, as to terms of sale or lease of decoders or as to programming or program charges, CBS charged. Beyond this, the FCC should first determine "the proper classification of pay television under the Communications Act and the technical standards under which it should operate," web declared.

Cleveland—With WGAR set to do the Cleveland Browns pro football games, Coach Paul Brown will resume his 15-minute weekly analysis. Play-by-play sportscasters will be Bill McColgan and Jim Graner with Ken Coleman and Jimmy Dudley doing the out-of-town telecasts on either WEWS or WJW-TV.

Harris, Upham's Radio Financial News Strip

Harris, Upham brokerage house has placed a 52-week order for a five-minute financial news strip on WCBS, topping one of the busiest sales periods in the station's history. The CBS Radio flagship in N.Y. signed 23 other sponsors to pacts ranging from 52 weeks down to four weeks over the past two weeks.

Financial news strip goes into the 6:40 to 6:45 p.m. strip starting Sept. 9. Albert Frank-Guenther Law was the agency. On its other business, station booked a total of 89 participations, 26 one-minute spots and 21 station breaks per week via the 23 sponsors, with Pall Mall leading the parade with a 52-weeker. Other longtermers include Nabisco, Welch, Maybelline, Pertussin and Pharma-Craft.

'Star & Blurb'

Continued from page 33

to do it for a couple of grand. Other performers, so high on the Income Tax Bureau's "favorite sons" list, do it for an exchange of free product from the sponsor. Still others, it is reported, are offered so much cash for a one-minute pitch, that it is almost impossible to refuse.

The success of Polly Bergen had a telling if subtle effect on some of the lesser performers who finally broke down and went commercial, temporarily giving up their pure art. Though she was by no means an unknown when she became the Pepsi-Cola tv girl, it is widely felt that getting her face plastered and voice and piped on tv screens from here to East Turtle Switch built her reputation, particularly since the advertisements were considered to be well done.

Of course, advertisers use a you-scratch - my - back - and - my-commercial - will - scratch - yours approach, too. This is a ramification of the Bergen success story. Weede and the cast from "Fella" were reportedly more interested in promoting the show than they were in cash. Weede was said to have told a tradester that now that he's made the White Owl "Most Happy Fella" commercials people recognize him on the street for the first time. Moreover, the blurb, if it hasn't helped the aesthetics, certainly hasn't hurt the boxoffice.

Only Crosby, American Gas and its agency, Lennen & Newell, know why the actor decided to do four commercials, bringing a production team from MPO in New York to Hollywood just for the job, but he could fit into any one of the above mentioned appeals to his intellect, including one not mentioned: a blurb in exchange for his favorite charity.

Houston — Dick Morrison has been named new commercial manager here for KXYZ. He is spending a week in New York City getting acquainted with the station's clients there.

TPA

Continued from page 33

have frequently held off until the last minute in making a choice of shows.

A corollary is agencies rarely ever make a final network program decision unless the sponsor's head office has a big word in the matter, and it's sometimes hard reaching these front offices except with pilot films. , , ,

TPA blueprint is a lot like the one RKO Teleradio salesmen conceived two months ago. RKO, also having weighed the high cost of quality pilots against the certain uncertainty of a sponsor commitment for more than 13-weeks, explained it would do some abbreviated "presentation films" of its own, each added to a group of six full-length scripts and 33 outlines —so that sponsor's will have a clearer idea of how a show will hold up over the long haul.

Difference with TPA is that RKO doesn't seek immediate sponsor specifications before setting to work, but the advertiser can revise or discard any number of the paper programs and thereby have his say as to content.

There have been several other plans to escape making risky pilots, including one by Screen Gems on "George Saunders and the Stars," a filmed anthology, but the only one that has been successful so far was one that eventuated before the recent trend. Don Sharpe sold Procter & Gamble on "Meet McGraw," reportedly on the strength of an idea and a star, Frank Lovejoy. But then agency Benton & Bowles was already sold on using Lovejoy, who had just completed a live summer run as "Man Against Crime" for P&G, in a second detective-type format.

NBC Tint

Continued from page 39

"Lever Variety Show" at 10 on Thursdays; nothing on Friday (but several tint specials), and Perry Como and "Your Hit Parade" Saturdays. Overall, web calculates it will start the new season with 67% more color than at the start of last season.

Meanwhile, RCA Victor today (Wed.) unveils a new "Pict-O-Guide" servicing manual and instruction guide which it believes will mark a major step forward in the servicing and repair of color sets. New simplified servicing technique, RCA feels, will enable independent set repairmen to service color sets as they learned to service black and white in the early days of tv. RCA is demonstrating the new technique at the RCA Exhibition Hall.

Springfield, Mass.—Jack Frost, formerly known to European listeners as SP3 Jeff Brandt out of Armed Forces Radio in Stuttgart, discharged from service and now doing a night deejay trick on WSPR here.

Life Mag's Major NBC Radio Spread

Life Magazine, which only a couple of weeks ago signed to coproduce and participate sponsorwise in NBC Radio's new "Life & the World" feature strip, has now gone wholehog in its biggest network radio buy and has purchased one-quarter sponsorship of the network's "News on the Hour." That means Life will get close to 50 commercial exposures a week on the web, since the "News on the Hour" package involves major-minor plugs on half of the 95 weekly five-minute news capsules.

Life will replace Del Monte, which was in for a quarter-sponsorship on a summer-only deal, to plug its new fruit juice line. When the Del Monte pact expires on Aug. 19, Life steps in under a 52-week deal (with the customary cancellation privileges), and continues the web's SRO on the package. Brown & Williamson is in with half of the package, while Bristol-Myers has the other quarter, both having been the original clients with the package when it was launched last January.

Interesting sidelight is that Young & Rubicam, which repped Life in the deal, is also the agency for one of the charter members, Bristol-Myers, with Life in fact picking up what originally had been a B-M portion of the package which was cut back due to budgetary reasons.

FCC on Pay-TV

Continued from page 30

ment, to attempt to pressure or intimidate any of you."

In replying to Celler, Chairman Doerfer, with the approval of the full Commission, pointed out that the subscription tv proceedings were initiated more than two years ago and that the actions taken thus far "have not been precipitate, but represent a careful endeavor to examine the questions of law, fact and policy which have been raised, in a manner consistent with the Communications Act." That Act, he reminded Celler, directs the Commission to explore new uses of radio.

Doerfer said the Commission is presently reviewing the initial comments submitted in response to the agency's request for additional info on how tests should be conducted. When these and the final comments which were due yesterday (Mon.) are received, he said, "we will carefully examine the problems involved in a determination of the proper scope of trial demonstrations and the Commission's power under the present law to safeguard the public interest adequately during a trial period."

In view of Doerfer's letter, it now appears that a only a Congressional resolution, either by the House or Senate, would dissuade the Commission from going ahead with tests. Chances of the Celler or similar bills passing this session are virtually nil.

However, it is highly unlikely that the Commission will decide the question of tests before September since the members will be on vacation during August.



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As every space cadet knows, man today can fly high, wide and handsome. The ceiling's unlimited. Not so with TV shows, though. Often it's hard to get even a good program off the ground without a good push from promotion. *Dialmanship* is what it's all about. The art of selective televiewing. Once you recognize the importance of *Dialmanship*, you realize the influence of TV GUIDE. The logic is easy to grasp. TV GUIDE has an impressive hold on the TV household, is right at home with more than 12,000,000 televiewers who'll watch *your* show*— if you "GUIDE" them! Do so.

TV GUIDE* *And buy your product if you show them.*



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TV-Radio Production Centres

IN NEW YORK CITY

Snooky Lanson subs for vacationing **Jim Lowe** on the latter's WCBS "Hideaway" show Saturday (27), in the 1:30 to 6 p.m. block . . . Actor **Jimmy Yoham** has written a number of blackout skits for a new off-Broadway revue, "Balloons," being produced by **Howard Barker** . . . **Hank Basayne**, WCBS director, in Knickerbocker hosp from an acute ulcer attack. He'll be out four to five weeks . . . **Lee Hanna**, chief writer on "This Is New York," engaged to **Nata Lee** of the American Ballet Theatre; January marriage planned . . . Record turnout of over 800 sailed on the annual WCBS summer boatride last Wednesday night (17); **Jack Sterling's** wakerupper combo made with the music . . . **Brad Smith**, copy editor at the CBS-TV press info dept. for the past 16 months, leaving in two weeks to join Esso's public relations department in a radio-tv capacity . . . **Pete Martin** doing a **Phil Silvers** profile for the Satevepost . . . **Ed Seovill**, CBS-TV's midwest manager of station relations, back at work after a four-week pneumonia siege . . . **Pamela Ilott**, CBS director of religious broadcasts, to be guest speaker at the International Religious Radio & Television Workshop in N.Y. starting Monday (29) . . . NBC page **Jack Quigley** leaving to take up duties as a production coordinator at WJAR-TV, Providence . . . **Sydney Rubin**, director of CBS Television Enterprises, on a one-week vacation . . . NBC Radio programming veep **Jerry Danzig** back from the Coast and spoke Monday (22) at the Institute for Mass Media Fellows, sponsored by the Fund for Adult Education, at Gould House at Ardsley-on-Hudson . . . CBS director of information services **Charles Oppenheim** to the Coast on business this week, so his secretary, **Elsie Kubala**, vacations in Las Vegas at the same time. Also from the CBS-TV press setup, special projects manager **John Walsh** vacationing in Bermuda, while Coast exploitation chief **Bob Blake** headed back to L.A. after a couple of weeks in N.Y. . . . **Ken MacGregor**, staff director at NBC, vacationing, as is **David Williams**, eastern station relations manager at CBS-TV . . . **Leon Lewis**, ex-circulation manager of Amsterdam News, to WWRL as director of news and special events . . . **Carl Warren**, WOR staff gabber and Navy reserve officer back from active duty with Submarine Squadron Four at Key West . . . **Saul Rosenzweig**, Katz tv sales development staff, to Baltimore and Washington this week on new presentation . . . Greater New York Fund cited WMGM for part in fund-raising campaign . . . **Sylvia Spence**, ankling Fund for Republic where she was director and administrator for the now-defunct Robert E. Sherwood TV awards, opens her own office in fall as "awards consultant."

Stuart Novins goes into White Plains Hospital July 31 for surgery on a slipped disk which has been troubling him since his return from Moscow on his CBS "Face the Nation" interview. He'll be out convalescing until mid-September, with **Griffing Bancroft** continuing to sub for him on "Face" . . . With NBC newsman **Chet Huntley** currently on vacation, **David Brinkley** takes over the entire Huntley-Brinkley television newscast through next Wednesday (31), while **Merrill (Red) Mueller** takes over his 4 p.m. radio newscast. Mueller, incidentally, has been busy on the radio replacement front, filling in for **Morgan Beatty** on "News of the World" and **Leon Pearson** in the latter's 8 p.m. newscast, both of which hit the Nielsen multi-weekly top 10 list with Mueller as commentator . . . **Allen Swift** doing the voices in a new Procter & Gamble blurb for Cheer, via Young & Rubicam . . . **George Antheil** writing the score for the first two CBS-TV "Twentieth Century" shows . . . **Ed Sullivan** has signed impressionist **Sue Carson** for six more appearances, following her debut on the show week before last . . . **Zel deCyr** did voices for an animated Campbell Soup Shake commercial for BBD&O . . . **Emil Mogul** agency is ending its relationship with Manischewitz Wine Co. over a difference in advertising strategy . . . **Syd Elges**, NBC press veep, and frau vacationing for two weeks in Maine . . . **Paul Tripp**, host of WCBS-TV's "On the Carousel," cast in the Clarence Darrow part in the Clinton (Conn.) Playhouse production of "Inherit the Wind" Aug. 13-18 . . . Director **Paul Stanley** set for four more Alcoa-Goodyear stints and two Theatre Guild-U.S. Steel assignments via the Ashley-Steiner agenting route. Ditto **Leonard Valenta**, who directed the June 24 "Studio One" show and who is set for another in August. A-S has also tapped the July 31 U.S. Steel entry for **Don Richardson**, who's been re-signed by CBS for an additional year, with **Kirk Browning's** pact also picked up by NBC for another semester . . . **Stanley Niss** preparing "You Be The Jury" for a September starting date on CBS.

IN HOLLYWOOD . . .

Sid Fox, who sold his Salt Lake stations to Time-Life, is perking again but is not yet ready to disclose his plans . . . **"Pat" Weaver** hustled back to N.Y. after sitting in on promotion plans for Kaiser's "Maverick" and scouting comic **Mort Sahl** as a prospect for his network. **Fred Wile** stays on to keep the heat on "Maverick" . . . **"Skip" Ellis**, known the length and breadth of AFTRA, came out of domestic retirement to help **Bert Zinn** make his quota for the RTRA charities . . . Y & R prexy **Sig Larmon**, flanked by some of his top aides, scooted into town for meetings with its top coast client, Kaiser. With the appointment of "Pat" Weaver and Mort Werner as key men in the Kaiser video splash, the agency has been showing some concern over its own position. Werner is closest to the Kaiser family and will have the big say. It was Werner who brought Weaver into the Kaiser picture . . . **Oxie & Harriet** will musicalize their adventures next season. The whole family will be singing . . . **Nat Woolf** and NBC's **Bob Lewine** are searching out the best writers in town for General Motors' two-hour network 50th anniversary show . . . **Phil Regan** sang at a testimonial and won this accolade from **Louis B. Mayer**, "you never sung better." So now Regan, who has been doing public relations for Anheuser-Busch, wants to get into tv and is warming up with guest spots. He's the perpetual juvenile (many times a grandfather) and few can guess within five years of his age, which he insists is 51 . . . **Art Rush** is studying the fall rodeo and personals schedule of **Roy Rogers** and **Dale Evans** to see if he can fit in time for five specials for Chevrolet . . . **Jess Oppenheimer** holed up at Arrowhead Springs to work out formats for "Sis," "June" and "10 Commandments" for NBC-TV. When **Henry Jaffe** and **Bill Phillipson** also slated "Commandments" for a 39-series of half hour programs, NBC immediately served notice of priority.

IN CHICAGO . . .

Jim Lounsbury, ex-WGN-TV, now on staff at WBKB and prepping a new teenage dance show for Saturday afternoons, 4-5 p.m., beginning Aug. 31 . . . WNBQ has repacted **Sheriff Joseph Lohman** and his "Shadows of the City" for 13 more weeks. New series on barbituates and alcoholism starts Aug. 4 . . . WMAQ newscaster **Jim Hurlbut** off for two weeks with Marine Reserves. He's a Major . . . **George Watson** spelling **Howard Miller** on his 15-minute CBS network show while latter vacations on his yacht . . . **Mike Ward** replacing **Art Hellyer** at WCFL, after Hellyer was fired for knocking a sponsor. Hellyer was promptly signed by WAIT . . . **Jack Drees** and **Grover J. Allen** gabbing WBKB's telecast of National City Courts tennis matches from River Forest this Sunday (21) . . . **Louis Roen**, staff announcer at WMAQ, bought a home in Naples, Fla. . . . **Jim Hanlon**, WGN, Inc. press chief, visiting relatives in Sandusky, Ohio . . . **Arnold Shapiro** added to WBBM-TV newsroom filling vacancy left by **Arnie Metanky** . . . **Dick Applegate** acting as NBC news manager here for next two weeks while **Chet Hagan** is in New York . . . **Ed Allen**, former Chi tv exercise man, now in Detroit with an exercise strip on WWJ-TV and a side job as producer-writer at Luckoff & Wayburn ad shop . . . At annual company outing yesterday (Tues.) at Chevy Chase Country Club, local NBC shop gave 25-year awards to **Eric Danielson**, supervisor of program traffic, **Robert Ewing**, tv spot sales, and **Dorothy Masters**, continuity.

IN BOSTON . . .

WNAC-TV hosted press party Tuesday (23) in the University Club for **Betty Luster** and **Coralie Bernstein** of "Name That Tune" staff. Femmes are in for week in search of N. E. contestants with music IQ for their Golden Medley jackpot of 25G's . . . **Bill Givens**, music director at WBZ-WBZA, named exec producer for new seven nights a week, 8 to 10, "Program PM" show . . . In recognition of WBZ-TV's 1956 "Get Out the Vote" campaign, **J. P. Spang Jr.**, chairman of the board of Gilette Co. in Hub, and trustee of American Heritage Foundation, presented the American Heritage Foundation Award to **Franklin A. Tooke**, gen. mgr., WBZ-TV . . . **Ken Wilson**, music dir., WHDH, on two week Orlando, Fla., vacash . . . WHDH record librarian, **Warren Friedman** and interoffice courier, **Norm Ziegler**, learning about tv in spare time as asst. floor mgrs. at MGBH-TV . . . WHDH's **Bill Harrington** discovered that the minstrel show is far from dead. He played an old fashioned minstrel show 1 p.m., and nabbed such boff response from listeners he had to repeat it twice on "Juke Box Saturday Night" . . . WNAC-TV's film director **Jim Pike** is making each Sunday night "Late Show" a "Mystery Night" with "I Wake Up Screaming" skedded for Sunday (28) and "Manhunt" for Sunday, Aug. 4.

IN CLEVELAND . . .

Joe Bova, ABC-TV, doing "Sakini" in Chagrin Valley "Teahouse" production . . . **Tom Gavagan** exits KYW, KYW-TV publicity for Cleveland Electric Illuminating post . . . WERE's **Bill Randle** into St. Alexis for facial surgery. He'll do daily disk bedside remote . . . **Jim Britt**, injured doing WEWS sportcasting, back at Cleveland Indians telecast . . . **Ralph Hansen**, KYW-TV program manager, recovered from appendectomy . . . **Bill Gordon**, WHK disker, exited nightly five-minute WEWS 11:15 p.m. telecast with **Joe Berg** taking over . . . **Gilbert Faggin**, ex-WPEN, named to KYW production staff . . . **Robert Begany** added to WJW-TV photography staff . . . Climax Industries pacting "Ding Dong School" when released here . . . **Burr Tillstrom** contemplating long personal tour for "Kukla, Fran & Ollie" on basis of Canal Fulton strawhat showing . . . **Jim Graner** pacted for Sunday weekly sports stint by Dodge on WJW-TV . . . **Bob Forester** leaves WJW for WITH a disk stanza.

Robert Heller To Package a la U.S. For London TV

London, July 23.

After almost three years as its chief management and program consultant, Robert Heller, the former CBS exec in N.Y. has secured a release from his long-term contract with Granada-TV, commercial tv programmers in the north of England, in order to activate his personal company, Kentel Productions, as a packager of live and filmed programs, and consultant to foreign firms engaged in UK telepic production.

The live packaging aspect of Kentel's new activity represents one of the very first major efforts here to establish an independent package producing set-up which parallels the American pattern, lifting part of the creative load off the British tv webs, which heretofore have had to maintain large staffs and costs producing almost all of their own scheduled program output.

First of the live Kentel series are being readied for Fall exposure, and the company is already assisting foreign units making tv film skeins in the UK by setting up their basic organizations here and negotiating their British sales and co-production deals.

Krolik

Continued from page 30

ming, with educators to be briefed on upcoming programs considered by the NEA to be of unusual worth and interest and urged to support these programs at the local, state and national levels. Thus it's hoped that this powerful group may serve as a balancing factor to the all-powerful rating systems.

NEA will make available its research and advisory services to producers dealing with educational subjects and the problems of teachers. It's hoped that the cumulative effect of these services will be to present the vitally important aspects of education today in an accurate and penetrating manner.

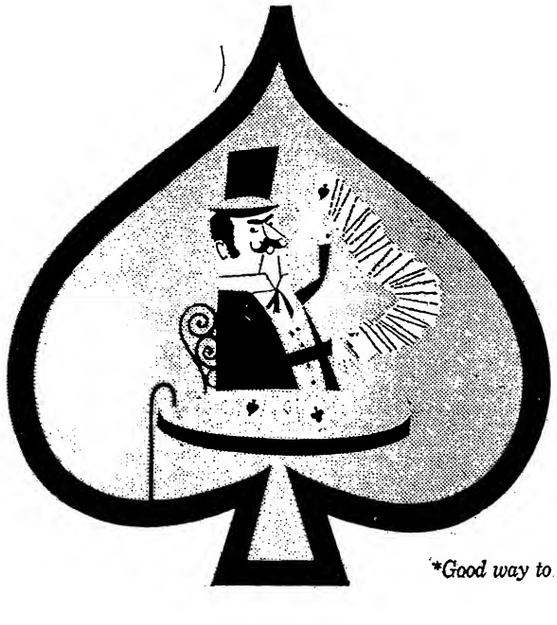
The entire program is under the direction of Dr. Frank W. Hubbard, asst. executive secretary for Information Services of NEA, and Roy K. Wilson, director of the press and radio division.

Tate Touts 'Talking'

Chicago, July 23.

Hal Tate, at various times a disk jockey, station rep, and radio-tv packager in Chi, has returned to the latter business and is reviving and updating his "Who's Talking?" quiz which is now over 10 years old.

Package is grist for telephone quizzes, involving six clues on each of 150 celebrities and accompanying "masked" photographs. Tate has sold it so far to WGR, Buffalo; WTTM, Trenton, N. J., and KNOX, Grand Forks, N.D.



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Dialmanship, sir, subjects you to oneupmanship in spades. Today's televiewers are selective. It's up to you to capitalize on *Dialmanship*—before your competitors do. That's where TV GUIDE comes in. It has a strong hold on the hands that guide the dials (and rule the ratings). Every day, all week long, more than 12,000,000 televiewers turn to TV GUIDE—before they tune to you. Bestir yourself, sir. Your audience needs guidance.*

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Nielsen's Top 10 in Britain

Sunday Night at Blackpool	(ATV)	62%
Play of the Week—"Breath of Fools"	(AR)	61%
Criss Cross Quiz—Wed.	(GRANADA)	
Hour of Mystery	(ABC)	59%
The Army Game	(GRANADA)	
Jack Hylton Presents	(AR)	56%
Television Playhouse—"And So To Bed"	(ATV)	55%
Personal Appearance	(GRANADA)	54%
Criss Cross Quiz—Mon.	(GRANADA)	
Dickie Valentine	(AR)	53%
Hit The Limit	(ATV)	

Figures reveal the audience in the London, Birmingham and Northern Region television homes capable of receiving both B.B.C. and I.T.V. programs.

Confirmation Of Ford Due This Wk.

Washington, July 23.

Nomination of Frederick Ford as a member of the Federal Communications Commission is expected to be aproved this week by the Senate. A brief hearing on the nomination was held Friday (19) before the Senate Interstate Commerce Committee. Sen. Chapman Revercomb (R-W. Va.) gave testimony in praise of Ford, who is a native of West Virginia.

The Committee will hold another hearing tomorrow (Wed.) to hear Deputy Atty. Gen William P. Rogers who will endorse the appointment. Ford is assistant to Rogers in the Justice Department.

It's expected the Committee will unanimously vote to recommend confirmation of the nomination following Rogers' testimony and that the Senate will act before the end of the week.

Confirmation of Ford will continue the previous composition of the Commission—four Republicans and three Democrats—which existed before the retirement of of Chairman George C. McConnaughey. Ford is Republican.

Brit. Com'l TV Eyes No. Ireland Operation

London, July 23.

The Independent Television Authority is looking for a transmitter site near Belfast in Northern Ireland. Plans are that it will begin operating sometime in 1959, and by 1962 it hopes to have another outlet operating in another part of Northern Ireland, probably in the Londonderry area.

At present quite a number of people with tv receivers on the east coast of Ireland are able to pick up commercial tv shows from Britain when atmospheric conditions are favorable.

NBC Radio

Continued from page 30

v.p. Jerry Danzig already on the Coast lining up guest stars for a variety of shows, even to the point of multiple-show contracts for "Bandstand," "Monitor" and "Nightline." And management has shifted a good part of the network's research efforts over to radio and additionally okayed expenditures for independently-done surveys on audience tastes and needs.

Web's new vote of approval also stems from intangibles, primarily the change from the feeling of hopelessness to confidence. There's not much in the way of expansion in store for personnel and programming, since the web is fully manned and programmed at present. But whereas when management named Culligan to overhaul the network last August in what it considered a do-or-die, last-stand effort, it's now convinced there's more than a good chance for radio to reemerge as a respectable and respected phase of NBC operations.

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WFIL-TV 'Bandstand' Gets Network Ride

A local Philadelphia television show goes network Aug. 5 replacing ABC-TV's "Afternoon Film Festival." Stanza, "American Bandstand," an edition of which is being carried by WFIL-TV, moves into the 3 to 4.30 time on that date.

For teenagers, the program consists of dancing to records and participation in contests by high-schoolers. Package is up for sale on a participating basis.

By fall the show may be cut back to an hour, from 3 to 4, depending on the outcome of ABC-TV's other afternoon program plans. As of the moment, the web is juggling Walt Framer's "Lady Luck" and a daytime version of Don Fedderson's "Do You Trust Your Wife?" the show which recently ended a CBS-TV run with Edgar Bergen as emcee. According to the network, one of them will be used for certain, and if both are kept it has not been decided which will take 4 and which 4.30 on a strip basis.

Okay Ed Lamb's Sale of WTOD

Washington, July 23.

Edward O. Lamb, whose license status was recently cleared by the Federal Communications Commission, was permitted to sell his Toledo radio station, WTOD, last week. Application to transfer the facility, which includes an FM auxiliary, to Booth Radio and TV Stations Inc. for $122,500 had been pending for a long time but could not be acted upon until a decision was issued on the renewal of his tv station, WICU, in Erie, Pa.

Lamb has also applied to sell his radio station, WHOO, in Orlando, Fla. He also has a radio station, WIKK, in Erie.

Purchase of WTOD gives Booth its seventh radio station, the limit allowed by FCC. Company owns four outlets in Michigan (WJLB in Detroit, WBBC in Flint, WSGW in Saginaw and WIBM in Jackson) and two in Indiana (WJVA in South Bend and WIOU in Kokomo).

ROLLAND TAYLOR NAMED FC&B PREXY

Rolland W. Taylor has been named to the presidency of Foote, Cone & Belding, with Fairfax M. Cone moving up to chairman of the executive committee and Robert F. Carney continuing as chairman of the board. Taylor has been vice-chairman of the board and manager of the N. Y. office, and in his new post he'll continue to work out of N. Y., possibly indicating a change in emphasis for the Chi-based agency.

Taylor is a former v.p. of the William Esty agency who joined FC&B in 1947 as an account supervisor, moving to Colgate-Palmolive as v.p. in charge of advertising in 1953 and returning to FC&B in 1956 as a director and exec v.p. in charge of the Gotham office, later that year becoming vice-chairman. Cone, who took over the presidency in 1951 when Emerson Foote departed the agency, will head up an exec committee comprising himself,, Taylor, Carney and exec v.p. Roy Campbell.

FC&B client roster has been expanding recently, with four major accounts—Tide Water Oil, Hawaiian Pineapple, Savarin Coffee and Shulton—added since the first of the year. Latter two are serviced by the Gotham office.

NBC Seeks Borge For 'Pied Piper'

Producer Hal Stanley and NBC are looking to sign Victor Borge to play the mayor in their Nov. 26 musical, "The Pied Piper." Already signed for the show are Van Johnson in the lead, Kay Starr for the femme lead and Lori Nelson in a featured spot. Borge's CBS contract is understood to be no obstacle, since it applies only to his one-man show.

Meanwhile, Liggett & Myers, which originally signed for half-sponsorship of the 90-minute filmed color spec, has now decided to go whole-hog and has signed for the full 90 minutes. There's a possibility it may yield half if a suitable cosponsor is found, but if not it's committed for the full route. Exact time of the spec hasn't been set, but it'll either be 7:30 to 9 or 8 to 9:30 on the Tuesday night.

In the event Stanley can't sign Borge, he's considering either Claude Raines or Sir Cedric Hardwicke for the role. Fairy tale was adapted by Stanley, who also collaborated on the lyrics with Irving Taylor to Grieg's "Peer Gynt Suite" music.

Cincinnati—William R. Stark, account executive for the past three years in the New York office of WLW, has been upped to eastern sales manager of the Crosley Broadcasting Corp. station in Cincy. At same time Ed Fisher and Pat V. Lattanzi were added to Crosley radio and tv sales staffs

Norman Grant Helms NBC-TV Unit Raising Tint Production Standards

NBC-TV has been quietly working to raise the standards of its color production via the operations of a "color quality control" unit which has been in operation the past eight months. The unit, under Norman Grant, director of color productions, works on a dual front, in color program pre-planning and rehearsals, and via an after-the-fact checking-monitoring system.

Operation comprises three key men in New York and the same number on the Coast, with a branch in the process of organization in Chicago. The color control consists of advice on each show in the initial stages of scenic design and costuming, and then in-studio checks on sets, costumes, makeup, lighting and camera and projector setups.

Unit has no specific authority over the producers or directors of the show, or even the technical personnel, and its job is mainly an educational one. It does have some say over the scenic and costuming effects, since the designers report to Grant, but its studio work is mainly advisory. Nonetheless, because the personnel of the color control unit have been working with tint since the beginning, they bear the stamp of authority on all matters tint, and they are listened to.

Nonetheless, Grant says that his unit's job is a tough one for a couple of reasons. One is the feeling by some producers and directors that color gets in the way, that they've got a tough enough time working out the right format, and getting the show on the air each week without worrying about color. The second is those directors who won't recognize color's limitations insofar as lighting is concerned, and who will use all sorts of angle shots which can't be lit properly for tint.

In these cases, Grant feels his position must be that of a diplomat, who slowly must convince the producers and directors of the importance of taking tint into consideration. Next fall, his unit, which until now has been operating mainly with the technical people, will begin to integrate more closely with programming people, and he hopes this will result in more attention to the demands of tint in the creation and staging and formatting of shows.

Key problems in color production, Grant states, are still matters of lighting. Color requires so much light that when a director uses too many angle shots, a great variance in the color picture results. Similarly, when a director wants low-key lighting, a problem arises because of the amount of light needed for the color picture. Grant says these problems can be licked when the director is aware of color's limitations and acts accordingly, and he sees it as his job to educate the directors to these limitations.

Jazz Artists Pacted For 'Crescendo' Spec

Paul Gregory has signed a flock of jazz artists topped by Louis Armstrong for his "Crescendo" kickoff spec for duPont, which Rex Harrison and Ethel Merman will topline. Signed with Armstrong are Dinah Washington, Diahann Carroll, Lizzie Miles and Turk Murphy's dixieland combo.

Harrison will serve as a narrator for the 90-minute special, while Miss Merman heads up the musical comedy section and Armstrong & Co. take over the jazz portion. "Crescendo" is set for Sept. 29 as a CBS-TV Sunday color entry.

Max Factor's Mon. Slot For Mitchell

Time Mondays from 8 to 8.30, bought two weeks ago on ABC-TV by Max Factor, will house Guy Mitchell. The singer's live musical variety show was originally scheduled for a 15-week run on the same network Saturdays at 10, but only eight weeks had been signed for by Revlon, which backed out entirely to make way for the show shift.

Revlon, buying Mitchell, then bought "Walter Winchell File" on ABC-TV, and to accommodate the bankroller the network permitted Revlon to cut back to eight weeks rather than maintain full sponsorship. Since the Winchell buy, there has been frequent talk that Revlon wanted to cancel out on Mitchell completely for budgetary reasons.

Network was in confabs Monday (22) and yesterday on what show to use on Saturday at 10. There was no final decision announced.

Walter Tibbals, new tv veepee of Anderson-McConnell agency, L.A., is currently in N. Y., where he finalized Max Factor deal.

Fort Wayne—Several personnel changes have been announced in Fort Wayne radio and television circles. John Keenan, for the past two years general sales manager for WNEM-TV, Saginaw, Mich., has been named director of sales for WANE-TV. Mr. and Mrs. Douglass Hadley have resigned as program director and continuity director, respectively, of WANE, to join the Don Tipton Advertising Agency, handling radio and television accounts. Both are veterans of radio. Ronald R. Ross has resigned as public service and production director of WOWO, after 10 years, and assumed a new post as general manager of Fort Wayne Television Station WPTA.



FRIENDLY PERSUASION

Nobody owns the American televiewer. *Dialmanship* sees to that. But everyone tries. Since this is admittedly devilishly difficult, it naturally calls for audience promotion of the highest order. Sponsors know this is a job for TV GUIDE. Every week 5,300,000 families buy TV GUIDE . . . read it, heed it, refer to it night and day all week long. What an opportunity to make a fickle viewer faithful.

The opportunity is all yours. Seize it . . . TV GUIDE

BBC Sets Itself Ambitious Goal: Woo People Back to 'Good Music'

London, July 23.

The BBC is joining in the battle to win back the British public to good taste in popular music. Revealing plans for the greatest concentration of dance music the BBC has sponsored on sound radio for more than 10 years, Jim Davidson, assistant head of variety productions, said the basic idea behind the scheme was to broadcast good pop music by topline bands at peak listening hours. This concerted offensive, he hoped, would greatly influence public taste away from rock 'n' roll and the like and back to "good music."

With the support of the BBC, which holds more power over public taste because of its huge potential listening audience, than any other outlet in the UK, British music publishers can now breath a sigh of relief at the knowledge that they have an ally in their bid to boost sheet music sales.

The new pattern of dance music presentation will be introduced on the Light Program during the week commencing Sept. 29. It will cover the range between straight dance music, jazz and skiffle, to oldtime dancing and guitar music. With only one gap on Thursday of each week at lunch time, there will be three regular dance music or jazz sessions every day, Monday to Friday from 1 p.m. to 1.45 p.m., from 6 p.m. to 6.45 p.m. and from 10.40 p.m. onwards. On Monday, Wednesday and Friday, the late night sessions will go on till 11.55 p.m.

Among the bands already scheduled to appear are those of Joe Loss, Geraldo, Eric Delaney, Sid Phillips, Woolf Phillips, Tommy Watt, and Kenny Baker. Almost all the broadcasts are either outside tv transmission hours or at times when tv audiences are at their lowest. Davidson said the reasons for this were obvious.

SINATRA LINES UP FLOCK OF GUESTS

Hollywood, July 23.

Peggy Lee has been signed to guestar in two of Frank Sinatra's musical vidfilms for his ABC-TV, also to appear on his Oct. 18 spec with Bob Hope and Kim Novak. McGuire Sisters and Erin O'Brien have also been set for Sinatra musical segments.

Bing Crosby will guest on the Sinatra telefilm rolling Oct. 4, in a swap deal with Sinatra returning the guest shot Oct. 13 when both Crosby and Sinatra star in the Gonzaga U. benefit on CBS-TV.

Negotiations are also on for Orson Welles to star in one or two of the dramatic segments in the Sinatra series. Sinatra show, with William Self producing, goes into production tomorrow at the Goldwyn studios.

NBC's 'True Story' Coin

NBC Radio this week picked up two additional sponsors for "True Story," which switches over from ABC come October under a new five-year deal. All-Sweet Margarine, out of the Swift & Co. plant, and Plough Chemical each signed on for three spots per week.

Earlier, U.S. Steel had inked for a two-week saturation campaign for the end of November for its annual white goods promotion.

No Such Thing As Overexposure If You're Good: Scalpone

Hollywood, July 23.

Price-raising which deprives their clients of "valuable" exposures on tv is "destructive," CBS-TV Coast programming v.p. Al Scalpone told a meeting of the Conference of Personal Managers here. Case in point, Mickey Rooney's renewed career since his appearance on CBS-TV Playhouse 90 "The Comedian," was cited by Scalpone as an example of a "valuable" exposure.

Fear of overexposure on tv is completely unreal and "negative thinking," Scalpone continued. No loss of popularity is evident in such cases as Lucille Ball and Desi Arnaz, Jim Arness, Jack Benny and Jack Webb, despite regular appearances on tv. In some cases, these stars have maintained popularity despite fact in many markets they are competing against reruns of their series as well. "There's only one exposure at a time," Scalpone declared, "and that's the key of CBS thinking today."

In today's entertainment picture, "a young artist with a hit record is a better bet for tv than a nitery act, which may be doing smash business in Las Vegas or N.Y. A hit record reaches millions; word-of-mouth about the nitery act may reach 100,000 people."

Marquee value also applies to tv, and a guest shot by a tv name hypoes a show's rating more than an appearance by other media names. "TV has created its own stars and tv audiences love them. They might do no business in a movie theatre, but conversely, a movie star might do no business on tv," Scalpone observed.

"Hit record artists, however, have a better marquee value than ever before."

The CBS exec closed with a plea for a continued flow of program ideas. Every such submission to CBS receives full attention, he declared.

$1,048,000 TAB FOR BIG 10 TVCASTS

It has been divulged by the U. of Minnesota here that NBC will pay $182,000 for each of the big 10 Conference football games that it'll televise nationally next fall and $80,000 each for the four regional games.

This adds up to a total of $1,048,000 and that'll mean better than $100,000 for Minnesota and each of the other nine schools.

Pitt's Channel 4 Hassle Resolved

Pittsburgh, July 23.

It looks now as if Ch. 4, one of three VHFers allotted to Pittsburgh, will get on the air here before the first of the year via the merger route. One of the five applicants revealed here over the weekend that he has officially agreed to okay a deal that would resolve the long contest for allocation of the grant by FCC.

William Matta, who operates radio station WLOA in nearby Braddock, has agreed to a financial settlement under which he would withdraw from the fight. Two others are believed to be similarly inclined. They are Irwin Community Television, made up of owners and stockholders of WEDO in McKeesport, and Wespen, a group of Pittsburgh and Greensburg businessmen.

The withdrawal of these three principals from the Ch. 4 case would permit the remaining two applicants to work out a jointure by which they would mutually own and operate the channel. They are Television City, Inc., owner of KQV, and WCAE, Inc., the Hearst Corp. which operates WCAE and the Sun-Telegraph newspaper here. It's understood the KQV and Hearst groups are very close to a formal agreement, the only substantial problem remaining being the financial question relating to the ultimate sale of KQV by its ultimate owners. A merger would force the sale of either KQV or WCAE, which is required by law, and since latter is the more profitable station, it's generally expected that KQV will be the one to go.

Ch. 4 is the last unallocated VHF station in the Pittsburgh district. Another local channel, 11, figures to get going by early September. Its original target date was the middle of this month but there have been construction delays. This one also represents a merger—of WWSW, owned by Post-Gazette, morning daily, and WJAS. This agreement was made nearly two years ago (they were the only two remaining applicants after Westinghouse bought WDTV, now KDKA-TV, from DuMont and withdrew from the race) but has been held up until very recently by court fight of WENS, the UHF Ch. 16 here.

Ch. 16 finally pulled out of contention upon the payment of $500,000 by the WWSW-WJAS combine.

BING & SINATRA AS DUO ON EDSEL SPEC

New Edsel auto line out of Ford Motor Co. will tee off with a bang via full sponsorship Oct. 13 of the Bing Crosby-Frank Sinatra spec in behalf of Gonzaga U. in Washington, Crosby's alma mater. It'll be the first major live tv appearance for Crosby as well as the first televised pairing of Crosby and Sinatra.

Show is set for the Ed Sullivan spot, which will be preempted, and will originate from CBS Television City on the Coast. Preemption is a family affair, since the sponsor yielding the spot is Ford's own Mercury division.

Cincinnati — Native Hoosiers have received appointments to four places on the sales staff of WLW-I, Crosley Broadcasting Corp. tv station in Indianapolis scheduled to start operation in mid-September. All of them attended Indiana U before getting into radio and tv in that state. They are Charles D. Linton Jr., formerly of WTTV, Bloomington; Jim Jarvis, ex Indianapolis Broadcasting, Inc., and Ziv Television Programs; Milt Lewis, of WTTV, and Bert Julian, of Chicago and Indiana stations.

How Williamsburg Gets Its TV

Williamsburg, Va., July 23.

You live in Colonial Williamsburg, a carefully restored 18th century town. You want television. But what do you do about the aerials? They didn't have such in the 18th century, and you are not permitted to have them on your rooftop although the nearest station is 30 miles away.

The people of Colonial Williamsburg, one of the historic showplaces of the nation, figured it out to the complete satisfaction of themselves and the purists.

Many of them have tv sets in their homes. As for the aerials, some use rabbit's ears inside the house. Some have elaborate aerials stretched out in their attics. Several have them carefully camouflaged in bushes around back of the house.

At least one family has its aerial stashed away in a replica of an 18th Century smokehouse.

Programs? Stations? There are plenty of those. The latter day Colonial Williamsburgers pull in two stations from Richmond, one from Petersburg, and one from Norfolk.

Carolyn Gilbert In Chi WBBM Exit To Supervise A.G. Talent

Chicago, July 23.

Arthur Godfrey, placing greater stress than ever on the uncovering of new talent, is adding Carolyn Gilbert to his staff as supervisor of talent on all his radio and tv shows. This relieves Janette Davis of her duties in the talent department and enables her to devote full time to producing the Monday night "Talent Scouts" show.

Miss Gilbert resigns from her post as talent supervisor of WBBM and WBBM-TV, the CBS o&o's in Chicago, on Aug. 3 and joins the Godfrey clan on Sept. 1. In the past, she has been music director of "Kukla, Fran and Ollie" on ABC, was one of the originators of (and a participant on) Dave Garroway's early WNBQ show in his Chicago days, and was active in the pre-television years on NBC radio.

WHDH-TV PREPPING FOR PREEM IN HUB

Boston, July 23.

WHDH is a beehive of activity as the transformation of shifting into a tv operation begins. New equipment for Channel 5 is being installed and staffing is beginning.

First to check in at the new operation was Joe Levine, former tv and news editor of the Boston Traveler, who will head the station's news and film departments. Succeeding Levine at the Traveler is Homer Jenks, formerly of Newsweek and UP.

With the new Channel 5 committed as the local outlet for ABC-TV, representation is equally divided and Hub's nine-year-old lack of full network rep now corrected. Channel 4, WBZ-TV, continues with NBC-TV, and Channel 7, WNAC-TV, has CBS-TV.

Channel 9, WMUR-TV, Manchester, N.H., now has ABC-TV, and will continue until the new Channel 5 begins operation.

Jud Kimberg Named 'Lively Arts' Producer

Jud Kimberg has been named a producer on CBS-TV's upcoming "Seven Lively Arts," with Kimberg joining producer Robert Herridge and eight associate producers previously set under exec producer John Houseman on the show.

Kimberg was Houseman's associate producer on several of the latter's Metro films, including "Executive Suite" and "Lust for Life." Previously, he was head of television film production for Campbell-Ewald.

Cooper's Program Slot

New Haven, July 23.

Among numerous changes that have occurred at WNHC-AM, FM, TV since Triangle Publications took over station is recent announcement concerning appointment of Chester R. Cooper as program manager.

Boston—Former Deputy Asst. Secretary of Defense Philip K. Allen of Andover, Mass., was named asst. gen. mgr. for finance of Hub's noncommercial educational stations WGBH-TV and WGBH-FM. Beginning in September, Allen will assist Ralph Lowell, prexy of the WGBH Educational Foundation and trustee of the Lowell Institute, and Hartford N. Gunn Jr., gen. mgr. WGBH, in securing underwriting of the stations operation.

Paul Whiteman TV'er Mulled as ABC Entry

Paul Whiteman is mapping a return to network video which he expects to do out of WFIL-TV, Philadelphia, in the fall, if a deal is made. "Pops Whiteman Presents" was offered to ABC-TV, which has been considering it for a Saturday night slot, from 7:30 to 8:30 or perhaps until 9.

Musical show by Whiteman, associated until a couple of years ago with ABC, will travel once a month to various colleges, rest of the time sticking to Philly. Target is the 16 to 24-year-old age group.



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

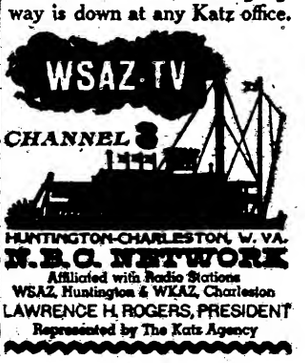
95,670 more homes per month

99,430 more homes per week

101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost $4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



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MAJORS CROSS THE TAPE LINE

Mills' Europe-Inspired Book Binge; Also Gets Rights to O'seas Catalogs

Mills Music is entering the book business with publication of three cartoon collections by Punch cartoonist Gerard Hoffnung. Originally published by the Dennis Dobson company in England, the books contain satirical drawings of musicians at work collected under three titles, "The Symphony Orchestra," "The Maestro" and "Music Festival."

Jack Mills, Mills Music prexy, picked up rights to the books on his recent trip to Europe and will market them through regular book channels as well as to music stores. Meantime, Angel Records is prepping fall release of "The Hoffnung Music Festival Concert," subtitled "An Evening of Extravagant Symphonic Caricature," which was presented last year at London's Royal Festival Hall. It comprises offbeat works and weird instrumentation.

Also while overseas, Mills arranged to pick up U.S. publication rights to several old English and European catalogs for the standard and educational market here. Mills stated that numerous important European works in the standard field were awaiting to be dug up and fully exploited in the U.S. market, including 16th and 17th Century compositions.

Among the most important deals Mills made was with the old Paxton Music company of England which contains numerous works suitable for kiddie, band and choral publications. Mills also made a deal with the Otto Kuhl Music Verlag in Germany as well as with the Hans Ghrig firm. In France, Mills arranged with the Enoch & Sons music company to publish a series of songs here. Several similar deals are also in the works with some other French and Italian music companies.

While overseas, Mills also picked up a new song by Hugo Alfven, composer of the click "Swedish Rhapsody." New tune, titled "Swedish Polka," is due for wide disk coverage in the U.S.

Hoffnung, meantime, may come to the U.S. in the fall to present his zany concerts. The Mills book publications would tie in with such a tour, as would the Angel platter.

Roberts' Blues

Veteran lyricist Allen Roberts wrote both the words and music on a new tune for the first time in his career on "Marching Along to the Blues," but he's finding it tough to prove to his friends. On Perry Como's RCA Victor slice of the number, it was credited to someone called "Green." It was a snafu at the diskery.

Leeds Music is publishing.

NAMM Powwow's High Chi Draw In Hi-Fi Lure

Chicago, July 23.

An all-time high in registered attendance was reached by the National Assn. of Music Merchants at the Palmer House here last week. Closing days of the confab brought the total to 8,700.

The elaborate exhibition space this year was virtually monopolized by hi-fi outfits, while television manufacturers, prominent heretofore, were all but absent. Musical instrument manufacturers, still numerically the largest exhibitors, noticed a smaller interest by conventioneers in the exhibits of their industry. Although the attendance at their booths was not as large as previously, sales were quick. The general explanation offered is that standard items like pianos and other band and orchestral instruments do not change much from year to year. These same exhibitors are largely in favor of a biennal affair.

Records and novelty items have not been as widely pushed as previously, but otherwise the Music Merchants' series of seminars, meetings and luncheons have reached the level of smooth functioning where the convention seems to run itself. Amid a period of rising net and gross sales and profits, at least among the larger manufacturers and distributors, discussions during meetings were turned to what was called the narrowing profit margins on the retail end of the business. Small manufacturers showed considerably less optimism than larger concerns over the year's prospects.

Elections returned Paul E. Murphy to the prexy's office and Clay Sheman to the vice-presidency. R. Gregory Durham, head of Lyon & Healy here, was elected treasurer.

Fought 'Lazy' Musicians, Ex-Critic Gets Heave-Ho As Colon Opera Chief

Buenos Aires, July 16.

Ex-critic Jorge D'Urbano has been quietly fired as manager of the Colon Opera House. He's thought a victim to future reconciliation with Musicians Union. Old orchestra was booted by critic on grounds that they were a bunch of prima donnas, too lazy to rehearse, spoiled under Peron and hostile to legitimate discipline. D'Urbano wanted to fire the sloppiest ones but faced a united front.

Time seems to have dimmed memory of the obstreperous tooters' behaviour. An element of national pride entered in that for the July 9 visit of the President of Uruguay there was the embarrassment of presenting the nation's Corps de Ballet with only two pianos.

With the critic-who-dared-try-to-rule given the bounce, another "reorganization" committee for Colon has been appointed. Originally D'Urbano was fully supported by his board.

George G. Ross P.R. Aide To Walter Ross at BMI

George G. Ross, senior script writer at Broadcast Music Inc., has been named press relations assistant to Walter Ross, director of public information. They are not related.

Walter Ross recently took over the public relations spot with the idea of getting BMI's "story" across to the press and public. Meyer (Shap) Shapiro continues as BMI's trade press contact.

WITMARK-TIOMKIN'S 'PARADISE'-PLUS PACT

Dimitri Tiomkin, film music composer, has inked an exclusive pact with Witmark Music, a division of the Warner Bros. Music Publishers Holding Corp.

The first picture score to be covered by the new deal will be Tiomkin's music for "Search For Paradise," Lowell Thomas' new production for Cinerama. Four songs from the score will also be published with lyrics by Ned Washington. Metopera baritone Robert Merrill sings the title song and the three other songs as background for the pic.

Cap's New Phono Line

Hollywood, July 23.

Capitol Records will introduce a new line of HiFi phonographs this week. Line, developed by diskery's recording engineers, includes both portables and consoles.

Retail prices range from $29.95 to $249.95.

CAPITOL ENTERS, COL'S ABOUT TO

Virtually all of the major disk companies will be in the prerecorded tape market this fall. Capitol Records is the latest major to enter this field and Columbia Records is momentarily slated to make the plunge. RCA Victor has been in for a couple of years, while Decca, alone of the "Big Four," is still "watching" developments with no immediate plans in this direction.

Aside from the top labels, over 70 indie companies are already in the field and the catalog of available tapes now runs into the thousands.

Although the tape market is still regarded as being in its infancy, one disk exec stated: 'It has now grown to the point where we can't afford to stay out." He pointed out that disk companies need to develop production experience on quality control, packaging, types of reels, etc., at this point to avoid errors if and when tape catches on in the mass market. Since the raw material, tape, is very costly, production mistakes can add up fast to very high figures.

The development of cartridges has also perked new interest in the tape market. Several companies, including RCA, are prepping easy-to-use tape packages which will eliminate the present inconveni-

(Continued on page 63)

Gospel Singing Getting Into The Big Money

Gospel singing, which had a major showcase at the recent Newport, R. I., Jazz Festival, is now being packaged as a big show, similar to the rock 'n' roll layouts, for a national tour of ball parks, arenas and large-capacity auditoriums. "The Big Gospel Cavalcade of '57," headed by Clara Ward & Her Ward Singers, hits the road Aug. 15 for an eight-week jaunt. Willard Alexander Agency is packaging.

Uu to now, the gospel tours usually comprised two or three acts playing churches, open tents and small auditoriums. The "Cavalcade" features more than a half-dozen names and combos. Tour kicks off in Baltimore and will play southern cities for the first two weeks at least.

CARMICHAEL, R&H IN S&S KID SONG BOOKS

Simon & Schuster's Golden Books (for children) is publishing "Hoagy Carmichael's Songs for Children" in October, a $1.95 item for October release, illustrated by J. P. Miller. These originals for modern youngsters range in themes from rocket ships, whales, shooting stars and musical riddles to the junkman's song, grandfather clock and witches.

An A&S Golden Book Giant, at $2.95, due a month earlier comprises 17 songs from R&H musicomedy successes titled "Songs We Sing from Rodgers & Hammerstein," with an introduction by Mary Rodgers, the composer's daughter, arranged for piano by Norman Lloyd, pictures by William Dugan.

Cap's Global Forum

Hollywood, July 23.

Capitol Records holds its initial International Merchandising Forum this week with top recording execs from the diskery world converging here.

Purpose of the conference is to discuss all aspects of Capitol's globular merchandising and sales policies. Reps attending will be greeted by Glenn E. Wallichs, prexy of Cap.

New Union Set Up in Omaha as Rival To AFM; Separating Men From Maestri

Omaha, July 23.

The newly-formed United Musicians and Entertainers Assn. here is preparing to challenge the supremacy of the American Federation of Musicians, business manager Don Cosey claims. The union was organized last May and was incorporated by the State of Nebraska this month.

Cosey said the key policy will be to separate bandleaders from musicians within the same union.

The new union grew out of a protest against policies of Local 70, AFM. Two members, including Cosey, were ousted from the local and 20 others joined the cause.

Cosey said the union has since grown to 109 members. He claimed other locals are organizing in Denver and Los Angeles. Once they recruit enough members they can apply for a local charter from the Omaha association, Cosey declared.

He said he expects the association to grow into a nationwide rival of the AFM. Two other AFL-CIO unionis have already indicated the new union can affiliate with them, he added.

"We don't want to fight the Omaha local but we will if necessary," Cosey told reporters. "And we'll fight Petrillo until he drops."

The chief gripe against AFM policy, he continued, is the national rule that bandleaders are "supervisors" and subject to union membership. That membership, Cosey pointed out, costs a leader 10% of the fee earned by his band during an engagement.

His union, Cosey went on, contends that bandleaders are independent contractors. He said the fee is illegal.

RCA's 2-Speed Phono

Recognition of the disk industry's two-speed setup is being made via a new RCA Victor phono which is geared to play only 45 rpm and 33 rpm platters. Company is marketing five models of the new two-speed machines at prices ranging from $33 to $55.

Most of the automatic phonos now on the market are designed to play three speeds, including the oldstyle 78, while some equipment also is geared to play at 16 rpm, a speed that is used for recording of long books.

Belafonte Riding Wax & P.A.s Into $1,000,000 Circle

By DAVE KAUFMAN

Hollywood, July 23.

Harry Belafonte will gross an estimated $1,000,000 in 1957—by far the best year in the career of the artist whose rise in show biz has been meteoric.

Belafonte grossed around $700,000 last year from his fast-selling albums and single waxings, concerts, personal appearances, and some television.

Singer, currently appearing before SRO audiences at the Greek Theatre, disclosed that thus far this year he has earned $780,000 in signed contract personal appearances and from sales of his albums and singles. His tour, which opened June 5 and ends Sept. 1 and for which he receives guarantee plus percentages as high as 70% in some spots, will bring over $400,000 into the coffers. Total income includes coin from Belafonte's music publishing firm and corporate holdings.

Admitting most of his earnings will go to Uncle Sam with the current income tax structure so high, Belafonte shrugged: "There's nothing wrong with 25% of a million dollars." Actually, his personal income — the net — will be around $150,000 when Uncle Sam gets through, he figures.

Couple of months ago the singer inked a 10-year pact with RCA Victor, a renegotiation of his old contract. Under it RCA guarantees him $100,000 a year over the 10-year span, with royalties being applied to that $1,000,000 overall figure. "If I pass more than a million in royalties over the 10-year period, there is a balloon clause which expands the royalty," he revealed.

Belafonte has earned over $500,000 in royalties since he first signed with RCA about three years ago,

(Continued on page 58)

CHAPPELL LONGTERMER WITH VICTOR YOUNG CO.

Chappell Music has made a long-term deal with the Victor Young Music company, founded by the late Hollywood composer-conductor, to handle the latter's publication, exploitation and licensing rights. The Young company, which owns numerous film scores, including the click "Around The World In 80 Days" work, was never set up, personnel-wise, to handle a song catalog on a day-to-day basis. Under the new deal, the Young firm will continue as an entity but, in effect, has given Chappell the rights to handle the business end.

Jacques Biroteau, longtime associate of Young, is continuing in an exec capacity with the Young firm, headquartering on the Coast.

Ella Fitzgerald set for the International Sporting Club show in Monte Carlo, Aug. 4.

Epic in Discount Pitch To Launch Fall Campaign; 27 Distribs at N.Y. Meet

Epic Records, a Columbia Records subsid label, mapped a broad campaign for its fall product at its distrib meeting in New York last week, offering special discounts to dealers and cuffo samplers to consumers on purchases of the company's LPs. National sales chief William Nielsen told the meeting that the fall program was being launched in the wake of Epic's biggest single record month since the company was formed.

Included in the fall sales program are 10 to 15% discounts on new and catalog product for dealers buying 75% of their August quotas. The consumer giveaway will involve a seven-inch LP sampler for every regular Epic LP bought in September. The dealers will get the samplers on the same basis as the consumer.

Also addressing the assemblage of 27 distribs were Arnold Maxin, Epic a&r singles chief; James Foglesong, album a&r topper; Charles Schicke, director of classical repertoire, and Walter Hayum, general merchandise manager who detailed the sales aids that will back up the sampler promotion.

Erroll Garner, Hi-Lo's In Symphony Workouts

Increasingly, symphony orchs are going on a pop and/or jazz kick. Pianist Erroll Garner has been set to play Aug. 15 with the Cleveland Symphony which will be batoned by Mitch Miller, Columbia Records' pop artists & repertoire chief. Garner will perform a group of his own works which were written for a forthcoming Col album, "Other Voices." It's Garner's bow with a symph orch.

Another group due to do their routine with the longhairs is the Hi-Lo's, another Col recording group, which will play with the San Diego Symphony July 30. It's the first time that this symph has used a pop aggregation in one of its concerts.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Perry Como (RCA Victor): "MARCHING ALONG TO THE BLUES" (Bob Miller*) is an up-tempo marching tempo entry that's due for big returns via this snappy Como workover. "DANCIN'" (Brenner*) is another bright side with good chances.

Sal Mineo (Epic): "LASTIN' LOVE" (Salmin†), a rockabilly ballad with a religioso-romantic peg, gives Sal Mineo a big chance to crack the bestseller lists again. Mineo's thin country pipes are effectively set against a lush choral background. "YOU SHOULDN'T DO THAT" (Salmin†), the uptempo side, also has good chances.

Tommy Edwards (MGM): "WE'RE NOT CHILDREN ANYMORE" (Robert*), a highly melodic ballad but with a juve-styled lyric, gets one of Tommy Edwards' better deliveries and could bring this fine singer back to the forefront. "ANYPLACE, ANYTIME, ANYWHERE" (Skidmore*) is a neat, bouncy entry.

LaVern Baker (Atlantic): "HUMPTY DUMPTY HEART" (Progressive - Pinelawn†), is a charming novelty ballad that could go all the way via this nifty rendition by Miss Baker. "LOVE ME RIGHT" (Progressive-Brookville†) is routine.

Patience & Prudence (Liberty): "YOU TATTLETALE" (Mappa*), a neat swinging ballad with a cute lyric, is done up in this young duo's cool, winning style. It could be a big one. "VERY NICE IS BALI BALI" (Mappa*) is a more offbeat entry, a ballad with an oriental beat.

Charlie Gracie (Cameo): "WANDERIN' EYES" (Lowe-Shapiro-Bernstein*), a strong rockabilly ballad, is sold in the approved style by Charlie Gracie. "I LOVE YOU SO MUCH IT HURTS" (Melody Lane*) is another very commercial side.

The Tune - Weavers (Chess): "HAPPY, HAPPY BIRTHDAY BABY" (Arc†) sounds like the type of rock 'n' roll ballad that can hit with solid impact. The rendition is strictly according to pattern. "OL' MAN RIVER" (Harms*) will survive this interpretation.

Tennessee Ernie Ford (Capitol): "IN THE MIDDLE OF AN ISLAND" (Morris*), a quasi-Hawaiian number, gets another effective slice here and it should be strong competition for Tony Bennett's Columbia version. "IVY LEAGUE" (Snyder*) is a cute piece of material.

Kay Starr (RCA Victor): "MY HEART REMINDS ME" (Symphony House*) a lyric adaptation of the instrumental, "Autumn Concerto," is an excellent class ballad belted effectively by Miss Starr. This number will be around for some time whether or not it's an immediate hit. "FLIM FLAM FLOO" (Starstan†) blends some nursery strains into a fair piece of material. It's from the NBC-TV upcoming production, "The Pied Piper."

Dick Hyman Trio (MGM). "BAND OF ANGELS" (Witmark*), title tune of the Warner pic, has a rich melodic line delineated on this slice by a soprano voice and Dick Hyman's piano. "THE RED HEAD" (Anvil*) is a catching instrumental.

Ivory Joe Hunter (Atlantic): "EVERYTIME I HEAR THAT SONG" (Deslard†), an excellent ballad in the rock 'n' roll groove, is belted to the hilt by blues singer Joe Hunter. "SHE'S GONE" (Progressive*) is an okay bluesy number.

Billy Ward & Dominoes (Federal): "ST. LOUIS BLUES" (Handy*) is another example of a great oldie getting a workover in the rock 'n' roll idiom. Billy Ward effectively exaggerates the blues elements in this blues standard. "ONE MOMENT WITH YOU" (Ward-Marks*) is slow-tempoed ballad pitched up with a very tricky vocal.

Kitty Kallen (Decca): "LONG LONELY NIGHTS" (Arc-G&M*), a far better than average rocking ballad, adds up to a strong bid by Kitty Kallen to get back into the wax race. This version will have competition from Lee Andrews' original version for Chess Records. "LASTING LOVE" (Salmin†) is a good version of the same tune etched by Sal Mineo.

Marty Robbins (Columbia): "TEEN-AGE DREAM" (Acuff-Rose*) is par for the rockabilly type of platters, Marty Robbins' vocal lending whatever extra impact this side may have. "PLEASE DON'T BLAME ME" (Acuff-Rose†) is an equally routine tune.

Jeff Chandler (Liberty): "HALF OF MY HEART" (Columbia Pic*), from the Columbia biopic, "Jeanne Eagels," is a solid romantic ballad delivered by Jeff Chandler in a style that's very reminiscent of Frank Sinatra. "HOLD ME" (Robbins*), the oldie, gets a straight rendition.

Jane Morgan (Kapp): ((FASCINATION" (Southern*), which has come back big via a flock of versions, gets another sweet-styled workout by Miss Morgan, preceded by a long fiddle intro. "MIDNIGHT IN ATHENS" (Garland*) is an instrumental with an exotic flavor projected effectively by the Troubadours, a fiddle combo.

Stan Wilson (Verve): "SWEET ANNABELLE" (Libijont), a pleasing folk-styled number, is sold with a simple, lilting performance by Stan Wilson. "IN THE MIDDLE OF THE ISLAND" (Mayfair*), gets a so-so slice here.

Toni Arden (Decca): "GOOD MORNING, MR. LOVE" (Progressive†) is a bright, offbeat entry with a solid beat which songstress Toni Arden handles with savvy. Could be big for her. "IT TAKES ONLY ONE" (Jungnickel*) is a slow ballad with a good idea.

Roy Milton Orch (King): "ROCKING PNEUMONIA AND BOOGIE WOOGIE FLU" (Ace†) is a rock 'n' roll number that, unfortunately, is not as weird as the title. "SKID ROW" (Jay & Cee†) is an average rocking instrumental.

Gene Vincent (Capitol): "LOTTA LOVIN'" (Song Prod.†) is another one of those rockabilly items in which the performance far overshadows the material. Vincent delivers it with those familliar double-quick vocal quavers. "WEAR MY RING" (Duchess†) is a good slow ballad.

Marty Gold Orch (Vik): "ONE IS A LONELY NUMBER" (Miller*), a pic tune from "LET'S BE HAPPY," is richly produced in this orch and choral arrangement. "ACAPULCO" (Symphony House*) is an arresting Latin-styled instrumental.

Walter Bishop (Web): "GONNA CLIMB TO THE TOP OF A MOUNTAIN" (Jefferson*), a ballad with a light beat, is delivered in okay talk-sing style by composer Walter Bishop against an interesting rhythm background. "DAPPER DAN" (Broadway*), an oldie, is given a similar rendition.

The Vogues (Key) "LEFT-OVER LOVE" (Bel-Air*), a bright rhythm ballad, is sliced energetically by this vocal combo, a sax solo adding the rocking touch. "ALABAMA" (Round Table*) is a fair spelling number.

Randy Starr (Dale): "A DANCE, A KISS AND A PROMISE" (Republict) is a good juve-angled tune slated for plenty of spins via this neat vocal by Randy Starr. "DOUBLE-DATE" (Republict) is another in the same groove with good chances.

Ricky Shaw (Golden Crest): "I'M READING BETWEEN THE LINES" (Gate*) is a solid rocking ballad cut strictly according to style by Ricky Shaw. "TEENAGE MARRIAGE" (Gate*) is routine material.

*ASCAP, †BMI.



LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
109th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
Sponsored by Dodge and Plymouth
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Best Bets

PERRY COMO ..... **MARCHING ALONG TO THE BLUES**
(*RCA Victor*) ..... *Dancin'*
SAL MINEO ..... **LASTIN' LOVE**
(*Epic*) ..... *You Shouldn't Do That*
TOMMY EDWARDS ..... **WE'RE NOT CHILDREN ANYMORE**
(*MGM*) ..... *Anyplace, Anytime, Anywhere*
LaVERN BAKER ..... **HUMPTY DUMPTY HEART**
(*Atlantic*) ..... *Love Me Right*
PATIENCE & PRUDENCE ..... **YOU TATTLETALE**
(*Liberty*) ..... *Very Nice Bali Bali*
CHARLIE GRACIE ..... **WANDERIN' EYES**
(*Cameo*) ..... *I Love You So Much It Hurts*
TUNE-WEAVERS ..... **HAPPY, HAPPY BIRTHDAY BABY**
(*Chess*) ..... *Ol' Man River*

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Frank Sinatra	A Swingin' Affair	Capitol
2.	Harry Belafonte	Evening With Belafonte	RCA Victor
3.	My Fair Lady	Original Cast	Columbia
4.	Lean Horne	At The Waldorf	RCA Victor
5.	Nat King Cole	Love Is The Thing	Capitol
6.	Roger Williams	Fabulous Fifties	Kapp
7.	Modern Jazz Quartet	At Music Inn	Atlantic
8.	Miles Davis	Round About Midnight	Columbia
9.	The Weavers	At Carnegie Hall	Vanguard
10.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
11.	Erroll Garner	Concert By The Sea	Columbia
12.	Polly Bergen	Bergen Sings Morgan	Columbia
13.	Shelly Manne	My Fair Lady	Contemporary
14.	Around World 80 Days	Sound Track	Decca
15.	Fitzgerald, Armstrong	Ella & Louis	Verve
16.	Brubeck & Jay & Kai	At Newport	Columbia
17.	Most Happy Fella	Original Cast	Columbia
18.	The King & I	Sound Track	Capitol
19.	Louis Armstrong	Louis and The Angels	Decca
20.	New Girl In Town	Original Cast	RCA Victor

Album Reviews

Morris Stoloff Orch: "This Is Kim" (Decca). Kim Novak, in the Jeanne Eagels role for the Columbia biopic, is the peg for this excellent musical potpourri of standards played by the Morris Stoloff Columbia Pictures studio orch with Skeets Herfurt's sweet alto sax featured on a flock of tunes. When almost every possible way of packaging this type of medley has been used, this is an original and highly attractive takeoff point, from Miss Novak's photo on the cover to the lush arrangements of the music. Songs include such evergreens as "I Got It Bad and That Ain't Good." "Melancholy Baby," "Sophisticated Lady," "You Go To My Head," among others. There's also a theme song, "This Is Kim," which nicely sets the mood.

Roy Rogers-Dale Evans: "Sweet Hour of Prayer" (RCA Victor). This is a collection of traditional religious songs delivered in straight forward style by Roy Rogers and his wife, Dale Evans, with orch and chorus conducted by Jack Hayes and Paul Mickelson. Songs like "Love Lifted Me," "The Old Rugged Cross," "In The Garden" and others of the same type are appropriately done without commercial gloss. Also in the religioso groove on the Victor label is Stuart Hamblen's rough-hewn, deep-toned delivery of "The Grand Old Hymns." Hamblen himself is a prolific writer of religioso songs, but here sings oldies such as "Old Time Religion," "In The Sweet By and By," "When The Saints Go Marching In" and others.

Keefe Brasselle: "The Modern Minstrel" (RKO Unique). Keefe Brasselle, the latest film actor to make his way into wax, performs in an oldfashioned music hall style and registers with the right kind of special material. In this package, he mildly impresses on the straight standards, such as "I'm Sitting On Top of the World" and "It All Depends On You," but he hits with his broad, energetic workovers of "This Is It For Me," "How Are You Gonna Keep 'Em Down On The Farm" and a medley in which he does takeoffs on Jolson, Durante and Cantor.

"Bill Bell and His Tuba" (Golden Crest). The tuba, one of those instruments which rarely gets a solo role, receives the full spotlight in this set in the hands of a topflight tubist, Bill Bell, who has played with the most of the major symphony orchs in the country. Backed by full orch, Bell gets a remarkable range of sounds out of his instrument on a repertory that goes from pops to longhair. Bell also supplies resonant vocals to some of the numbers, including "When Yuba Plays The Rumba On The Tuba." Another instrument out of the brass band category, the cornet, is showcased on a Decca LP, "Horn of Plenty," featuring solos by James Burke. His technique is flawless in a program of light classical pieces.

"Mexico, Alta Fidelidad" (Vanguard). Recorded in the field by several Mexican folk ensembles, this package is a strikingly colorful collection of authentic south-of-the-border music, vocal and instrumental. The recording quality is fine, but this music has a cultural interest aside from the technical aspects.

Erich Kunz: "Vienna's Favorite Songs" (Angel). Old popular songs from Vienna are revived in excellent style by Erich Kunz, a Continental artist who supplies just the right amount of schmaltz to this repertoire. The vocals evoke the old Vienna mood of romance and sentimentalism even across the barrier of the German lyrics.

Les Berry Orch: "European Excursion" (Urania). The Cook's tour angle has been widely exploited on wax of late and this set also has latched onto the travel theme with 12 different medleys covering various countries of Europe and the British Isles. The instrumentation is bright and the repertory mostly includes semi-classical and folk numbers familiar to wide audiences in the U. S. It's another excellent instrumental wrap-up of the European scene.

Martin Denny Combo: "Exotica" (Liberty). Martin Denny, head of piano-rhythm quartet at the Hawaiian Village in Hawaii, gets an unusual variety of sounds out of his crew and the title of this set doesn't overplay the impact. Denny group goes from bird calls to tom toms in this tastefully done set of offbeat music. It's a sort of jungle mood music album with a swinging beat.

Richard Ellsasser: "Ketelby Favorites" (MGM). The noted longhair organist, Richard Ellsasser, executes a flashing program of lighter pieces, all by the English composer, Albert Ketelby. With the advent of hi-fi, organ music has come into its own and Ellsasser gives depth and color to such numbers as "In A Persian Market," "In A Chinese Temple Garden," "In a Monastery Garden" and other melodic pieces.

Herm.

VARIETY 10 Best Sellers on Coin Machines

1.	**BYE, BYE, LOVE** (6)	*Everly Bros.* ..... *Cadence*
2.	**GONNA SIT RIGHT DOWN** (4)	*Billy Williams* ..... *Coral*
3.	**LOVE LETTERS IN THE SAND** (9)	*Pat Boone* ..... *Dot*
4.	**TEDDY BEAR** (2)	*Elvis Presley* ..... *Victor*
5.	**I LIKE YOUR KIND OF LOVE** (7)	*Andy Williams* ..... *Cadence*
6.	**SO RARE** (11)	*Jimmy Dorsey* ..... *Fraternity*
7.	**WHITE SILVER SANDS** (1)	*Don Rondo* ..... *Jubilee*
8.	**AROUND THE WORLD** (5)	*Victor Young* ..... *Decca* *Mantovani* ..... *London*
9.	**IT'S NOT FOR ME TO SAY** (1)	*Johnny Mathis* ..... *Columbia*
10.	**DARK MOON** (13)	*Bonnie Guitar* ..... *Dot* *Gale Storm* ..... *Dot*

Second Group

	RAINBOW	*Russ Hamilton* ..... *Kapp*
	TAMMY	*Debbie Reynolds* ..... *Coral*
	FALLEN STAR	*Ferlin Huskey* ..... *Capitol*
	OLD CAPE COD	*Patti Page* ..... *Mercury*
	GONNA FIND ME BLUEBIRD	*Marvin Rainwater* ..... *MGM*
	WITH ALL MY HEART	*Jodi Sands* ..... *Chancellor*
	SEARCHING	*Coasters* ..... *Atco*
	OVER THE MOUNTAIN	*Johnny & Joe* ..... *Chess*
	THE FOUR WALLS	*Jim Reeves* ..... *Victor* *Jim Lowe* ..... *Dot*
	MIDDLE OF THE ISLAND	*Tony Bennett* ..... *Columbia* *Tennessee Ernie* ..... *Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Dellheim's Victor Post

Peter Dellheim, who has been supervising restoration of old RCA Victor vault masters for use on the RCA Camden label, has been named musical director of the company's custom record department.

He will also continue his work in behalf of Camden and will supervise live sessions for the label as well.

Granz's Upbeat Appraisal of Jazz: He Calls It 'A Paper-Money Boom'

New York.

Editor, VARIETY:

I was shocked at the lead article with the headline, "Jazz: It's Only A Paper Boom" in the July 3 VARIETY. Let's examine specifically the points raised in it.

1) It's absurd that jazz artists price themselves. Frank Sinatra doesn't price himself; Jascha Heifetz doesn't price himself; Sophia Loren doesn't price herself; Cadillacs don't price themselves. It's simply the law of supply and demand that prices everyone and everything. When I first began presenting major jazz concerts in 1944 it was perfectly true that my salaries were set by bargaining between the artists and myself, and my feeling then, as now, is that the artist should get as much money as possible from the producer; however, I certainly will never pay an artist more than I think he's worth to my show.

As a matter of fact, if anyone should complain about high prices, I should, because it's the entry of newcomers like Don Friedman into the jazz concert field, who, by their bidding, boost the artists' fees. The newcomer sensing a quick buck, must necessarily force prices up—but that, after all, defines competition on any field. [Original story stemmed from Don Friedman's opinion.—Ed.]

2) To say that many jazz tours have fallen by the wayside is a ridiculous generalization, because there aren't that many jazz units making national tours. There are really only two so-called permanent groups, the first and oldest being "Jazz At The Philharmonic," which is my show and on its 18th national tour this September, and the Birdland show, which, I understand, has completed two successful national tours and probably will continue touring next year. There are also the occasional package shows like Ted Heath's of last season, which, strictly speaking, is not even a jazz show, but more of a popular show. I don't know about the Birdland or the Heath shows, but I do know that Jazz At The Philharmonic last year made more money than at any time in its history, and at the same time paid the highest salaries to its artists.

(3) To say that jazz club owners are worse off is to me probably the most pathetic statement. As a matter of fact, more night club owners have turned from one form of entertainment or another to jazz because they know that for the dollar it brings in it's probably the least expensive entertainment; or else they put on the strippers. Again the club owner is not at all concerned about the price of the artist if the artist brings the people in, and if he doesn't then the club owner changes his entertainment—but again the law of supply and demand works efficiently and swiftly.

(4) The fact that Friedman doesn't feel he is able to present new talent is to me proof enough that he needs the big name, and

(Continued on page 63)

British Disk Bestsellers

London, July 23.

1. **All Shook Up** ..... Presley (HMV)
2. **Putting On Style** Donegan (Pye-Nixa)
3. **We Will Make Love** (Oriole) ..... Hamilton
4. **Little Darlin'** .. Diamonds (Mercury)
5. **Around World** ... Hilton (HMV)
6. **Teddy Bear** ..... Presley (RCA)
7. **Tonight Josephine** .... Ray (Philips)
8. **Around World** ..... Crosby (Brunswick)
9. **Love Letters** ..... Boone (London)
10. **Fall In Love** ..... Cole (Capitol)

Debut Records' 20G Suit Vs. RCA, Thaddeus Jones

RCA Victor and bandleader-trumpet player Thaddeus Jones last week were named defendants in a $20,000 damage suit brought in N.Y. Federal Court by Debut Records Inc. Action claims that Jones breached a three-year contract by wrongfully performing for RCA's "Jazz Workshop" under the pseudonym of Bart Valve.

Jones, according to the complaint, was inked to an exclusive Debut pact in 1954. In December, 1955, he allegedly recorded for RCA. Debut charges that it notified RCA of the wrongful waxing but the notice was ignored and the Jones disks were released in February, 1956.

L. I. Plans Second Jazz Fete in '58 Despite This Year's Half-Beat B.O.

The Friends of Jazz Inc., a non-profit outfit which staged the Great South Bay Jazz Festival in Long Island over last weekend, is going ahead with setting up next year's event despite the disappointing attendance at the three-day affair (19-21). About 5,000 attended the festival's five shows or about half the capacity of the circus tent.

The festival's sponsors, who put this year's event together on relatively short notice, believe they can fill up next year with advance planning and promotion. They were encouraged by fete's artistic calibre this year and also by pledges of cooperation from the township of Islip and the various chambers of commerce in the area.

One of the reasons for the poor turnout last weekend was laid to the largest manhunt in Long Island's history for George Larned who was being tracked in nearby wooded area. Many local residents were in no mood for jazz while Larned was in their neighborhood.

Highlight of the festival was the reunion of 23 alumni from the late Fletcher Henderson's orch on Saturday night. This show drew a capacity crowd into the tent. Among the crew members were Don Redman, Coleman Hawkins, Buster-Bailey and J. C. Higginbotham. Gerry Mulligan sat in.

While Epic Records was originally scheduled to tape the performances for LP packages, this label was stymied by the strike of engineers which hit the parent company, Columbia Records. ABC-Paramount is reportedly interested in turning out at least one LP of the festival. The tapes were made by a private outfit.

Nat Hentoff, jazz critic, who handled the commentary and is one of the organizers of the event, said next year's fete would take place at the end of July or beginning of August and would run on successive weekends.

GLORIA PARKER VS. BMI IN NEW 20-MILLION SUIT

Songwriter Gloria Parker filed another suit against Broadcast Music Inc. this week in N.Y. Federal Court, this time for $20,000,000 damages. She charges that BMI has been licensing four of her tunes although she has not been affiliated with BMI for the past few years. The tunes, which she claims "have been played by the thousands of BMI radio licensees," are "My Fair Lady" (no relation to the legit show of the same title), "How Could I," "Never Again" and "Rippling Brook."

Miss Parker was associated with publisher Barney Young in a recent action against RCA, stemming from charges that the company's last stockholder meeting was adjourned before they were permitted to talk. The suit was dismissed in Federal Court. Miss Parker and Young also have other actions going against BMI in charges involving alleged restraint of trade and discriminatory practices.

Jubilee's Appointments

Juggy Gayles has been added to the staff of Jubilee Records as eastern promotion rep, working under Bill Darnell, the diskery's sales promotion chief.

Larry Goldberg has been named to a similar spot for the Coast area.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Musher Music Co.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shop)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Records)	Cleveland—(Record Rendezvous)	Hollywood—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	3	**ELVIS PRESLEY** (Victor) **Teddy Bear**	1	3	..	9	7	3	7	2	5	1	1	4	2	8	1	4	..	1	1	2	136
2	1	**PAT BOONE** (Dot) **Love Letters in the Sand**	3	9	4	8	2	1	1	4	1	7	2	1	..	..	..	2	1	3	3	3	132
3	2	**EVERLY BROS.** (Cadence) **Bye, Bye, Love**	4	1	6	..	..	8	2	1	9	..	..	2	5	3	6	1	2	2	8	..	105
4	7	**BILLY WILLIAM** (Coral) **Gonna Sit Right Down**	..	5	1	..	3	..	8	5	5	6	..	..	1	2	2	10	6	5	..	..	84
5	5	**JOHNNY MATHIS** (Columbia) **It's Not For Me to Say**	5	4	9	2	10	7	4	6	..	..	..	3	3	..	5	3	4	..	..	..	78
6	6	**COASTERS** (Atco) **Searching**	8	..	..	..	6	..	6	8	..	..	5	7	..	1	3	5	8	10	..	6	59
7	4	**JIMMY DORSEY** (Fraternity) **So Rare**	2	8	..	1	4	9	..	..	8	..	..	5	10	..	..	7	4	9	..	..	54
8	10	**LARRY WILLIAMS** (Specialty) **Short Fat Fanny**	..	..	..	5	..	5	7	3	4	6	..	..	..	..	4	..	..	..	..	..	43
9	8	**PATTI PAGE** (Mercury) **Old Cape Cod**	..	..	3	7	..	6	9	..	..	..	9	..	9	..	..	..	..	7	9	7	33
10	9	**RICKY NELSON** (Verve) **A Teenager's Romance**	..	..	..	..	..	4	..	3	..	10	4	9	..	..	..	..	..	..	5	..	31
11	20	**DEBBIE REYNOLDS** (Coral) **Tammy**	..	..	7	..	..	..	..	..	2	..	..	..	..	4	..	..	..	..	..	1	30
12	13	**DELL VIKINGS** (Dot) **Whispering Bells**	..	2	..	..	8	..	..	..	..	..	10	..	..	..	..	..	3	..	..	4	28
13A	14	**NAT KING COLE** (Capitol) **Send For Me**	6	..	..	..	1	..	..	..	..	9	..	..	..	..	..	8	..	..	..	10	21
13B	24	**JOHNNY & JOE** (Chess) **Over the Mountain**	7	..	..	6	..	..	..	..	..	..	3	..	..	..	..	..	..	..	7	..	21
13C	11	**VICTOR YOUNG** (Decca) **Around the World**	..	..	8	..	..	2	..	..	7	..	..	10	7	..	..	..	..	..	..	..	21
16	22	**BILLY WARD** (Liberty) **Stardust**	6	5	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	19
17	12	**GALE STORM** (Dot) **Dark Moon**	..	..	..	..	..	..	..	..	..	..	..	8	..	9	..	6	..	..	4	..	17
18	..	**RUSS HAMILTON** (Kapp) **Rainbow**	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	5	13
19A	15	**MARTY ROBBINS** (Columbia) **A White Sport Coat**	9	..	..	..	..	10	..	..	..	..	..	6	8	..	..	..	..	..	..	..	12
19B	25	**HARRY BELAFONTE** (Victor) **Island in the Sun**	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	5	..	6	..	12
21A	..	**JODI SANDS** (Chancellor) **With All My Heart**	..	..	..	4	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	11
21B	..	**FOUR COINS** (Epic) **Shangri-La**	..	..	..	..	..	..	3	..	..	..	..	..	..	8	..	..	..	..	..	..	11
23	19	**COASTERS** (Atco) **Young Blood**	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	10
24A	..	**NAT KING COLE** (Capitol) **My Personal Possession**	..	..	..	5	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	9
24B	23	**JIMMY NEWMAN** (Dot) **A Fallen Star**	..	..	..	..	..	..	..	..	3	..	..	..	10	..	..	..	..	..	..	..	9

It's Very Cool for July In Greenwich Village As Jazz Jolts N.Y.'s Bohemia

Although this is July, temperatures in Greenwich Village, N.Y., have been running from cool to cold recently—at least as far as a flock of jazz spots are concerned. The air-conditioned jazz was all over the area last week, except for such traditional dixieland strongholds as Nick's and Eddie Condon's.

At the Village Vanguard last week, the Modern Jazz Quartet and pianist Billy Evans were serving jive on the rocks while nearby, at Cafe Bohemia, there was Miles Davis, a low-pressure trumpeter; and at Basin Street, there was George Shearing, who has preserved his style on ice over the years. Shearing has since given way to pianist Teddy Wilson, who, though from the swing era, never gets into a sweat either.

The Modern Jazz Quartet, one of the most highly rated combos among the jazz cognoscenti, are four guys in three-button Brooks Bros. suits who specialize in "understatement." This is chamber jazz music par excellence, about as far removed from the early ragtime roots as one can get without sounding like the Budapest String Quartet playing a Beethoven opus.

The MJQ, as it is known among the hipsters, are strictly a cerebral foursome with goatees, except for the clean-shaven Milt Jackson on vibes who supplies the instrumental color to the combo's sound. When they want to play pretty, as on an original piece, "We Never Know" (written as background music for a French film of that title), the MJQ is superb in its own quiet way. Occasionally, they might also be suspected of trying to swing a little, but the quartet is careful not to overdo it.

Also on the Village Vanguard bill is Billy Evans, a young pianist who is savvy to all the intricate chords of modern jazz. *Herm.*

Ham in New Col Post

Albert W. Ham, formerly coordinator of recording operations for Columbia Records, has been named to a newly created spot of director of special artists & repertoire and engineering projects.

No End to Beguine, Xmas & Easter In 'Yr. of Standards'

For the past 12 months, Cole Porter has been on top of the "standard hit parade," according to the Dr. John G. Peatman survey of standards performed on radio and tv from July 1, 1956 to July 1, 1957 (see chart in this section). In addition to turning up with six of the 35 top standards, a recent Porter song, "True Love," from the Metro film, "High Society," also was No. 1 in the Peatman lineup of most performed current songs for the 12-month period.

In the runner-up spot to Porter in the standard list, Irving Berlin had five songs in the first 35. Porter's standards were "Just One of Those Things," "Begin the Beguine," "From This Moment On," "It's Alright With Me," "I Get a Kick Out of You" and "You Do Something To Me." Berlin's most played standards were "White Christmas," "Easter Parade," "Alexander's Ragtime Band," "Blue Skies" and "God Bless America." Royalties on the latter song are contributed by Berlin to the Boy and Girl Scouts of America.

While Porter and Berlin had the most songs among the top 35 standards, the No. 1 standard was "Tea For Two," the Vincent Youmans-Irving Caesar opus. George Gershwin was represented by two numbers, "It's Wonderful" and "Someone to Watch Over Me," latter with lyric by Ira Gershwin. The old songwriting team of Buddy DeSylva, Lew Brown & Ray Henderson also had two numbers among the top 35 with "Birth of the Blues" and "Come Rain or Come S[illegible]."

Jazz Makes the Grade At K. C. Longhair School In Posh Sunday Bashes

Kansas City, July 23.

Jazz, the pure unadulterated variety, has wormed its way into the staid Conservatory of Music and is getting a very tony showcasing in a series of Sunday evening concerts. The first session had a quintet doing Tal Farlow's "I'll Remember April" and Salisbury's original "George's Blues.'

There was also a vocal stint by Gwin Gray, a Latin number, and an informal session by Betty Miller, pianist, and Milt Abel, on string bass. Then a quintet with four additional horn men did a set of Shorty Rogers' arrangements, and some arrangements originated for the occasion by localites.

Series in the highbrow surroundings is the result of a work on a thesis for a master's degree in history at the U. of Kansas City by Paul Maslansky, trumpet and string bass player here. He is doing a piece about jazz of the 1920's and '30s in Kansas City.

One idea led to another and Maslansky and a drummer friend, Mel Goldblatt, got up the series, with some help from a guitarist friend, Frank Mooney.

Embee Diskery Back In Paul Barrett's Lap

Hollywood, July 23.

Ownership of Embee Records has reverted to Paul Barrett, he reported here.

Controlling interest in the indie was to go to Abajo Uranium Co. under an agreement made last May. Barrett said that Abajo, following its initial investment, had defaulted on its payments.

Barrett retains rights to all Embee artists and releases and is negotaiting deals with some new talent whom he expects to record here within the next few weeks.

Westminster's ERATO

Westminster Records, one of the leading indie labels in the long-hair field, has acquired the French ERATO catalog for distribution in the U.S. ERATO is known for its collection of medieval music.

Westminster's first release of ERATO packages here will be made in September.

Peatman Annual Survey of Song Hits on Radio and TV

(July 1, 1956 to July 1, 1957)

The 35 song hits with the largest radio and television audiences are listed below in order of the total ACI points received in the ACI surveys during the year. Songs in stage, film or TV productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1956 are noted by the 1956 date.

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Production	Publisher
1	38396	38	True Love	High Society	Buxton Hill
2	31103	45	*I Could Have Danced All Night (1956)	My Fair Lady	Chappell
3	30564	21	*Round and Round		Rush
4	27568	42	*On Street Where You Live (1956)	My Fair Lady	Chappell
5	27445	21	Singing the Blues		Acuff-R
6	26383	20	Banana Boat Song		Marks-Bryden
7	25402	20	Marianne		Montclare
8	24455	18	Love Me Tender	Love Me Tender	Presley
9	24352	26	Canadian Sunset		Meridian
10	19874	19	Young Love		Lowery
11	19742	26	Friendly Persuasion	Friendly Persuasion	Feist
12	18349	24	Whatever Will Be Will Be (1956)	Man Who Knew Too Much	Artists
13	18152	21	Just Walking in the Rain		Golden West
14	16897	32	I've Grown Accustomed to Your Face (1956)	My Fair Lady	Chappell
15	16822	16	Butterfly		Mayland-P
16	16638	22	Cindy Oh Cindy		Marks
17	16624	23	Mutual Admiration Society	Happy Hunting	Chappell
18	16534	20	Hey Jealous Lover		Barton
19	16320	20	Allegheny Moon (1956)		Oxford
20	16113	19	Two Different Worlds		Princess
21	16052	18	Blueberry Hill		Chappell
22	15728	15	Don't Forbid Me		Roosevelt
23	15121	18	Chantez Chantez		Chantez
24	14889	19	Green Door		Trinity
25	14612	21	I Dreamed		Trinity
26	13273	19	Money Tree		Frank
27	12635	16	To-Night You Belong to Me		BVC
28	12561	25	Just in Time	Bells Are Ringing	Stratford
29	12403	16	*Do I Love You	Cinderella	Williamson
30	12372	20	Hound Dog		Presley & Lion
31	12106	10	*Love Letters in the Sand		Bourne
32	11908	13	*Little Darlin'		Excellorec
33	11508	19	Almost Paradise		Peer
34	11223	18	Happiness Street		Planetary
35	11176	15	My Prayer		Shapiro-B

Top Standards on Radio and TV

The 35 Standards with the largest radio and television audiences are listed below in order of the total ACI points received in ACI surveys during the year July 1, 1956 to July 1, 1957.

Rank	Total ACI Points	Number of Weeks In ACI Survey	Song Title	Publisher
1	12411	21	Tea for Two	Harms
2	8702	24	Autumn Leaves	Ardmore
3	8613	22	Just One of Those Things	Harms
4	8175	5	White Christmas	Berlin
5	8004	22	Begin the Beguine	Harms
6	7935	2	Easter Parade	Berlin
7	7761	8	Happy Birthday to You	Summy
8	7411	28	'S Wonderful	Harms
9	6483	11	St. Louis Blues	Handy
10	6402	16	Birth of the Blues	Harms
11	6289	15	Tenderly	Morris
12	6143	5	Alexander's Ragtime Band	Berlin
13	6011	20	Blue Skies	Berlin
14	5734	4	Santa Claus Is Comin' to Town	Feist
15	5695	9	Tiger Rag	Feist
16	5676	16	From This Moment On	Chappell
17	5439	14	It's All Right With Me	Chappell
18	5120	5	Lazy River	Peer
19	4953	11	On the Sunny Side of the Street	Shapiro-B
20	4925	6	Stars and Stripes Forever	Church-H&R
21	4696	23	Star Dust	Mills
22	4609	8	Malaguena	Marks
23	4518	5	Waitin' for the Robert E. Lee	Alfred-Harris
24	4499	18	September Song	DB&H
25	4448	5	El Cumbanchero	Southern
26	4438	11	April in Paris	Harms
27	4358	5	Charleston	Harms
28	4361	11	I Get a Kick Out of You	Harms
29	4175	11	My Blue Heaven	Feist
30	3991	12	Come Rain or Come Shine	DB&H
31	3867	15	You Do Something to Me	Harms
32	3813	2	California Here I Come	Witmark
33	3723	3	God Bless America	Berlin
34	3687	9	Someone to Watch Over Me	Harms
35	3670	6	Back Home in Indiana	Shapiro-B

Lilo's 'C'est Magnifique' As Anglo-French Album

Toronto, July 23.

For her first solo album, to be tagged "C'est Manifique" on the MGM label, Lilo (the Marquisa de la Passadiere) will fly to New York from Toronto for the recording (29-30) of French and English songs to be backgrounded by an 18-piece orch. Her arrangers are Nicki Perito and her Parisian lawyer-husband, the marquis.

With Gwen Verdon, Lilo made a previous album of Cole Porter songs from "Can-Can," in which the two were costarred, but the forthcoming "C'est Magnifique" will be the first album soloed by the Parisian singer who is currently in for three weeks at the Royal York Hotel here.

Belafonte

Continued from page 55

and this applies to the overall million-dollar mark of his new contract. His "Belafonte Sings Calypso" album has sold 1,147,000 copies, and Belafonte remarked: "According to Victor, no single artist has ever before sold a million albums. Shows such as 'My Fair Lady' have, but not a single, they tell me." His "An Evening With Belafonte" and the recently-released "Belafonte" have a combined sale of over 840,000 thus far.

In addition, Belafonte has signed the choir now appearing with him, known as the Belafonte Folk Choir, to an RCA Victor pact and they will cut sides for RCA without Belafonte, although latter will supervise their work. He is also negotiating a tv pact with NBC.

Belafonte Wham $84,500

Hollywood, July 23.

Harry Belafonte set a new Greek Theatre record last week with a walloping $84,500 gross for the first of three sessions at the 4,400-seat ozoner. House is scaled to a $4 top.

Belafonte's production organization is understood to derive approximately $60,000 from the stand under the terms of a reported 70-30 agreement.

Ozoner's all-time record for one week is held by Victor Borge, who grossed $86,400 last year. However, his take was for seven performances against Belafonte's six.

Reactivation in Tenn. For Bob Miller Music

Bob Miller Music, which was bought last year by Lou Levy, head of Leeds Music, is being reactivated in Nashville. Vic McAlpin, former country music promotion manager for Columbia Records, has been named the firm's representative there.

The firm, founded by the late Bob Miller, has an extensive country & western catalog.

Hauser MPA Prexy

Arthur A. Hauser, of Theodore M. Presser Music, was named president of the Music Publishers Assn. at its recent meeting in New York. MPA is the educational and standard music publishers' trade organization.

David S. Adams, of Boosey & Hawkes, the immediate past president, became an MPA veepee. Ben Grassp, of Associated Music Publishers, was reelected treasurer and Irving Brown, of Chappell Music, was elected secretary.

Ella-Satchmo's 'Duo It Again' Verve Album

Ella Fitzgerald and Louis Armstrong, who have a current click album together riding under the Verve label, are pairing on another package this week in Las Vegas where Satchmo is currently playing at the Sands Hotel with Robert Merrill. Norman Granz, Verve diskery chief, is supervising the session.

Armstrong, meantime, is getting the biodisk treatment from Decca Records with release of a five-LP set titled the "Louis Armstrong Biography" in which the jazzman traces his career from New Orleans days with new recordings of his most famous solos. These were sliced last January in a three-week session. Also in the works is a "Satchmo & The Symphony" LP based on his appearance with the Royal Philharmonic Orchestra in London and another package teaming Armstrong with Frank Sinatra.

Satchmo already has more LP time on sale in record shops than any other single jazz artist. Virtually everything he has ever made, beginning with his first disks in the 1920s, is still available on the major labels as well as numerous reissues by smaller indies who have acquired the rights to use the old masters.

Extra Transport Costs May Stymie Brussels For Philadelphia Orchestra

Philadelphia, July 23.

Philadelphia Orchestra's proposed trip to the Brussels Worlds Fair next year and a six-week tour of Eastern European countries are now clouded in a dispute over overlapping schedules. Robin Hood Dell, where most of the members of the Philadelphia Orchestra perform each summer, is scheduled to open June 16 and close July 28. The State Dept. had invited the orchestra to perform in Brussels on the U.S. national holidays, July 2, 3, and 4.

Dell officials refused to postpone the opening of the season until after the July 4th engagement, offering instead a week's intermission at that time to permit the orchestra to return to Europe a second time. The hitch developed as to who would pay the additional $40,000 to $50,000 for the second airplane trip.

State Dept. refused to be responsible for this transportation and a plan by Dell President Frederic R. Mann to raise the money by subscription was given a cool reception by members of the Philadelphia Orchestra Assn.

A plan to have a substitute orchestra fill in at the Dell while Philadelphia Orchestra members performed in Europe brought protests from officials of Local 77, American Federation of Musicians.

Romeo Cella, Local 77 president, said his group would approve a three weeks' delay in the opening. Dell officials have been reluctant on this, pointing out that August is very precarious for weather and the difficulty they would face in obtaining top talent.

Nancy Whiskey Exiting Chas. McDevitt Skifflers

London, July 23.

Nancy Whiskey is quitting the Chas. McDevitt skiffle group. Only recently back from the States where the combo's version of "Freight Train" has registered a hit, Miss Whiskey hopes to make a return U.S. appearance under the Fosters' Agency banner in the fall.

At present the outfit is on a vaude tour, and the songstress has agreed to stay with them on the remaining dates.

Burke Chairs NARAS

Hollywood, July 23.

Sonny Burke was named chairman of the membership committee of National Academy of Recording Arts & Sciences, set up to develop qualifications for membership in L.A. chapter.

Membership includes Dennis Farnon, Lee Gillette, Jesse Kaye and Morris Stoloff.

Inside Stuff—Music

Although the pop calypso trend has long since faded, the Trinidaddians still feel that the idiom will hold its own in the U.S. if an "authentic dance" could be introduced. Patrick S. Castagne, a Trinidad calypso expert, has put out a folder with calypso steps and songs which Leeds Music published in its book "Calypso Is Like So," and which will be reproduced in the revised edition of "Land of Calypso," by Charles S. Espinet and Harry Pitts. A flock of Trinidad calypso experts are due to come to the U.S. in the fall with the hope of reviving interest in that musical idiom.

Edward James Silvers Jr., 29, of the Fats Domino band, was given a six months' suspended sentence and a $250 fine last week at Eugene, Ore., after pleading guilty to illegal possession of narcotic drugs. The rock 'n' roller was arrested July 10 after a deputy sheriff said he had purchased some marijuana cigarettes from him with marked money. The sheriff was in plainclothes. A charge of selling narcotics is still pending against Silvers, but he was permitted to rejoin the Domino band in Seattle. The outfit had played in Portland and Eugene prior to the arrest.

Eddie Cantor waxed a nostalgic album of 14 numbers for a Vik album due this fall, under Henri Rene's baton, titled "The Best of Eddie Cantor." While this treats with his trademark songs, a followup album, due a month later, titled "Not For Children," has another connotation. This LP would be a reprise of the pop hits of the 1920s, meaning that anybody this side of the teenage set would not have the nostalgic recall of this batch of tunes.

One of the prime motives for sponsorship of "Miss America" contestants is to beat the drums for some one or some thing—so "Miss Nebraska" carried the idea one logical step further over the weekend on the Coast. Third runner-up in the contest, Carolyn McGirr inked a deal with batoneer Manny Harmon to work as a drummer in his orch. She'll make her debut July 28 at the Palladium for the Arthur Murray Gold Medal Ball.

The Japanese are getting into the jazz festival act via a tieup between Don Friedman, producer of the N.Y. Jazz Festival at Randall's Island, Aug. 23-24, and Ricon cameras, a Japanese product. They're co-sponsoring a nationwide contest for the best photo on a jazz theme. Cameras and jazz albums are among the contest giveaways.

Overnight successes for singers may happen in the U. S. and France but in Holland they are rarities. Nevertheless they do occur, complete

(Continued on page 62)

RCA Woos Tony Perkins

Hollywood, July 23.

Tony Perkins, young Hollywood thesper who has hit big in his film assignments, is now dickering a disk pact with RCA Victor.

Perkins, son of the late Osgood Perkins, previously cut a couple of sides for Epic Records.

Radio Musician Seeks 12G for 'Hickok' Reuse

Los Angeles, July 23.

Superior Court confirmation of a $12,636 arbitration award for radio reuse of music on a transcribed show was sought by musician Richard D. Aurandt in an action brought against David Hyre and David Hyre Productions. Suit is based on services Aurandt performed for the "Wild Bill Hickok" series on Mutual.

In his petition, Aurandt claims he performed on 274 half-hour "Hickok" shows between 1952 and 1954. In 1955, discovering the shows were being repeated, he filed a claim with the Musicians Union for repeat coin due under his contract. Union allowed him $12,616 in an arbitration settlement but, the complaint states, he has not yet collected.

Cooper Rides Anchor

Jerry Cooper, veteran singer who has been doing some tv shots recently, is coming back into the wax picture via a deal with Anchor Records.

His first coupling will be "Music Sets Me Free" and "Lucky," the latter introduced by Cooper about 10 years ago.

Germany's Pfennig-Wise Songsmith; Gietz Drew Big 125G for '56 Output

By HAZEL GUILD

Frankfurt, July 23.

Thirty-three-year-old Heinz Gietz, who's probably top composer of musicals and hit records in Germany, raked in 500,000 German marks ($125,000) last year—but it took the scoring of five musicals and half a dozen hit records to do it. He expects to up his income to 800,000 marks ($200,000) this year.

With four pfennigs (1 cent) generally paid to the composer for every platter sold, the German record industry figures that any platter which sells over 200,000 copies rates as a "best seller" in Germany—and Gietz had half a dozen in that category during last year, mainly hit tunes from films.

Composing all the music for a musical film generally draws a fee of about 15,000 German marks ($3,750), and one good record from a film can bring in more revenue than that.

The young composer, who's done 11 musicals in the last three years, has writen all the music for the Caterina Valente films—and she's No. 1 popular German female singing star—plus which he's scored the recent films starring Peter Alexander, top German male singer.

His biggest record sellers last year were "Dreamboat of Love," the Caterina Valente tune from her film "Bonjour Kathrin," which sold 900,000 copies on the Polydor label, plus several thousand additional platters on other labels.

Other hits he did last year were "Smokey" and "Oklahoma Town," neither one from musicals. The two, which were back to back, sold over 1,000,000 copies bringing him eight pfennigs per platter.

Top Italo Seller

"Come With Me to Italy," another song from "Bonjour Kathrin," sold over 200,000 copies, and another eight pfennig duo that sold 500,000 was "I Know What Pleases You," backed by "Haven of Our Dreams."

Over 18,000,000 platters of Gietz songs have sold in Germany in the last four years, and last year his tune, "Oho Aha," was the No. 1 record in Italy as well.

Only a few of the Gietz songs have gone to the States—Paul Francis Webster did the American lyrics for "Believe in Love," from "Bonjour Kathrin," and Victor, Decca and Mercury pressed it.

"Americans have so many big towns that a musical trend can sweep the country rapidly," Gietz believes. "Here, we're a country of small towns, and people aren't exposed to the new music so much. With government-controlled radio and tv, there is less competition to induce something different—since the government prefers to emphasize culture to playing popular records. Disk jockeys are relatively unknown here, and songpluggers are totally unknown.

"So we don't find the rapid switches from rock and roll to calypso, for instance. People still like the old romantic songs, schmaltz. A record has a longer popularity run here than in the States, though, for it isn't overexposed.

"If you could record an old Italian love song with an underlying mambo beat, you'd have a sure sale in Germany. Every person dreams of making a trip to Italy, and they've heard enough about the mambo to want a modified version of it.

"Neckermann is the 'Sam Goody' discount house of Germany—he does a cover job on any popular tune, using an unknown artist, and sells thousands of platters for 2.85 German marks (about 71c.) instead of the standard four marks ($1) per disk."

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	New York—(Colony Music Shop)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drug Records)	Miami—(Spec's Record Shop)	Dallas—(Tiche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Portland—(Hunter Record Shop)	Hollywood—(Music City)	San Francisco—(Sherman Clay Co.)	Seattle—(Frederick Nelson)	TOTAL POINTS
1	1	**AROUND THE WORLD** (Decca) **Sound Track** (DL 9046)	3	8	..	1	2	1	3	2	2	4	3	1	6	2	1	1	2	2	2	2	1	171
2	3	**FRANK SINATRA** (Capitol) **Swinging Affair** (W 803)	2	1	4	5	5	6	2	4	6	1	2	3	3	5	..	4	..	3	3	3	..	136
3	2	**NAT KING COLE** (Capitol) **Love's the Thing** (W 824)	1	3	5	7	3	..	1	1	5	2	1	2	5	4	..	9	..	1	4	4	6	134
4	5	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	2	..	..	2	..	7	3	3	..	4	2	..	8	..	7	4	..	5	5	80
5	4	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	5	4	..	2	6	..	..	5	..	..	..	5	9	6	..	2	..	5	5	..	2	76
6	15	**ELVIS PRESLEY** (Victor) **Loving You** (LPM 1515)	..	..	1	..	..	..	..	6	1	..	..	..	1	..	..	6	1	..	1	..	..	60
7	8	**POLLY BERGEN** (Columbia) **Bergen Sings Mergan** (CL 994)	10	..	8	4	9	..	..	..	..	7	5	6	..	..	..	5	..	10	10	1	..	46
8	7	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	10	10	..	..	4	3	9	8	..	7	..	1	10	..	9	..	..	7	9	45
9	9	**LESTER LANIN ORCH** (Epic) **Dance to Music of** (LN 3340)	..	..	7	3	1	..	5	..	..	..	..	..	..	..	3	..	..	..	..	..	7	43
10	10	**TENNESSEE ERNIE** (Capitol) **Hymns** (T-756)	6	..	..	..	..	..	9	10	7	5	..	9	..	..	5	7	8	6	..	..	..	38
11	6	**KING AND I** (Capitol) **Sound Track** (T-740)	7	..	..	6	10	3	..	9	..	9	8	10	..	..	..	..	..	8	..	..	3	37
12A	14	**EDDY DUCHIN STORY** (Decca) **Sound Track** (DL 8289)	..	..	..	..	7	4	..	..	10	..	..	..	10	..	..	3	4	9	..	..	..	30
12B	13	**TENNESSEE ERNIE** (Capitol) **Spirituals** (T818)	..	..	..	..	..	..	10	..	4	6	6	..	..	..	4	..	6	..	..	..	..	30
14	16	**HARRY BELAFONTE** (Victor) **Evening With Belafonte** (LPM 1407)	9	6	6	..	..	..	8	..	..	10	..	..	..	..	..	..	..	7	..	9	4	29
15	12	**LENA HORNE** (Victor) **Lena at the Waldorf** (LOC 1028)	..	2	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	6	6	..	23
16	20	**TOMMY SANDS** (Capitol) **Steady Date** (T848)	4	..	..	..	..	..	7	..	8	..	..	8	..	..	..	8	..	..	..	..	..	20
17	21	**ELLA FITZGERALD** (Verve) **Rodgers & Hart** (NEV 4002-2)	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	10	..	..	..	8	..	12
18	17	**NEW GIRL IN TOWN** (Victor) **Original Cast** (LOC 1027)	..	5	9	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	11
19A	18	**OKLAHOMA** (Capitol) **Sound Track** (SAO 595)	..	..	..	..	8	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	8	10
19B	23	**ROSEMARY CLOONEY & HI-LO'S** (Col) **Ring Around Rosie** (CL 1006)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	10	..	10
21A	11	**HARRY BELAFONTE** (Victor) **Calypso** (LPM 1248)	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	..	7
21B	..	**FRANK SINATRA** (Capitol) **Swinging Lovers** (W 653)	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	7
21C	..	**PAUL WESTON ORCH** (Columbia) **Crescent City** (CL 977)	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	7
24A	19	**JULIE LONDON** (Liberty) **About the Blues** (LRP 3043)	..	..	..	..	..	..	..	..	..	..	10	..	7	..	..	..	..	..	..	..	..	5
24B	25	**DUKE ELLINGTON** (Columbia) **At Newport** (CL 934)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	5

Jazz Finally Hits For Central Park With $4,500 Bow

After a series of disappointing boxoffice attractions, "Theatre Under the Stars" at New York's Central Park Wollman Memorial Theatre, has found a commercial formula in jazz. Gross for the opening show Monday night (22) totaled around $4,500, the biggest take for any night at the theatre to date. Attendance was 2,500 at a $3 top. Performers included Billie Holiday, Erroll Garner, the George Shearing combo, Lester Young, Joe Jones, Miles Davis, Sonny Stitt. Gerry Mulligan, also booked, could not make opening night.

Previous attractions at the al fresco showcase were a ballet show; the operetta, "Rosalie," and, just prior to the current jazz layout, "The Cotton Club Revue." Monte Kay and Pete Kameron are producing the jazz show for the Central Park operation which is running under the Michael P. Grace and Chris F. Anderson banner.

MGM Records Pacts 4

MGM Records has bolstered its talent roster with four new signings. Pacted were singers Wilhelmina Gray, Don Hudson and Donn Reynolds and the Guy LaSalle orch.

The LaSalle orch has several albums in the works in addition to a new single, "By The Bend of the River" and "Pinwheel," just released.

Eddie Lane orch returns to the Hotel Roosevelt, N. Y., Grill when it reopens Aug. 1 after a two-week shutdown for renovations.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	George E. LeZotte—WAVZ—New Haven	Joe Buerry—WJWL—Georgetown	Jerry Strong—WMAL—Washington	Ken Garland—WPOR—Portland, Me.	Buddy Deane—WITH—Baltimore	Alan Dary—WBZ—Boston	Leo LaBrache—WMOO—Milford	Ed Meath—WHEC—Rochester	Al Meltzer—WHEN—Syracuse	Nedd Flemming—WABB—Allentown	Bill Sheridan—WADK—Newport	Ed Ellis—WNIX—Springfield, Vt.	SOUTH: Bob Lyons—WQAM—Miami	Bob N. Perry—WCKR—Miami	Paul Gross—WGST—Atlanta	Dick Pike—WNOP—Newport, Ky.	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Tommy Reynolds—WDXB—Chattanooga	Johnny Fairchild—KELP—El Paso	Don Keyes—KILT—Houston	MIDWEST: Del Clark—WJJD—Chicago	Jim O'Neill—KFBI—Wichita	Ed McKenzie—WXYZ—Detroit	Chuck Norman—KSTL—St. Louis	Jack Thayer—WDGY—Mpls.-St. Paul	Wes Hopkins—KYW—Cleveland	Lou Emm—WHIO—Dayton	Bob Larsen—WEMP—Milwaukee	Gene Piatt—KELO—Sioux Falls	FAR WEST: Jack Wagner—KHJ—Hollywood	Bob Osterberg—KHJ—Los Angeles	Clyde Caldwell—KPOP—Los Angeles	Jim Blaine—KCSB—San Bernadino	Dick Cook—KSFO—San Francisco	Len Ross—KDB—Santa Barbara	Vince Brascia—KBM—Las Vegas	Bruce Vandephoof—KGW—Portland, Ore.	Ray Hutchinson—KOL—Seattle	TOTAL POINTS
1	1	12	Pat Boone	Dot	*Love Letters in the Sand	6	..	1	1	..	2	1	3	..	1	9	2	..	4	5	10	..	1	7	2	8	7	6	3	..	..	3	8	10	2	..	..	..	..	1	2	7	1	..	5	210
2	3	7	Billy Williams	Coral	*Gonna Sit Right Down	9	5	4	5	1	6	5	1	1	7	5	1	1	7	6	2	..	3	..	..	..	10	7	..	3	3	6	2	5	5	9	..	1	2	5	9	2	..	4	..	201
3	4	10	Patti Page	Mercury	*Old Cape Cod	..	..	3	3	2	..	3	2	2	8	..	3	7	10	2	..	9	2	2	..	..	..	..	..	10	..	..	..	3	6	4	2	2	1	4	10	4	8	1	10	164
4	3	5	Elvis Presley	Victor	*Teddy Bear	4	..	..	..	..	1	..	6	4	6	3	4	..	3	4	1	1	7	5	4	7	1	1	1	1	10	4	..	..	4	..	..	..	..	8	..	..	..	..	6	..	161
5	5	12	Johnny Mathis	Columbia	*It's Not For Me to Say	3	..	2	7	..	9	7	8	..	..	..	5	..	6	1	6	5	..	..	..	..	..	3	..	2	..	..	..	..	..	..	..	..	..	6	4	5	..	..	..	112
6	6	10	Everly Bros.	Cadence	†Bye, Bye, Love	1	7	1	4	..	7	..	5	..	..	10	6	..	2	..	..	..	..	..	8	..	4	2	..	8	5	1	3	..	1	..	..	..	..	3	..	..	..	..	..	110
7	7	17	Jimmy Dorsey	Fraternity	*So Rare	8	..	5	2	..	..	..	4	8	2	..	..	..	..	..	..	..	5	1	10	2	9	10	..	..	..	..	5	..	3	1	..	..	..	2	3	..	2	..	..	96
8	11	6	Four Coins	Epic	*Shangri-La	..	6	..	..	5	..	..	..	..	3	..	..	..	..	..	..	3	..	..	6	..	..	8	..	..	..	..	..	..	..	6	..	3	4	..	..	..	10	10	6	62
9	19	6	Mantovani	London	*Around the World	..	8	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	6	..	8	..	..	4	..	7	4	..	..	5	3	..	5	..	60
10	8	5	Nat King Cole	Capitol	†Send For Me	5	..	..	..	3	..	4	..	5	..	..	..	..	..	..	..	7	8	..	..	..	6	..	..	..	..	..	..	..	8	..	1	..	..	7	..	..	..	..	..	59
11	21	10	Andy Williams	Cadence	†I Like Your Kind of Love	..	..	..	..	8	..	..	..	6	..	..	8	2	..	..	..	..	..	9	..	..	..	..	..	..	..	4	..	2	..	..	..	..	..	9	1	..	3	..	58
12	15	5	Don Rondo	Jubilee	†White Silver Sands	..	1	6	8	..	10	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	9	2	..	..	..	..	..	..	..	..	..	..	..	..	2	56
13A	26	11	Coasters	Atco	†Searching	7	..	..	..	9	3	..	..	..	..	..	..	8	5	..	..	..	..	..	7	3	..	..	..	..	..	2	1	..	..	..	..	..	..	..	..	..	..	..	..	54
13B	33	2	Debbie Reynolds	Coral	*Tammy	..	..	..	..	..	..	..	..	..	4	1	..	..	..	..	..	5	..	..	4	..	..	..	..	..	1	9	7	..	..	..	..	..	8	6	..	..	..	..	..	54
15	32	3	Larry Williams	Specialty	†Short, Fat Fanny	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	3	..	..	1	3	..	2	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	49
16	13	9	Ricky Nelson	Verve	*A Teenager's Romance	..	..	..	..	..	8	9	..	..	10	..	..	1	9	..	..	..	..	..	1	..	..	6	..	5	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	47
17	38	4	Dell Vikings	Dot	†Whispering Bells	2	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	10	..	4	2	..	5	..	7	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	41
18	14	10	Jodi Sands	Chancellor	*With All My Heart	..	2	..	9	7	..	..	..	..	..	..	7	..	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	8	..	7	..	..	40
19	36	7	Billy Ward	Liberty	*Stardust	..	4	..	..	..	..	..	9	9	..	4	..	..	..	..	..	..	..	..	..	6	..	..	..	7	8	..	..	..	..	..	..	6	..	3	..	..	..	..	..	..	37
20	12	6	Joni James	MGM	*Summer Love	..	4	..	..	..	..	..	10	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	6	3	..	..	28
21A	10	3	Paul Anka	ABC-Par	†Diana	10	10	..	..	4	5	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
21B	17	4	Nat King Cole	Capitol	†My Personal Possession	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	7	..	10	6	10	4	..	..	24
23	23	2	Ames Bros.	Victor	*Tammy	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	5	..	..	..	..	..	..	..	..	1	23
24	28	2	Russ Hamilton	Kapp	†Rainbow	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	22
25	40	6	Johnny Mathis	Columbia	†Wonderful, Wonderful	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	6	..	..	..	..	..	..	..	7	..	..	8	..	..	..	16
26	27	10	Perry Como	Victor	*Girl With Golden Braids	..	..	..	10	..	..	2	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
27A	..	4	Frank Sinatra	Capitol	*You're Cheating Yourself	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	5	..	..	12
27B	..	1	Dinah Shore	Victor	*Fascination	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	..	..	..	7	12
29A	45	2	Dick Kaffman	Liberty	†7 Wonders of the World	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	..	..	..	..	..	..	11
29B	44	2	Eileen Rodgers	Columbia	†Third Finger Left Hand	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	11
31	29	13	Gale Storm	Dot	†Dark Moon	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
32A	34	14	Marty Robbins	Columbia	†A White Sport Coat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	8
32B	..	9	Betty Johnson	Bally	*Little White Lies	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
32C	..	1	Roger Williams	Kapp	*Every Little Movement	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
35A	..	10	Four Lads	Columbia	*I Just Don't Know	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	7
35B	..	6	Connie Francis	MGM	†Eighteen	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
37A	..	1	Johnny Ray	Columbia	†Build Your Love	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	6
37B	40	7	Johnny & Joe	Chess	†Over Mountain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
37C	..	5	Little Richard	Specialty	†Jenny, Jenny	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	6
37D	..	1	Steve Allen	Coral	*Think of Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	6
41A	..	1	Tony Bennett	Columbia	*Middle of the Island	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
41B	..	1	Jerry Lee Lewis	Sun	†Whole Lot of Shaking	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
41C	..	1	Vic Damone	Columbia	*Affair to Remember	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	5
44A	..	1	Tennessee Ernie	Capitol	*Middle of the Island	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	4
44B	..	1	Joy Layne	Mercury	†Sixteen	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4

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This Summer's Big

SPLASH!

KAY STARR

My Heart Reminds Me

c/w

Flim, Flam, Floo

47/20-6981

DINAH SHORE

Fascination

(from the Allied Artists film "Love in the Afternoon")

c/w

Till

47/20-6980

"DISCS OF THE WEEK"



Now on **NBC-TV** every **Monday 7:30-7:45 pm** (EDT) **"Million Record Show,"** starring **Georgia Gibbs!**

America's favorite speed... 45 RPM RCA VICTOR

Domino's 104G In 30 Coast Stands

San Francisco, July 23.

Fats Domino, rock 'n' roll artist, grossed $104,000 in 30 days for Oakland promoter Mannie Schwartz on a tour that concluded last week.

Domino was the only attraction on the string of dates which began in Bakersfield, Calif., June 17 and stretched as far north as Vancouver, Wash. No concerts were played, only dances, and despite the publicity given melees at rock 'n' roll affairs, promoter Schwartz claims there was not one incident during the whole tour. "It could have been a Sunday school group," he said.

Domino got a guarantee of $1,000 against 50% for every night of the week. "We only failed to go into percentage on three nights," Schwartz said. For his end, Domino received $46,405, Schwartz said.

The biggest night was June 22, a Saturday, at the Civic Auditorium in Sacramento. Domino grossed $8,175 for the biggest take at that hall for a dance since 1944. In Fresno, he also broke the house record for a dance gross, clocking $7,725 on the previous Friday night.

Smallest house on the entire tour was Salem, Ore., where Domino only took in $1,400. At Coquille, Ore., population 4,000, Domino drew $3,387 in a midweek date. In Tulare, Calif., on a Tuesday night he drew $3,450 and on a Monday at Anderson, a whistle stop in northern California, $2,394.

'Outside' Riot in Dallas

Dallas, July 23.

Bloody knife fights and gunfire erupted from a mass of 6,000 Negro and white rock 'n' roll fans outside the Sportatorium here following a show headlining Fats Domino. Six persons, including a young woman, were stabbed or beaten.

The fights were not in the auditorium but outside following the show when the crowds were on their way to the parking lots to their cars or making for home.

Police late in the week are still trying to untangle the confused chain of events.

The HIT! OF THE WEEK

THE FOUR SPICES

(I'm Tellin')
(The Birds—)
(I'm Tellin')
(The Bees)

HOW I LOVE YOU

and

WILD FLOWER

K 12510

M-G-M Records

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	3	ELVIS PRESLEY (Victor)	Teddy Bear*
2	1	PAT BOONE (Dot)	Love Letters in The Sand*
3	2	EVERLY BROS. (Cadence)	Bye, Bye, Love†
4	6	BILLY WILLIAMS (Coral)	Gonna Sit Right Down*
5	7	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
6	4	JIMMY DORSEY (Fraternity)	So Rare*
7	5	COASTERS (Atco)	Searching† Young Blood†
8	8	PATTI PAGE (Mercury)	Old Cape Cod*
9	9	RICKY NELSON (Verve)	A Teenager's Romance* I'm Walkin'†
10		VICTOR YOUNG (Decca)	Around The World*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LOVE LETTERS IN THE SAND	Bourne
2	2	†BYE, BYE, LOVE	Acuff-Rose
3	5	†TEDDY BEAR	Hill & Range
4	4	*AROUND THE WORLD	Young
5	7	*GONNA SIT RIGHT DOWN	Chappell
6	6	*OLD CAPE COD	Pincus
7	8	*IT'S NOT FOR ME TO SAY	Korwin
8	3	*SO RARE	Robbins
9	10	†SEARCHING	Tiger
10		*A TEENAGER'S ROMANCE	Aztec

(*ASCAP, †BMI)

Erroll, MJQ for Brit.

London, July 23.

Erroll Garner will make a short concert tour of Britain next January. The National Jazz Federation said he will play approximately eight or 10 dates accompanied by his own trio.

The NJF also confirmed that the Modern Jazz Quartet will open their 16-day British concert tour on November 30.

Sara Osnath Halevy, songstress at the Cafe Sahbra, N. Y., inked by Rivoli Records for an album of Middle East tunes.

Inside Stuff—Music

Continued from page 59

with from-rags-to-riches routine. Two years ago Johnny Jordaan was a $17 a week singer in the neighborhood cafe. He won a contest, and now is one of Holland's most popular singers, who is building up a market in Belgium and Germany and now aims to conquer America as well.

Jordaan is a pseudonym from Jordaan area in the heart of old Amsterdam. He's recorded 20 songs, which sold around 1,500,000. Of one of his hits, "Bij Ons In De Jordaan" (With Us In The Jordaan) German and English (Capitol Records) versions has been made, under the titles "Komm Mit Nach Amsterdam" and "It's Great To Be In Love." as Johnny Jordaan only speaks Dutch his text is written in phonetics.

Shelly Secunda, son of Sholom Secunda, who wrote the music to the 1930s hit, "Bei Mir Bist Du Schoen," is following in his father's footsteps as a songwriter. He's had his first song, "To Whom It May Concern," cut by the Morrison Sisters for Decca. Latter label also had the "Bei Mir" hit in 1937 with the Andrews Sisters. The song, originally written for the Yiddish theatre, was around about 15 years before it became a hit. Both father and son are ASCAP members.

Cadence Records will be sitting on the fence in the rating battle between Ed Sullivan (CBS-TV) and Steve Allen (NBC-TV) Aug. 4. Label has artists on both shows that night. Sullivan's tapped Cadence's Everly Bros. ("Bye, Bye Love") and Kirby Stone ("S-S-S'Wonderful") while Allen is riding with label's Andy Williams ("I Like Your Kind of Love").

Although George Shearing exited MGM Records for the Capitol label about two years ago, MGM is still turning out large quantities of Shearing disks. Currently, MGM has issued a series of seven EP platters on the jazz pianist, topping Capitol's Shearing releases in both albums and singles for the last couple of years.

"Green Grow the Lilacs" was taken back to Mexico by soldiers released from U. S. jails after the war of 1846-7 (which won U. S. California and New Mexico), according to Max Ferguson on Canadian Broadcasting Corp.'s "Rawhide Show." They sang it as "Gringo the Lilacs," and from that sprang the term "Gringo" for Americans. Ferguson, who intersperses his comedy shows with unusual music, played disk of it by Robert Wagner Chorale.

Band Review

JOE REICHMAN ORCH (8)
Hotel Muehlebach, Kansas City

The Terrace Grill of Hotel Muehlebach has brought in Joe Reichman and his orch for the third straight summer, making an eight-week stand. This means emphasis will be on music for dancing, and floorshows will be of a lighter calibre for this period.

The essence of this session, of course, will be the Reichman piano fingerings, established over a couple of decades and now reknowed to dancers in these parts. They turned out in goodly numbers for the opening, and biz bids to be perky right through the hot weather.

The piano work is rounded out by a crew of seven including trumpet, trombone, a pair of reeds, string bass, drums and a second piano. There is much featuring of solo work by Vaughan St. Clair on trumpet and Charles McCamish on trombone, in keeping with the Reichman view that it is the melody that counts and the customers' requests that are paramount. The book is largely standards and current pops on the melodious side, plus a string of Latins to vary the dancing.

Reichman has long been a favorite here, and the deluxe downstairs dinner-dancing room should be well frequented for his tenure. That also means heavy traffic on the dance floor, and the trend was in full swing at opening. They come as much to hear the Reichman pianistics as to dance to the rhythms, and the maestro obliges with plenty of variations and fancy work.

During the Reichman engagement the floorshow has been trimmed to a single act, for this fortnight the turn being the DeMatiazzis, novelty turn. Reichman leads off the show with a melodious rendition of "Around the World," and then brings on DeMatiazzi, who introduces his duo of dancing "dolls." What appears to be a pair of mannequins dancing around to his directions turns out to be his femme partner in a trick costume as a frivolous ballroom pair. It's a distinct novelty and good, but too brief to carry the show in this room. *Quin.*

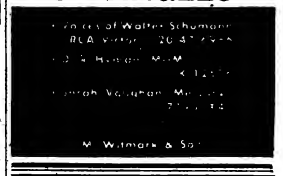
Shelley-Belasco Tunes

Tunesmiths Gladys Shelley and Jacques Belasco have cleffed 10 songs for the Xavier Cugat-Abbe Lane filmusical, "Cafe de la Musique," which starts rolling in Madrid Oct. 1.

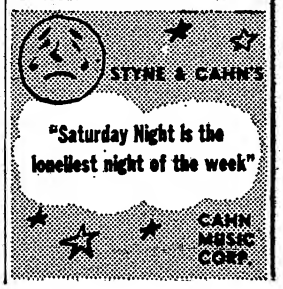
Film is being produced by Marion Gering and Benito Perojo.

3 BIG RECORDS

BAND OF ANGELS



COMING UP . . .
FROM THE PEN OF
LEROY ANDERSON
His Next Big One
FORGOTTEN DREAMS
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AND HIS TRIO

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Aug. 16—Fox Theatre, Detroit; Aug. 23—Chicago Theatre, Chi;
Aug. 30—Nixon Theatre, Phila.; Sept. 6—Twin Coaches, Pittsburgh

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

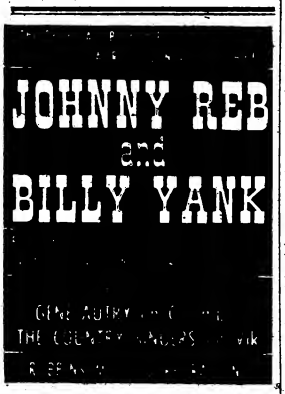
National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Love Letters Sand (Bourne	2	1	2	1	3	3	2	1	1	1	1	2	112
2	2	*Around the World (Young)	1	..	1	2	1	1	1	2	3	2	3	1	103
3	3	*Old Cape Cod (Pincus)	3	2	3	3	4	2	3	3	2	5	2	3	96
4	9	*Not For Me to Say (Korwin)	5	2	4	9	2	..	..	..	7	..	4	..	44
5	7	†Bye, Bye, Love (Acuff-R.)	8	..	10	7	5	6	7	10	4	7	..	5	41
6	5	*So Rare (Robbins)	..	6	..	4	10	4	10	..	5	3	..	..	35
7	4	†Dark Moon (Dandelion)	..	7	..	5	6	9	8	9	9	4	10	..	32
8	13	*Tammy (Northern)	4	9	..	..	..	..	5	7	..	..	..	4	26
9	12	†Gonna Find Bluebird (A.-R.)	..	10	..	..	7	..	4	5	..	..	7	..	22
10	8	†White Sport Coat (Acuff-R.)	..	..	..	6	..	..	..	8	8	6	6	..	21
11	10	*Gonna Sit Right Down (Chappell)	7	5	6	..	..	8	..	..	10	..	..	..	19
12	14	†White Silver Sands (Southern)	9	4	8	..	..	..	6	..	..	..	..	10	18
13	11	*Teen'rs Romance (Aztec)	..	..	7	..	..	..	..	6	..	10	5	..	16
14	..	†Teddy Bear (Hill-R.)	6	..	..	..	8	..	..	..	6	..	..	..	13
15	6	†Four Walls (Sheldon)	..	..	..	8	..	..	..	4	..	..	..	..	10

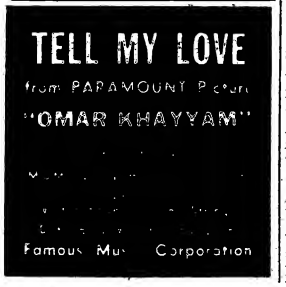
COAST JAZZ SOCIETY DIGS IN FOR FETES

Hollywood, July 23.

Series of open-air jazz concerts has been mapped by the West Coast Jazz Society, beginning with two presentations, Aug. 15-16, on the Long Beach Municipal Auditorium Lawn. Outfit plans succeeding dates in San Diego, Santa Barbara, Santa Cruz, Carmel and San Francisco.

Mel Le Clair and Ed Randolph will produce the shows. Initial entry will feature Calvin Jackson, Benny Carter, Ben Webster, Buddy Colette, Conrad Gozzo, Murray McEachern, Milton Bernhart, Lloyd Ulyate, Red Callender, Red Mitchell, Al Viola, Mel Lewis and more than 20 other top Coast jazz sidemen.





Tape

Continued from page 55

ences involved in threading tapes onto the machines.

Another factor promoting tape is stereophonic sound. Stereo, which uses a double-channel setup that adds new dimensions to mechanical sound, is regarded as "here to stay" since it is the most important development in the field of recorded sound since the introduction of the slow speeds, 33 and 45 rpm, almost 10 years ago. Although stereo disks have been made, the future of the stereo field is seen as tape.

Currently, the high prices, especially for the sterco tapes, are a limitin factor. The sterco tapes for a full-length symphony, for instance, usually start at about $10 and go upwards to $16 to $17. Full-length operatic recordings would run over $20, as against about half of that for the same music on disks.

Capitol entered this tape market this week with 13 stereo packages, priced from $9.95 to $16.95. In addition to 11 straight musical reels, the release also includes "A Study in Stereo," a showcase of the medium's sound range; and "Intro to Stereo," an explanatory excusion through this hi-fi realm.

Capitol, along with Angel Records, both of which are part of the British Electric & Musical Industries (EMI) combine, are in line to handle a large stereo catalog available through the British EMI label, His Master's Voice (HMV). Latter label was persuaded to make stereo tapes a couple of years ago by RCA Victor when those two labels were still affiliated.

Granz

Continued from page 57

therefore why shouldn't the big name ask for as much money as he can get? Does Friedman expect to present a concert at Randall's Island, for example, and gross the huge figures that I read in VARIETY and not give the artist the proper share? Or, as he says, putting a concert on at Carnegie Hall costs between $3,500 and $4,500. Well, isn't this the same for the classical promoter putting on a Heifetz or a Rubinstein or a ballet—or for that matter isn't it the same for anyone putting on anything? Incidentally, I find with "Jazz At The Philharmonic" that it is perfectly simple and possible to present new talent in an admixture with established talent.

(5) I must, as a record manufacturer who is also a concert promoter, take a dim view of the conclusions that album sales hurt concert grosses rather than help them. If anything, the record album together with the disk jockey presentation of that album excites people and creates new markets for the visual appearance of that artist.

(6) I can only say that if Friedman accuses the jazz musicians of lacking professional savvy, I'm afraid the same thing must be said for some jazz promoters. It's not true that you can't get them to rehearse, because I know I can get my jazz musicians to rehearse at any time I want them to, and, by the way, Friedman uses many of these same people. It's also very simple to keep friends and relatives from coming backstage and from disrupting the performance, as he puts it. To accuse the jazz artists of being a bunch of prima donnas doesn't evidence professional savvy. I can't think of any first-rate artist in any art form who isn't, if you like, a "prima donna." Mario Lanza has that reputation, and I can think of thousands of promoters, especially myself, who would love to present Lanza in anything he chooses to do.

I read that Maria Callas throws a tantrum and this makes her increasingly the darling of all the promoters and doesn't in any way impede her performance. The same can be said of literally any other art form and artists. In 15 years of putting on jazz concerts with artists of different stature and different salaries, I have yet to have one of them ask me how he was being billed, whom he followed, and whom he played with. Ella Fitzgerald, for example, whom I suppose can be called the star of "Jazz At The Philharmonic," has never gotten any bigger billing than her accompanist, much less bigger billing than the other soloists.

Norman Granz

(President, Verve Records and producer of "Jazz At The Philharmonic.")

Peerce's 'Lucia' Record

Metopera tenor Jan Peerce is sailing for Rome this week to star in a full-length waxing of Donizetti's "Lucia di Lammermoor," opposite Roberta Peters, for RCA Victor.

He's due to return to the U.S. Aug. 16, and on Aug. 20 he opens a four-week stand at the Desert Inn in Las Vegas.

Jimmy Ricks to Decca

Jimmy Ricks, formerly lead voice of the Ravens, has joined the Decca talent roster.

Gene Goodman, head of the Arc. and Harmon music firms, is managing Ricks, who has been working recently as a solo.

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On The Upbeat

New York

Gisele MacKenzie playing the State Fair Musical in Dallas to Aug. 4 . . . **Steve Lawrence** set for the Stage Door, Toronto, Aug. 7-13. . . . **Wally Gingers** orch winding a week's stand at Idora Park, Youngstown, O., July 27 . . . **Count Basie** orch to swing at the Shakespearean Festival, Stratford, Ont., Aug. 2-3. . . . **Charlie Gracie**, riding with his "Butterfly" and "Fabulous" hits, leaving for an English tour July 27 with his manager, **Bernie Rothbard**. On Aug. 4, he does a concert in Southampton with **Ted Heath** orch and **Shirley Bassey** . . . **Rover Boys** set for four weeks at the Riviera Hotel, Las Vegas, starting Aug. 14 . . . **Duke Ellington** orch playing a cuffo date in the East River Park Amphitheatre, N.Y., July 29 as part of the "Evenings-By-The-River Concert Series.

Pianist **Bernie Bennett** at Concorde, eastside spot, through Labor Day . . . **Gene Krupa** trio follows the **Kai Winding Septet** into Lower Basin Street beginning July 25 . . . **LaVern Baker** set for another tour with **Fats Domino.**

Milton Rosenstock, musical director for the legiter, "Bells Are Ringing," to head the music for "Hospital Star Night" at the Roosevelt Raceway, L.I., Sept. 8. It's a benefit for all L.I. hospitals chairmanned by **Tex & Jinx McCrary.** . . . **Billy Nalle** cut 12 hits associated with the late Tommy Dorsey on the N.Y. Paramount Theatre organ recently, with **Ray Mosca** on rhythm, for RCA Victor release in October . . . **Marvin Rainwater** booked for a flock of one-niters and weekends throughout the midwest starting next weekend . . . **Connie Francis** set by the Wilson Lines, in Washington, July 26-27.

London

Guitarist **Ivor Mairants** planes to Moscow Friday (26) to judge the Guitar Section of the World Youth Festival. He'll make a couple of broadcasts during his two-week stay . . . **Ivy Benson's** all-girl band to play a 10-day tour of Ireland in September . . . **Patti Page**, planed out to Paris with husband **Charles O'Curran** last week . . . **Chris Barber's** jazz band inked for three-month tour of Holland and Denmark next February . . . Bandleader **Denny Boyce** formed his own music publishing company—Damon Music . . . The **Vic Lewis** orch to tour South Africa with **Frankie Laine** next year . . . Singer **Tony Mansell** has quit the **Johnny Dankworth** band to join Chappell's, the music publishers . . . Vocalist **Frank Holder** set for cabaret work in France till October.

Hollywood

Arthur Hamilton has been signed by Bartlett-Champion Pictures to write words and music for a title tune for "Zero Hour." Melody, to be incorporated into the **Ted Dale** score, will be published by Frank Music . . . **Randy Wood**, prez of Dot Records, reports that sales in the New Orleans area, under supervision of **E. E. Johnson**, have increased better than 300% in the past sixmonth.

Frank DeVol working on an album for **Gogi Grant** for Victor, one for **Dennis Day** for Capitol and one for the **DeCastro Sisters** for Victor . . . **Gene Norman** signed comic **Joe E. Ross** for an album on the GNP label . . . **George Wright** switches from organ to piano for his upcoming "Jazz and Razz Ma Tazz" album for HIFI Records . . . **Les Baxter** has been signed to score Nicholas Nayfack's indie for Metro, "The Invisible Boy" . . . Singer **Ray Di Vic** signed a personal management contract with **Al Huskey** . . . Mexican bandleader **Pablo Beltrain** in town for a few days.

San Francisco

Muggsy Spanier returned to Doc Dougherty's fold at the Hangover (19) . . . new pianobar face and voice at **Goman's Gay '90s** belong to **Jerry Sharkey** . . . The Blackhawk brought in **Chet Baker** on Monday (22), not the week before . . . **Mahalia Jackson** sang at Richmond Auditorium Sunday (21) . . . **Dave Brubeck Quartet** signed as fourth event in Montalvo's annual summer music festival at suburban Saratoga . . . **Virgil Gonsalves** Sextet opened at Market St. Fack's for a month . . . **Ree Brunell** opened last week at the Kona Club, suburban El Cerrito . . . **Barbara Dane's** just completed an LP with pianist **Don Ewell**, bass **"Pops" Foster**, clarinet **Darnell Howard**, trumpet **Pete Stanton** and trombone **Bob Mielke** for San Francisco Records . . . **Bob Scobey's Frisco Jazz Band** at Pioneer Village, suburban Lafayette.

Omaha

Paul Moorhead orch continues at the Pax Room of the Paxton Hotel . . . **Jean Selic** handling organ chores at the New Tower Restaurant . . . **Hank Winder** orch into Music Box for four nights (24-27) . . . **Pee Wee Hunt** opens a week's stand at Angelo's Studio Inn tonight (Wed.) . . . **Eddy Howard** booked for Peony Park Aug. 3 . . . **Earl Graves Combo** holds at the Copacabana . . . **Pat Hamilton Trio** in at the Colony Club . . . **Gene Pursell's Combo** featured at the Seven Seas . . . **Nelson & Neal**, piano duo, will open the Carroll, Ia., civic concert season Nov. 5.

Mark Records, a Utica, N. Y., indie label, has inked the Westernaires, a country & western combo, and Cliff Waldon, an Oklahoma vocalist.

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★ My Thanks to Jackie Green, Willard Alexander, Inc., for Arranging My European Tour: AUG. 5 to SEPT. 22

"I LOVE YOU SO MUCH IT HURTS"

★ My Thanks to Bernie Binnick, Vanguard Pictures, for Arranging My First Motion Picture Deal

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★ My Thanks to Cameo Records, Suez-Rothbard, All the Wonderful Deejays and Music Machine Ops

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GRACIE

Talent Talking Back to TV; Seek Shorter 'Exclusivity' in Vaudeo Rise

By JOE COHEN

Variety talent is set to have one of the biggest tv seasons in years. With summer vaudeo at a peak and with fall prospects looming big, talent agencies expect that the cafe acts working the variety shows will be getting considerably more loot.

The percenters indicate that with the increased number of shows set for the fall, clearance will have to be decreased from the present three weeks between each show to no more than two weeks, if the rise isn't to be too drastic. Under present operating conditions, the agencies accede to a protection clause guaranteeing the top-rated vaude-varieties that the artist will not appear on another network show for a three-week period in front of the contracted display, and for eight days afterward. Thus, under present conditions, an act can be limited to one major show monthly. However, that's if the act gets the highwest possible price in the field.

Supply and Demand

The agencies point out that with the limited supply of acts and the increased number of shows, the one-month clearances will be impossible unless the price of talent goes up drastically. The talent sellers are talking about a two-week period in front of the show, with some diminishing of the eight-day hiatus following a network airing. Frequently, top-rate vidshows have voluntarily permitted shorter periods before and after the shows, but only when some concession is made either in price or a repeat date at similar coin.

Agencies frequently have to make the choice of whether to sell an act to one show with a heavy budget but with maximum clearance, or to several small shows at lesser coin but with smaller clearances. Frequently, a turn can make more on the latter, but that has to be weighed against the prestige angle. However, in the fall with the number of effective guests dwindling instead of growing, prices will be higher, but the percenters are determined to cut down the time of waiting periods between shows in return for only a comparatively moderate rise.

One of the reasons lies in the fact that in New York, for example, the nitery talent wars are attracting a lot of names to the area. The date-diggers hope to gain additional coin via vid-dates for the talent, and thus shorter clearance is necessary.

Currently, a show like "The Big Beat" uses seven singers on a single half-hour airing. Ed Sullivan and Steve Allen still require guests. Julius LaRosa and Vic Damone shows are also keeping the agencies hopping.

More Vaudeo

However, in the fall, the tentative lineup calls for a considerably higher total of vaudeo dates. NBC-TV for example, will have Allen, Dinah Shore, the Chevy show, George Gobel & Eddie Fisher, Tennessee Ernie Ford, Perry Como, Dean Martin, Gisele MacKenzie, in addition to its spec schedule. CBS will have Ed Sullivan, "The Big Record" and "Shower of Stars," while ABC-TV, which is going all-out on the number of new vaude shows, will have, among others, "Top Tunes and New Faces," Pat Boone, Frank Sinatra, and Guy Mitchell.

It's a heavy lineup and the talent agencies will be hard put to supply a sufficient number of names to meet all requirements. The only way that they can hold down the price of acts for video is to permit them more playdates.

Pennsy's Cattle Expo With Rodeo Attached

For the first time in its history, Pennsylvaina will have an international open livestock exposition to be held Nov. 12-16 at the Pennsylvania Farms Show Building, Johnstown. A rodeo to be produced by Tommy Steiner has been signed for the event.

State of Pennsylvania has provided $50,000 toward exposition premiums through its Dept. of Agriculture.

Babbitt's Cafe Break-In

Los Angeles, July 23.

Harry Babbitt, a CBS Radio personality on the Coast for the last few years, has been set for a three-week stand at the Statler here, opening Aug. 8, as his initial date on a nitery trek. He broke his act in over the weekend at Hesperia Inn.

Babbitt, formerly a featured vocalist with Kay Kyser, expects to swing east for a series of cafe dates. During his absence, his CBS show will be on tape made in advance.

J. Ray's $400,000 Around the World From Here to Dec.

Johnnie Ray's time for the rest of the year is virtually all spoken for. Ray, who planed out to England on Monday (22), has approximately $400,000 worth of work until the end of the year, which will take him half-way around the world.

Ray has been signed for a tv spec in London for Val Parnell, July 25. Three days later he opens in Blackpool. He'e also set for a concert in Rome July 31 with other dates in Italy until Aug. 10. After that he'll work a series of concerts in Germany along with some tele appearances. On Aug. 16, he does a gala at the Sporting Club, Monte Carlo, thence to Ostend for another gala, and back to England for a swing of dates before planing back to the U. S. Aug. 25 in time to play the Michigan State Fair, Detroit, Aug. 30, and Kentucky State Fair, Sept. 9. Then a swing around the Tivoli circuit in Australia. On his way back he'll stop off at Honolulu, and back to the U. S. for a two-weeker at the Cocoanut Grove, Los Angeles, Sept. 25.

The singer will have two dates on the Ed Sullivan tv show which will emanate from the Coast during that period. Included also in his itinerary will be a four-weeker at the Desert Inn, Las Vegas; El Morocco, Montreal; Latin Casino, Philadelphia, to be followed by five weeks at the Town & Country Club, Brooklyn, Dec. 3.

BELAFONTE SANS PIC AT MPLS. RADIO CITY

Minneapolis, July 23.

"An Evening With Harry Belafonte" has been booked into United Paramount's flagship 4,100-seat Radio City Theatre here for three nights and a matinee, Aug. 15-17, without any film.

The no-pic engagement will be similar to that of the two nights and a matinee recently played at the same house by Victor Borge. For the three performances Borge grossed a whammo $32,000 at $5 top, the scale also prevailing for Belafonte.

Injured Mary Sawyer Wins $15,500 From R.R.

Boston, July 23.

Mary Sawyer of nearby Westboro, Mass., nitery singer who was injured in a train crash as she was on her way to New York for a date three years ago, won a $15,500 settlement from the New Haven Railroad, it was revealed here Friday (19).

Her train collided with a tank car at Putnam, Conn., on July 12, 1954. She suffered a skull concussion, severe shock and facial cuts.

Lou Walters Serves AGVA With Lien to Bar Return Of 5G Bond to Matsoukas

The tangled affairs of the Oklahoma Semicentennial Exposition, held a couple of weeks ago in Oklahoma City, hit another phase.

Lou Walters Enterprises, which produced the show, served the American Guild of Variety Artists with a lien holding up return of a $5,000 check deposited with the union by Nick John Matsoukas, who was in charge of the shows and who hired Lou Walters to produce the layouts.

Money was originally deposited with the union by Matsoukas to cover certain salaries, which were paid by expo officials. Walters sent over additional coin to cover other salaries when the expo held out $10,000 of Walters' coin to cover ASCAP payments plus some other claims that might arise following the pullout of the show. Walters contends that it's the responsibility of the house to pay ASCAP.

Meanwhile, Walters states that since he holds a contract with Matsoukas which guarantees payment, he made a bid for the AGVA bond.

OTTAWA-HULL AREA'S 'BOOM OF CENTURY'

Ottawa, July 23.

The Ottawa-Hull area is currently enjoying its biggest show biz boom of the century, with seven spots using shows and at least five more with dancing in the class category. Niteries include the Gatineau, Chaudiere and Fairmount clubs, the Circus Lounge of the Ottawa House (an intimate room featuring jazz artists), and the Interprovincial Hotel, all on the Quebec side of the Ottawa River. In the capital itself, the Auditorium and the Coliseum play units regularly, most recent being the Hank Snow Show, booked into the Coliseum by CFRA, local indie radio station.

Danceries include the Chateau Laurier Hotel's Canadian Grill, Standishall Hotel, Glenlea club and the St. Louis Hotel, with lounge groups in Standishall and Chez Henri.

Rocky Marciano on Bill At Chi's Italo Festival

Chicago, July 23.

Rocky Marciano, The Vagabonds, and Carl Ravazza are toplining the Italian Festival at Maywood Park which begins tonight (Wed.) through Aug 4.

Others on the bill are Billy Falbo, Nicki & Noel, DiMara Sisters, Tanya & Biagi, Lenore Sutton Dancers and Henry Brandon orch.

Vegas-by-the-C-Note, Or Wildwood's Record $24,000,000 in Bank Deposits

By CHARLES V. MATHIS

Wildwood, N.J., July 23.

Recognition of this resort as the Vegas-by-the-Sea (coined by VARIETY), sans wheels of misfortune, continues apace. Editorial recognition has been given by such syndicated columnists as Walter Winchell, Danton Walker and Burt Boyar. Boyar, columnist with the Morning Telegraph, devoted several paragraphs to the new development of supermarket-like entertainment in the Wildwoods.

Frank Brookhauser, WCAU-TV personality, Philadelphia Evening Bulletin columnist and magazine writer, has been visiting here compiling data for a full page color spread in the Sunday, July 28, Philadelphia Bulletin under the heading, "Las Vegas by-the-Sea."

The success of the big name policy in the Wildwoods is indicated in dollar-&-cents by local bank deposits. Three local banks report deposits as of July 17 amounting to over $24,000,000, an increase of about $2,000,000 over the same date last year. The Marine National Bank alone reported a jump of $1,000,000.

In fact, many night club owners who were not open in June will reconsider before next season. Those clubs that were open enjoyed a banner three weeks of business during June, even before the official July kickoff.

In one respect, the talent war has sad repercussions. Some sources have circulated vicious and unkind rumors about competitive operations. Stories about mythical and fantastic cover charges have been rife. However, in spite of the rumor-mongers, business has been at such a high level that any complaints are unjustified.

The truth of the matter is that top attractions are drawing top returns but those on modest budgets must content themselves with more modest returns.

Free parking, an attraction not offered elsewhere on the island, is aiding the Beach Club at Diamond Beach Lodge. 1,500 cars can be parked only a few feet from the club entrance. Ted Lewis, his revue and the "Calypso Carnival" are starred until July 26 when the Four Aces move into the 3,100-seater. A possible resurgence of the dance band is indicated here where Charlie Spivak has been filling the dance floor nightly. Ray Eberle opens today (Wed.) for the rest of the season.

Napoleon Reed has been signed for an appearance at Layre's Dutch Kitchen in his first local date. Local singer Frank Verna (Decca) has joined the Andrews Sisters and comic Dusty Brooks in the current show at the Club Bolero. Tony Bennett moves in Friday (26).

Charlie Gracie has opened at Eddie Suez's Club Avalon and will leave late this week for six weeks of appearances in London, including the Hippodrome. Danny Ryan has also joined the Avalon show, along with the Giovi Bros.

Tony Martin is rounding out a click run at Oscar Garrigues' Manor Hotel Supper Club and is being succeeded by Joni James, Gary Morton and the Mambo Aces.

Jerry Lewis, future headliner at the Manor, has been invited to be grand marshal of the resort's 47th annual baby parade and pageant on the boardwalk.

Schnoz Disbands Unit

Washington, July 23.

The Jimmy Durante package, which has been playing Carter Barron Amphitheatre for the past fortnight, breaks up after concluding its D. C. engagement tomorrow (Wed.) night.

Durante is slated to fly to the Coast, immediately afterward, to his home in Beverly Hills. Eddie Jackson returns to Encino, Calif, where he is building a new home. Jack Roth, Durante's longtime drummer, goes home to Carmel, N.Y., and pianist Jules Buffano goes to L. A. where he lives.

Featured singer Sonny King opens at the Fontainebleau in Miami Beach, as a single, commencing July 30.

Hub's Blinstrub Back From Vegas With Name Pacts

Boston, July 23.

Stanley Blinstrub, boniface of Blinstrub's 1,700-seater, w. k. for its hot disk chirp and piper format, is back from Las Vegas where he inked big names for his bistro next season.

Blinstrub said he has commitments for Peter Lind Hayes, Jimmy Durante, Sammy Davis Jr., with dates to be set. He said Jane Froman will open the South Boston spot on Sept. 30; and the Mills Bros. are booked for Oct. 7; Dennis Day, Oct. 21; and Tony Martin, Nov. 15. Also set, he stated, are Patti Page, Frankie Laine, Tony Bennett, Teresa Brewer and other room faves who have been playing the spot for past several seasons.

The Moro Landis line of 10 femmes, initiated at Blinstrub's with a new electronic lighting system this past season, continues. New construction going on in the club, which is open for dining and dancing during the summer months, calls for installation of a hydraulic device to raise and lower the railing around the stage, and a new checkroom with electronic checking device.

HOUSE WAYS & MEANS OK'S HALVING CAFE TAX

Washington, July 23.

House Ways and Means Committee voted last week to slash the 20% excise on cabaret tabs to 10% and to wipe out the 10% manufacturers excise on Children's phonograph records costing 25c. or less.

Committee followed the recommendation of its subcommittee which acted the week before. The House is expected to vote favorably this month on the tax bill. However, the Senate will not get around to considering it until next year.

With Damone Cancelling, Omaha Pacts Contino

Omaha, July 23.

Local civic org Ak-Sar-Ben last week signed Dick Contino's orch to replace Vic Damone as co-featured attraction on its Aug. 6-7 show for members. Ben Blue and his crew are also on the same bill.

Damone used the cancellation privilege in his contract due to taking over the Wednesday night Arthur Godfrey CBS-TV spot. A strange twist is that while Ak-Sar-Ben lost Damone, it gained Godfrey, who will headline the World Championship Rodeo in Omaha Sept. 20-29.

Don Romeo, who is booking the Contino-Blue show, also has pacted Vernon Bumpy & Co. for the dates.

Chicago's 'Southside Story'

By DAVE LEVADI

Chicago, July 23.

One bright spot on the cafe scene here is Chicago's Harlem-like southside. Jazz groups, finding the going rougher on the near northside, now get bookings in the neighborhood clubs at the other end of town, all the more advantageously where skin pigment is of less account. Production numbers, also absent in the recent years of disappearing theatre shows and mushrooming Rush St. intimeries, are a constant feature at several of these establishments.

Oldest and still best known of nite spots which sprang into existence when sepia talent and patronage was hardly sought after by class spots here is the Club De Lisa. Opened in 1933 with the repeal of Prohibition, entertainment policy as established by the three De Lisa brothers has gone substantially unchanged.

Full productions with acts, leg line, and band have continued to the present. So have most of the employees. Red Saunders has been running a seven-piece band there for 21 years. One of the waitresses grudgingly admits she remembers when John Barrymore used to drop in at the old club across the street.

The De Lisa's cellar headquarters burned down in 1941. Thirty days later, a new structure seating 708 arose on the parking lot across State St. Since then the new Club De Lisa hasn't shut its doors.

Current patrons may be witnessing the end of a tradition at De Lisa. No cover or minimum has ever been charged and the current four-week show may be one of the last of its kind, price-wise and in content.

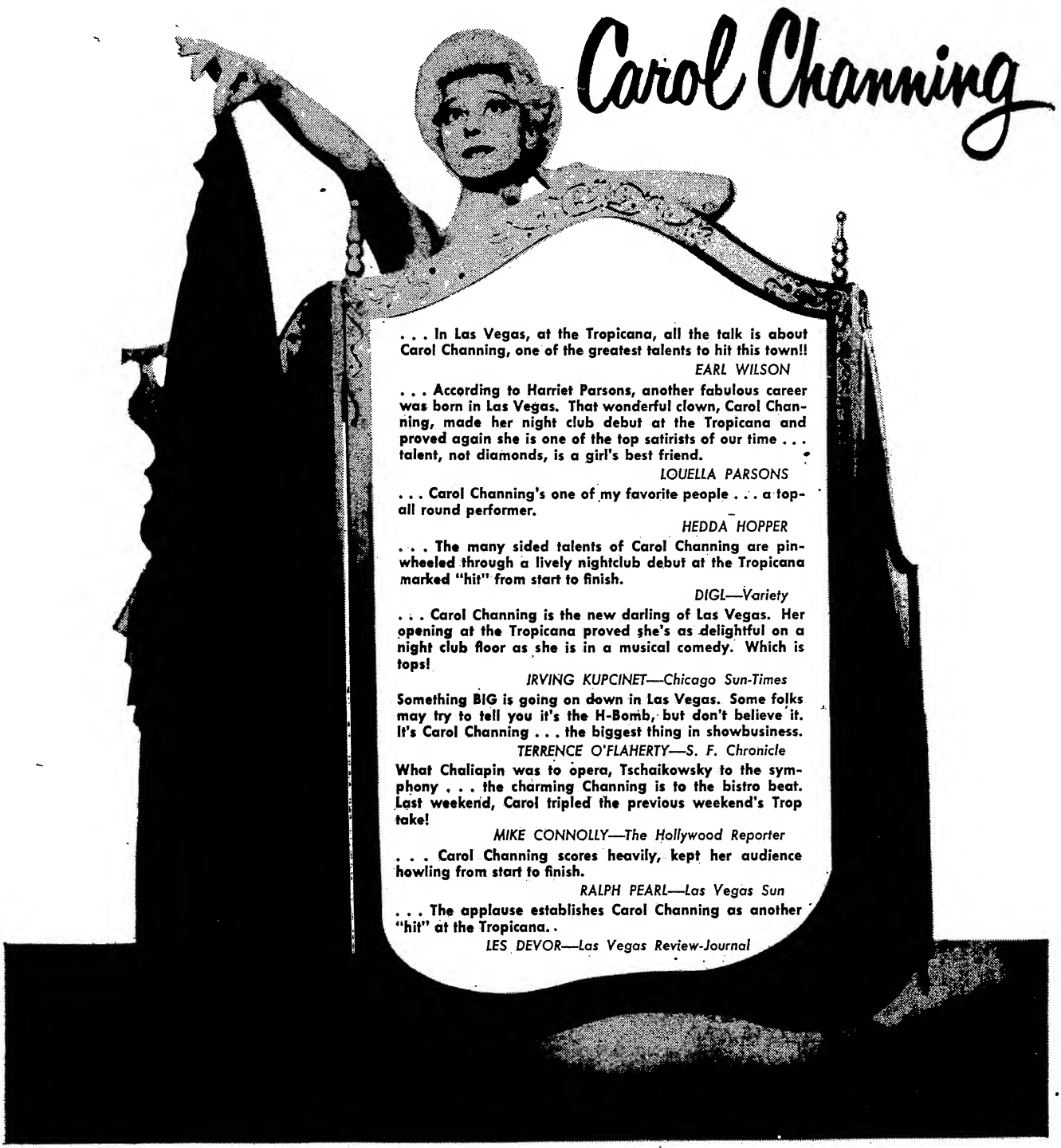
A topnotch tap team, Oliver & Richards, could take their turn on almost any stage. An eye-popping bundle billed as "Black Velvet" does a strip routine graced by competent pelvic gymnastics and potent come-on expressions. Headliner on this show, "Little Miss Cornshucks," wouldn't appeal to a hotel room crowd, but her cornball ingenue pipings, while garbed in something between a 1920's swim suit and diapers, has gotten her a return date here.

Eyeing Name Bills

But competition has become keen for the De Lisa, and the management is on the prowl for name acts. It's reported that negotiations with Associated Booking Corp. are going on, which would result in a series of high-priced shows for the club. The De Lisa has featured both white and colored acts, and its large seating capacity and stage could put it in

(Continued on page 78)

CRITICS... ARE A GIRL'S BEST FRIEND!



. . . In Las Vegas, at the Tropicana, all the talk is about Carol Channing, one of the greatest talents to hit this town!!
EARL WILSON

. . . According to Harriet Parsons, another fabulous career was born in Las Vegas. That wonderful clown, Carol Channing, made her night club debut at the Tropicana and proved again she is one of the top satirists of our time . . . talent, not diamonds, is a girl's best friend.
LOUELLA PARSONS

. . . Carol Channing's one of my favorite people . . . a top-all round performer.
HEDDA HOPPER

. . . The many sided talents of Carol Channing are pinwheeled through a lively nightclub debut at the Tropicana marked "hit" from start to finish.
DIGL—Variety

. . . Carol Channing is the new darling of Las Vegas. Her opening at the Tropicana proved she's as delightful on a night club floor as she is in a musical comedy. Which is tops!
IRVING KUPCINET—Chicago Sun-Times

Something BIG is going on down in Las Vegas. Some folks may try to tell you it's the H-Bomb, but don't believe it. It's Carol Channing . . . the biggest thing in showbusiness.
TERRENCE O'FLAHERTY—S. F. Chronicle

What Chaliapin was to opera, Tschaikowsky to the symphony . . . the charming Channing is to the bistro beat. Last weekend, Carol tripled the previous weekend's Trop take!
MIKE CONNOLLY—The Hollywood Reporter

. . . Carol Channing scores heavily, kept her audience howling from start to finish.
RALPH PEARL—Las Vegas Sun

. . . The applause establishes Carol Channing as another "hit" at the Tropicana. .
LES DEVOR—Las Vegas Review-Journal

Press Relations
FREEMAN and WICK

Special material for Miss Channing's act written and conceived by CHARLES GAYNOR

Management
JERRY ZEITMAN, M.C.A.

Onward & Upward With Miami Beach —And Lou Walters' Copa City Rivals

The Miami Beach night clubs are coming back strongly this year, and possibilities again exist that the competition from these spots may further enliven the battle for attractions currently being waged by the hotelmen in that area.

With the Lou Walters takeover of Copa City, Miami Beach, plus the continued operation of the Latin Quarter, in the Palm Island area, by E. M. Loew, Walters' former partner in New York and Miami Beach, who became the solo operator of the Latin Quarter, N.Y., after Monday (22), a lively battle for business and names is expected from that end. In addition, it's reported that Nat Harris, former general manager of the Latin Quarter, N.Y., and later operator of the Harem, also N.Y., in which he was once partnered with Walters, is seeking to buy into Florida's Ciro's. In addition, there's likelihood that the Cotton Club (ex-Beachcomber) will be leased by a partnership comprising Norman Schuyler and songwriter Benny Davis.

Latter development is a direct result of disagreements with the estate of the late Murray Weinger on payment of percentages to Davis and others. Weinger, who died shortly after the preem of the show, is said by Davis to have made an agreement with him that in addition to his weekly stipend for royalties and writing on the production of the first "Cotton Club Revue," which amounted to $300 weekly, he was to receive a percentage of the profits. Since there was nothing on paper to that effect, only the $300 weekly payment went to Davis. Consequently, he and Schuyler, who had a piece of the previous Beachcomber operation, will open the second edition of the Cotton Club show.

Walters' project on the site of the late Copa City will be relabeled Cafe de Paris with a French show format similar to the one he's been using for many years at the Latin Quarters in New York and Miami Beach. Spot will open on Dec. 15 with organizations booked for the first few months as paid previews. No talent has yet been lined up.

One of the problems in connection with Walters' takeover of the Copa City is the possibility that Walters may be stuck with $10,000 owed to Jane Powell, by a previous Copa City management.

'Benny Goodman Day'

Benny Goodman is getting an official "day" in his hometown of Stamford, Conn., Aug. 6, when he and his band will play a benefit for the Sight Conservation Fund.

The local Lions Club is sponsoring the event.

Atlantic City Down To 3 Negro Niteries In Foldo of Paradise

Atlantic City, July 23.

Competing with three other sepia night clubs, Club Paradise, once one of the brightest Negro spots in the resort, has quietly folded its show, keeping only its bar open.

Olivette Miller and husband Bert Gibson had been producing "Highlights Revue," two-hour show featuring skits with Miss Miller's father, F. E. Miller, and Manton Moreland with a no-cover, no-minimum policy (see House Review of Central Theatre, N. Y.). Customers found show okay, but business on other than weekends was not enough to cover cost of producing.

Spot is owned by Cliff Williams and Ben Alten, who also have the Club Harlem, which is doing good biz with Lou Bibeau Fontain producing the Timmie Rogers Show, "No Time for Squares." Club Harlem is in mid-city, half block from Atlantic Ave., resort's main stem, and has become a fixture with the vacationist in the past dozen years when it has always offered a good show.

Paradise, on other hand, with exception of two years ago when Larry Steele and his unit were in for season, has been a "dead house" with no attraction for either white or colored nitery customers other than its bar. Both spots are airconditioned. They offered no food, only beverages.

Cotton Club brought in Count Basie for one-night stand Tuesday (16).

Fourth sepia night spot and new this year is Topsy's, located in Inlet section and offering Frankie Crane's "Blues on Parade" revue featuring Faye Richmonde, Alma Dunning, Pinkie Lee, Prince Darnell & Mateeth, and Helen DeCarlo.

Saranac Lake

By Happy Benway

Saranac Lake, July 23.

First barbecue of the season was held on the Will Rogers hospital lawn and made possible by Bob (Mello-Larks) Smith and Elna Oliver of Crescent Amusement Co. Assisting at the shindig were John Gurba and Frances Franks.

William Hartnett of Ottawa (he graduated here in class of '54) stopped off to gobble a couple of our hamburgers at the barbecue, while Joe Bishop (class of '51), formerly with Mark Warnow's orchestra, and his frau Virginia, a yesteryear soubret with Milt Schuster's tab show down south, took time out to mitt the gang.

Ned Shugrue, Will Rogers hospital fund executive, and his wife in with Dr. Edgar Mayer, consulting medico of the Variety Clubs hospitals, enroute to Dr. Mayer's Camp Kildare near Faust, N. Y.

Anything can happen here. Bob Cosgrove, Columbia Pictures' N.Y. staffer, came here for a checkup, got an all-clear and the following week he caught a bad cold which turned into a slight touch of pneumonia. Bob is back at the Will Rogers taking the usual rest cure.

After a short try at the cure here, Charlotte Eiselman, nitery entertainer, motored back to Long Island City with her husband and will continue the cure routine at home.

Louis Blanco, whose sister Sylvia White is connected with Allied Artists' foreign department, hit the jackpot following his first medical clinic, rating a 10-day furlough that he will spend at home and at Belmont Park.

Write to those who are ill.

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GONE FISHIN'
Resuming August 18
ED SULLIVAN SHOW, CBS-TV
Mgt. BILL MITTLER, 1619 Broadway, New York

Eckstine's U.K. Tour

Glasgow, July 23.

Billy Eckstine will open his United Kingdom tour Sept. 16 at the Empire Theatre here. He has dates to follow at Liverpool, Birmingham, Manchester, Newcastle, and Finsbury Park, London.

Bobby Tucker will accompany at ivories. Musical backing will comprise bassist Ken Palmer and drummer Tony Carr.

'NO BOOZE' EDICT FOR HUB'S RADIO CITY AREA

Boston, July 23.

Liquor around the border of Hub's "Radio City" project, the Prudential $100,000,000 development and Boston's great hope for an economic comeback, was nixed by the Boston Licensing Board last week.

Clergy, property owners, civic leaders, public officials and residents of the Back Bay jammed the BLB hearing room to protest proposed liquor spots on the fringes of the project.

Petitions to transfer two liquor licenses from downtown Hub to Huntington Ave., near the new centre, were rejected by the BLB. The board's decision was announced after a stormy protest hearing at which business and civic leaders charged that the Back Bay development area would be turned into another skid row if the petitions were approved.

Board chairman Clarence Elam said there appeared to be "no evidence of public need or demand at the present time" for more liquor places in the area.

Hayes & Healy's Busy Cafe, TV, 1-Niter Sked

Peter Lind Hayes & Mary Healy, who closed a run last week at the Sands, Las Vegas, and opened at the Riverside in Reno for a fortnight, have been set for a busy summer and fall nitery-clubdate-tv schedule. After their Reno date the Mr. & Mrs. comedy duo will return to New York, with the male member of the act pinchhitting for Arthur Godfrey's morning television shows for four or five weeks starting Aug. 12. The subbing chore is part of Hayes' "make like Godfrey" pact with CBS.

Up ahead, Hayes & Healy will head the talent lineup for the shindig being put on by the Jefferson Standard Life Insurance Co. as part of its nationwide 50th anniversary celebration. The team's participation in the golden jubilee takes in the Greensboro (N.C.) area, Aug. 7, with Gov. Luther H. Hughes tapped as chief guest. The duo will appear on the season's preem in October of the Danny Thomas show on CBS-TV.

LaVern Baker Needling Her Nibs on Day, Date

Wildwood, July 23.

Although this resort normally schedules fireworks shows from barges anchored just offshore in the ocean, some unscheduled pyrotechnics nearly erupted when two longtime principals in a show biz feud were booked at rival night clubs here.

Yes, it finally happened. Georgia Gibbs and LaVern Baker were engaged to play the same city at the same time. Miss Baker took advantage of the coincidence to unleash verbal barrages and snide remarks about Miss Gibbs from the Club Bolero stage. However, Her Nibs managed to remain discreetly quiet about her rival in her shows at the Manor Hotel Supper Club. But one fact probably eased the tension for both—they were both playing to packed houses with essentially the same basic song material.

Revoke Philly License

Philadelphia, July 23.

The Pennsylvania State Liquor Board has revoked the license of the Glass Door night club here for presenting lewd shows. Revocation is effective July 30.

The club was charged with permitting lewd, immoral or improper entertainment; permitting entertainers to mingle with customers and having illegal signs on the outside of the premises, advertising entertainment.

Inside Stuff—Vaude

Arthur Godfrey is making one of his hobbies pay off. A tyro horseman, he's been signed to appear at the Grand National Livestock Exposition at the Cow Palace, San Francisco, Nov. 1-10. Tele performer will work with his horse Goldie, which he has exhibited previously at major horseshows in New York, Harrisburg and Toronto. Godfrey will work all evening and matinee shows except the finale when the results of the judging are announced. To take part in this display, Godfrey's teleshows will originate from San Francisco for two weeks.

The stinging criticism of Hollywood by Minneapolis Star and Tribune newspapers' executive editor, William P. Stevens, because of its failure to heed the sheets' request for important personages for the "Aqua Star Night" show promotion, an annual feature of the local Aquatennial, apparently has borne fruit. At any rate, Jayne Mansfield is coming in from the film capital to headline the show which for the first time will be held indoors, at the Auditorium, July 26. She's easily the biggest film star yet for the affair.

In a VARIETY interview last year, prompted by industry squawks anent alleged discrimination by the dailies against films and in favor of tv, Stevens commented that Hollywood forgets that cooperation is a "two-way street" and usually wants to take without giving. He cited various instances of lack of such cooperation in addition to the "Star Night" show's troubles.

The old familiar theatre lure, "8 Big Acts Vaudeville 8," is now seen in all ads for the large, prosperous east-end Mocambo Cafe in Montreal. No names mentioned, but "All American and First Time Presented in Canada" follows. Also "3 Orchestras for Dancing, 3 Emcees, 3 Shows Nightly." "No cover, no minimum."

Vaude, Cafe Dates

New York

Myron Cohen booked for the Copacabana in March, and also for El Rancho, Las Vegas, for six weeks starting Oct. 16 . . . **Billy Vine** has signed a deal with Charlie Rapp for a continual round of the Catskill belt until after Labor Day . . . **Robin Robinson** has signed for 45 dates in the borscht belt, also under Charlie Rapp auspices . . . **Barbara McNair**, pacted by Paramount for a role in the "W. C. Handy Story," goes to Harrah's, Lake Tahoe, July 29 . . . Double-talker **Al Kelly** has a clicko filmed television commercial. Introed by announcer Gene Hamilton as Prof. Killoy, his answers lead into the sales spiel by a commercial announcer . . . **Lillian Briggs** will start a Eurpoean tour Sept. 23 . . . **Jo Ann Campbell** opens Aug. 9 at the Uptown Theatre, Philadelphia . . . **Leo De Lyon** to play the China Theatre, Stockholm, during August, to be followed by a month on the Continent . . . **Johnny Mathis** returns to the Shell House, Island Park, L.I., Aug. 20 . . . **Don Tannen** lined up for the Eden Roc, Miami Beach, Aug. 8.

Edward Bros. to double between the Hippodrome and the Savoy Hotel, London, starting Aug. 5 . . . **Dorothy Carle** a newcomer to One Fifth Ave. . . . **Julius Monk**, impresario of the Upstairs Room, doubling during the daytime as a model, signed for a series of commercials for Robert Hall clothing . . . **Betty George** to start at Le Cupidon July 31 . . . **Joey Adams** signed with General Artists Corp. . . . **Pearl Bailey** into the Chez Paree, Chicago, Sept. 10 . . . **Judy Scott** to work the Adolphus Hotel, Dallas, Aug. 1 . . . **Eartha Kitt** and **Myron Cohen** slated for the Eden Roc, Miami Beach, Dec. 19 . . . **Gould & Young** tapped for the Americana, Miami Beach, Dec. 4.

Hollywood

Lester Horton Dancers open a two-week stand in support of **Gordon MacRae** at the Cocoanut Grove Aug. 28 . . . Interlude shifts to a Saturday night opening policy with the return to town, after a considerable absence, of **Bobby Short** on Saturday (27) . . . **Cal Tjader** inked for a four-week stand at the London House, Chicago, starting Oct. 1 . . . Singer **Christine Nelson** making a stand at the Ye Little Club, BevHills . . . Pianist **Jack Elton** holding at the Captain's Table.

Chicago

Jackie Cain & Roy Kral pacted for Mr. Kelly's Aug. 12 for four weeks with **Shelley Berman** on same bill . . . **Jimmy Ames** into Wildwood Lakes, N.C., last week for one frame . . . Yonely set for Michigan State Fair, Detroit, Aug. 30-Sept. 8 . . . **Ford & Hines** inked for King's Club, Adolphus Hotel, Dallas, for three weeks, Sept. 30 . . . **Sylvia Syms** due into Mr. Kelly's Nov. 18 for three frames . . . **Jay Seiler** and **Miriam Seabold** set for southern tour of "Ice Varieties," July 29 for three weeks . . . **Pompoff, Thedy & Family** into Hotel Nacional, Havana, July 24-Aug. 6.

San Francisco

Frances Faye, tv-radio's **Don Sherwood** and **Vido Musso** opening today (Wed.) at Fack's II . . . "Professor" **Irwin Corey** returned to the hungry i, along with **Julie Tate; Gateway Singers** held over . . . **Ronnie Schell** into Purple Onion with a new pantomime act . . . **Phyllis Diller** winds up at Lenzi's, Eureka, end of the month, moves into the Bar of Music, Hollywood, next month and is talking a package for Manhattan's Blue Angel in the fall—to include **Lovey Powell**, currently at Romanoff's Crown Room, Frisco . . . **Richiardi Jr.** opening tomorrow (Thurs.) at Bimbo's 365 Club.

Lynn, Mass., Jazz Fest

Lynn, Mass., July 23.

A North Shore Jazz Festival is skedded for the Manning Bowl here Aug. 23-25. Harold Leverant, producer, said he has booked top jazz names for the three-day bash.

Included are George Shearing, Count Basie band, Sarah Vaughan, Maynard Ferguson band, Billie Holiday, Gerry Mulligan, the Hi-Lo's, Dizzy Gillespie orch, Anita O'Day, Stan Getz, Oscar Peterson Trio, Bobby Hackett, Pete Johnson and Wild Bill Davison.

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M.C.A. Hotel Duluth, July 29 to Aug. 11

Fertitta Bros. Throw in Towel In Wake of Galveston Cleanup

Galveston, July 23.

The severity of Attorney General Will Wilson's shutdown of Galveston gambling spots is evidenced in the announcement by the Fertitta brothers, heirs to the Sam and Rose Maceo empire, that they have called it quits.

"You can't fight city hall, and if that's the way Will Wilson wants it, that's the way it will be," Anthony Fertitta said.

Fertitta said he is going into the contracting business in Louisiana and brother Vic is going into the cafe (restaurant) business in Galveston.

"Neither of us has any intention or plans to operate a club in the foreseeable future. Any report that we will open in Las Vegas or be associated with any club out there is silly.

"We have had offers to go into business out there, but not since we have closed up in Galveston. We've also had offers to open up in Cuba, but we're not interested in either place. Galveston is our home, and if we can't operate a club here, we just won't operate."

All of which leaves the Balinese Room, plush Fertitta property, sitting high and dry on the shores of the Gulf.

"Both Vic and I have been asked by a number of people to reopen the Balinese as a 'bottle deal,' with unlimited membership, like other places in Texas. This we will never do," Fertitta said.

The one-time boniface said even though open, Galveston had been a "clean town."

"We haven't had any juvenile delinquency problems and our officials have kept out the hijackers and murderers."

$2,000,000 Loss to City

Fertitta estimated $2,000,000 a year would be lost to the Galveston economy by the shutdown and said 700 persons had been dropped from his payroll alone.

The pullout marks the end to a 80-year era begun by the Maceo (uncle of the Fertittas). Ben Bernie, Guy Lombardo and Phil Harris all played the Hollywood Dinner Club in the early days. When the Hollywood was closed by a cleanup injunction in the '30s, the centre of operations shifted to the Balinese. Sophie Tucker and Joe E. Lewis were seen there regularly.

Public opinion in Galveston is divided on effect of shutdown. Some merchants report their business is better; others are hurt. The owners of the 50-odd clubs faced with the state charges have asked for jury trials in hopes of sympathetic treatment from citizens. General mood of grim present, uncertain future is prevalent among all club owners, but they generally reflect the view of Fertitta.

"When the people want me to open again, I will," he said.

Intercontinental Dickers Dominican Republic Inns In Ambassador Bowout

The Intercontinental Hotel Chain, a subsidiary of Pan American Airways, is currently negotiating with the government of the Dominican Republic for the takeover of the Jaragua and El Embajador Hotels, Ciudad Trujillo. Hotels in the past have been operated by the Ambassador chain, which is apparently stepping out of the picture. It's presently planned to use native entertainment in these inns.

The Intercontinental chain is expanding its foreign hotel operations. It's opening an inn in Curacao in September, and will move into San Juan, Puerto Rico, in January. Present operations include Tamanaco, Caracas; Tequerdami, Bogota; Del Lago, Maracaibo; Nacional, Havana; Reforma, Mexico City; Carrera, Santiago, Grande, Belem, Brazil; and Victoria Plaza, Montevideo.

'Pajama' in Vegas Caper From Riviera to Dunes

Las Vegas, July 23.

"Pajama Game," which has been doing a brisk biz at the Riviera Hotel, closed last week, but moves down the Strip to the Dunes for an Aug. 1 opening.

Cast, which includes Larry Douglas, Betty O'Neil, Buster West and Barbara Bostock, remains intact with the exception of Tally Brown, who opens a lounge act at Riviera July 31, teamed with Shecky Greene.

Deal for "Pajama Game" was made by Dunes prexy Major Riddle. Current Dunes show is Larry Steele's "Smart Affairs of '58," starring Eddie (Rochester) Anderson.

Minnesota State Fair Books Ricky Nelson

Minneapolis, July 23.

With the Minnesota State Fair next month using names for its night grandstand show for the first time, the first of such headliners has been inked.

He's Ricky Nelson of tv ("Ozzie & Harriet") whose first platter, "A Teenager's Romance" (Verve), is on the bestselling list.

N. J. Red Top's Names

The Red Top, Seaside Park, N.J., is on a disk name policy following extensive refurbishing. Spot, in addition to two bands, has played Chris Connor, with Della Reese current, and Al Hibbler set to follow. Policy, to date, is paying off.

Daphne (Dee) Poli, formerly of "Skating Vanities" has been named publicity director at the Joe Pinelli spot.

Nev. 1st Qtr., $27,000,000

Carson City, July 23.

Nevada gaming has reported a gross of $27,482,200.17 during the first three months of 1957—the usually "quiet" period of the year. The casinos paid the state $1,186,181.06 in taxes.

The figure indicated an increase in gross over the same period last year of $1,400,000.

U. S. Senate Okays Bill Allowing Karl Hansen (Tokayers) to Stay Here

Washington, July 23.

The Senate has passed a bill to permit Karl Hansen, of the Tokayer Troupe, current at the Palace Theatre, N. Y., to remain in the U. S. A bill permitting Hansen to stay in the U. S. under the Danish quota was first introduced by Sen. Clifford P. Case (R.-N.J.). Otherwise Hansen, together with his wife and daughter, would have been deported on Aug. 1.

U. S. Immigration Service had claimed that Hansen had altered the birth certificate of a member of the troupe, Benny Sorehson, who was a year younger than the minimum in which he could work in the U. S., when the group first came over in 1951. Hansen said he had hired Sorenson through a newspaper ad, and was later able to prove that the alteration had been done by Sorensen's father. Sorensen, who was not affected by the deportation proceedings, has since left the act and is now a jockey at Belmont Park.

SHAW AGENCY HITS CHI CAFE JACKPOT

Chicago, July 23.

A heavy hunk of Chicago's current cafe bookings have been snatched out from under the sales talks of the major booking outfits by the relatively small Shaw Artists Corp. office here, operated by Jim Fleming.

Agency, which deals mainly in sepia attractions, has placed chirper Sallie Blair in the headline slot at the Black Orchid, Oscar Peterson at the London House, and Dizzy Gillespie at the Blue Note. These are all downtown bookings. In the southside clubs, Shaw has Bill Doggett at the Crown Propellor and Big Joe Turner at Roberts Show Lounge.

Shaw's dominion in the Windy City heretofore has mainly been in the southside bistros.

McGaw Circus' Big Biz And Big Setbacks in Ia.

Omaha, July 23.

Bill McGaw's Motor Circus took its lumps at Playland Park in nearby Council Bluffs, Ia., last week despite the fact the turnouts were near capacity.

First Ernie Kuntz, 24, the show's top motorcycle stunter, banged into the fence and was hospitalized with a deep forehead gash.

Then Deputy Sheriff H. J. Carter seized three of the show's cars under a distress warrant issued by the Iowa State Tax Commission for non-payment of the state sales tax. Circus officials later turned over a check for $2,306 to get the autos back.

Said Carter: "They had a cage full of lions there but I figured it was better to attach the three automobiles."

LOGAN FAMILY REACTIVATES

Combined Nostalgia, Rock 'n' Roll and 80-Year Old Panto

Glasgow, July 23.

Logan Family, relatives of Ella Logan, are back in show biz here after two years' absence in the hotel and cafe trade.

Ma and Pa Logan, otherwise May Dalziel and Jack Short, are staging a short summer stint at the Metropole Theatre. Their daughter-in-law, Grace Logan, wife of comedian Jimmy Logan, is arranging the dance routines. May Dalziel is sister of Ella Logan and mother of Jimmy Logan, young Scot comedian.

New show links oldtime songs and acts with current rock 'n' roll, and is pulling in good biz. In the company is Carrie Bernhart, a pantomime principal boy 60 years ago, and now in her 80's.

EMA Interprets Legal Opinion As Exempting N.Y. Group From Licensing

Members of the Entertainment Managers Assn., organization of club-date bookers, are at odds with N.Y. City on the question of whether EMA members must have employment agency licenses. Nat M. Abramson, EMA prexy, is informing his membership that after 20 years of taking out the permits, they will no longer be required to do so.

Abramson explained that members of the organization do not deal directly with the acts. They generally go through agents who already have the city license, and act as producers for the shows they present.

Abramson also stated that club-date bookers started taking out the city license during the depression when the then N.Y. commissioner of licenses, the late Paul Moses, told EMA that the department was in need of revenues and therefore asked the club-daters to comply.

However, Abramson said that EMA counsel Theodore F. Kuper has told the organization that Mayor Wagner and license Commissioner Barnard J. O'Connell "want the city to receive every penny that it properly due the city, but not one cent to which it is not legally entitled." It's on the basis of these talks that the EMA is informing its members not to take out any city permits.

Abramson also said that an opinion handed down by Herman Scheckner, counsel to the Dept. of Licenses, stated that "persons acting in a managerial capacity or as principals in connection with the hiring of entertainers are not required to have a license under the Employment Agency Law."

Ottawa House's Pacts

Ottawa, July 23.

Henri Moreault, boniface of the Circus Lounge in the Ottawa House, has pacted acts for the next three months.

Currently, Don Elliott is holding the stand in the Circus Lounge, to July 27. He'll be followed by Teddi King, Canadian jazz canary, July 29 to Aug. 10. Karen Chandler comes in to Aug. 17, then Meg Myles to Aug. 31. Jerri Adams plays Sept. 2 to 14, with Diahann Carroll inked for the Sept. 16-28 section and Wyoma Winters from Sept. 30 to Oct. 12.

Moreault is also giving his room a completely new decor.

Central Can. Exhibition's 'Spectorama,' U.S.A. Band And TV's Juliette, Too

Ottawa, July 23.

Barnes-Carruthers "Spectorama" of Chicago will make its first appearance in Canada's east when it plays the Central Canada Exhibition here Aug. 23 to 31. Show will set up in front of the grandstand at CCE's site, Lansdowne Park, and use an outdoor split-level stage. The 15-act cast will billtop Canadian television canary Juliette, blonde who had her own video stint last season on the Canadian Broadcasting Corp. web. Juliette's salary will be split 50-50 by CCE and Barnes-Carruthers.

This will be the first time in almost 20 years that the CCE grandstand show has not been produced and supplied by George A. Hamid (GAC-Hamid). The 1957 exhibition will also silde into a retarded dating, previous CCE opening Aug. 18 for a week.

World of Mirth will again supply the midway. Featured for the eight days will be the United States Army Band, scheduled to play one concert each day on the CCE bandstand.

Salisbury Frolics Axes Weekends, Goes 'Function'

Salisbury B'ch, Mass., July 23.

Salisbury Beach Frolics discontinued weekend openings with Georgie Kay orch and soft drinks, cafe style, after biz failed to materialize.

Dennis Mulcahey, who tried to get the 1,200-seater off the ground, after citizenry voted the town dry, with weekend offering of dancing, food and pop, said the nitery would be used for function biz only for the rest of the season.

The Frolics, which had a name sked of hot disk singers for the last decade along with top nitery acts, will wait it out for next season. Voters will have a chance to choose for or against liquor again next November.

Hawaiians to Canada

Honolulu, July 23.

A troupe of Hawaiian entertainers will fly to Canada next month for a series of theatrical appearances and fair dates. Napua Stevens Poire, best known for her recording of "Beyond the Reef," is director and narrator.

In the troupe are five hula dancers, plus Tahitian dancer Carol Lindsay, and musicians Pauline Kekahuna, Shorty de los Santos and Vicky Il. Most of them are members of the Royal Hawaiian Hula Maids.

Minsky's L.V. Return

Harold Minsky is slated to repeat his show at the Dunes Hotel, Las Vegas, starting Sept. 5. There will be a 36-people cast, with Natalie Komerova producing.

Burley impresario will tour this package in other nitery situations following the Vegas run.

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Waldorf-Astoria, N. Y.

Lionel Hampton Orch (16), Diahann Carroll, Haitian Moon Dancers, Bela Babai Orch; $3-$4 cover.

The Starlight Roof of the Hotel Waldorf-Astoria is having one of its more successful seasons with its jazz policy. Combo of Count Basie and Sarah Vaughan, which started this summer series, provided a lot of business for the roof, and now Claude C. Philippe is pursuing this tangent further with pairing of the Lionel Hampton band and Diahann Carroll.

The Hamp has one of the more exciting crews around, both in the type of music and in its presentation. He's one of the more active holdovers from the golden age of the swing era when he was one of the original quartet in Benny Goodman's band. Hampton hasn't allowed his talents to go stale. He's continued to grow, the music is modern, melodic and moving without the customary violence that has seeped into the more avante-garde maestri.

Hampton is able to communicate a lot of liveliness and power without blasting the customers out of the room and is similarly capable of beating out an enticing brand of rhythm for dance purposes. At the vibes, he purveys a brand of jazz that gets the crowd on his side. There's a brand of pucklishness mixed in with his offerings when buttressing a central theme with numbers picked out of the air. There's a spot of drumming and pianistics to round out the display of his musicianship. Any error in the show is on the side of personal virtuosity; his colleagues should have a longer session to themselves.

Miss Carroll has been a promising youngster for years. Now she apparently is seeking to be a promising woman. She's in that twilight area of artistic adolescence. Her demeanor and looks are that of a girl, but her manner indicates that she wants to soar a bit higher, so instead out comes a lot of musical inhibitions. At the present state of development, she's in a tough spot. Her dilemma is best illustrated in a song written for her by Phil Moore, in which she'd like to leave girlhood behind her. However, there are times when an essential charm comes through. Although, she doesn't seem to do as well with sophistication, the elements that indicated big things for her for a number of years still come through, especially in tunes such as "The Bee Song" from "House of Flowers" in which she was the ingenue lead.

The relief music is by Bela Babai who provides a colorful brand of dansavation in Latin, Viennese, or what-have-you motifs. *Jose.*

Fairmont, San Francisco

San Francisco, July 19.

Mills Bros. (4), Ernie Heckscher Orch (11); $2 cover.

The Mills Bros. are back at their old stand in the Fairmont's cavernous Venetian Room and offer a pleasant, if unexciting, 35 minutes of nostalgia spiced by what they're pleased to call "jump tunes." Their 10 numbers include a variety of record hits, such as "Glow Worm," "Paper Doll," "Up A Lazy River" and "You Always Hurt The One You Love"; a nice barbership version of "On the Banks of the Wabash," the novelty "Knocked-Out Nightingale" (Mendelsohn's "Spring Song") and a couple of newer, sweet pops songs.

They do their familiar band imitation in "Basin Street Blues," tack words to the big-band "Opus One" and generally get a generous mitt from the crowd, and especially from the big butter & egg men from Dubuque.

There's no denying, however, that the Mills' style and nomenclature are a trifle dated: to call their version of "Glow Worm" a jump tune is like calling Les Brown's "Sentimental Journey" a real swing number. Fact is, the Mills Bros. are an astute commercial team, the Guy Lombardo of the male quartets, and a pretense at anything more simply diminishes their stature.

Ernie Heckscher's band backs nicely, and does an elegant 20-minute medley from "My Fair Lady" as show's opener. Show will remain through Aug. 14. *Stef.*

Royal York, Toronto

Toronto, July 16.

Lilo; Johnny Lindon Orch (11); $3.50 cover.

Co-star of Cole Porter's "Can-Can," the blonde and curvaceous Lilo maintains that "on voice, I would not hire me" but she is not as bad as her self-estimation. In fact, she is a gaminesque personality and animated Esquire-calendar type whose vigorous shout-style vocalistics, interpolated with nostalgic ballads, holds the otherwise staid carriage-trade who are paying $3.50 cover charge to get into the posh 500-seater Imperial Room of the Royal York Hotel.

Lilo, the brown-eyed Parisian import who, in private life, is the Marquisa de la Passadiere, is a lady of charm and talent who is breaking in a new routine here, with her French lawyer-husband-business manager, and Nicki Perito doing her arrangements, and rehearsing Johnny Lindon's 11-piece band.

She is doing a strip in reverse; Lilo opens in silver, sequined briefies, then into a hook-on skirt. The finish has her in a rich shoulder-wrap for a fully-clothed personality who has to beg off, her other interpolations being the lady in top-hat for balloon distribution to the customers for her "Poor People of Paris." For further table-hopping, in checkered jersey and black velvet beret, she reprises her singing newsboy stint, passing out French-English language tabloids of New York and Paris news stories and pix.

She opens, in French, with "If You Love Me"—in a blue light—then a hair-clutching and arm-stretching calisthenics of the "Can-Can" medley, alternating in shout-style and tender singing. She also works in a Chevalier imitation, complete with strawhat, of "Louise" and a tempo change to "It's the Wrong Time."

Lilo is hep on carefree Gallic styling and showmanship aplomb that had her cafe customers, when caught, begging for more. *McStay.*

Sands, Las Vegas

Las Vegas, July 19.

Robert Merrill, Louis Armstrong, Velma Middleton, Bob Kaye, Copa Girls (12), Antonio Morelli Orch (15); produced by Jack Entratter; $2 minimum.

Jack Entratter's idea of teaming Robert Merrill and Louis Armstrong is still paying off. The boys are back for another go at the Copa Room, and biz is booming.

For his half of the show, Merrill tosses a neatly balanced repertoire with his rich voice that sounds better than ever. "Cosi Cosa," "September Song" and "It Ain't Necessarily So" are among the offerings. He clicks as a comedian with his impreshes of various pop singers doing opera, and gets loudest mitting with the "Figaro" aria from "Barber of Seville," and the prolog from "Pagliacci."

Armstrong & His All Stars (6) sock solid into such faves as "Sleepy Time Down South," "Back Home Again In Indiana," and "When The Saints Go Marching In," latter embellished with the famed distinctive voice of Satchmo himself. He also lends his horn and pipes to a newie, "Now You Has Jazz." Velma Middleton, a big girl with a big voice, wrings the best out of "Kokomo" and "The Blues." She adds to the festivities with a downright droll bit of terping. Billy Kyle is on piano; Barrett Deems, drums; Squire Gersh, bass; Edmund Hall, clarinet, and Trummy Young, trombone.

The Copa Girls (12), with imaginative choreography by Bob Gilbert & Renne Stuart, powerfully fronted by the voice of Bob Kaye, frame the show which unites Merrill & Armstrong in the finale—with former coming out of Met Opera stagedoor and latter ditto from Birdland. They go a Gallagher & Shean routine, change roles, and the result is upper-level showmanship.

Antonio Morelli and his orch deserve a hefty round of cheering for the flair with which they blend the all-musical show. *Duke.*

Ottawa House, Ottawa

Ottawa, July 19.

Don Elliott, Wyatt Reuther Trio; no admission or cover.

Don Elliott is one of the most versatile and accomplished musicians to play this area. Currently on the stand at the Circus Lounge of the Ottawa House, he works a socko tune stint to great mitting, collecting kudos for his versatility and musicianship equally. Elliott's favorite instrument is vibes and his style with the hammers is unique, but he also exhibits ability with French horn and trumpet, intermittently playing vibes and a horn simultaneously.

Although the stanza is unusual, there's no sense of gimmickry; it's all music, and standout. Backing is by the house group, Wyatt Reuther Trio, which Elliott gives plenty of scope in his sessions, pointing the solo finger frequently at Reuther on bass, Richard Wyands on 88 and 17-year-old clicko drummer Doug Johnston. This bill closes July 27. *Gorm.*

Copacabana, N. Y.

Toni Arden, Lou Nelson, The Versatones (3), Tom Rockford, Marilyn Cooper, Jeff Bolton, Copa Girls, Michael Durso and Frank Marti Orchs; staged by Douglas Coudy; music and lyrics, Durso, Mel Mitchell, Marvin Kahn; costumes designed by Sal Anthony; $6 minimum.

Toni Arden's stint at the Copa is a refreshing and rewarding experience. No gimmicks, no hypoed arrangements, no public baths, no peeling—just plain singing as only Miss Arden can provide. Thrush is one of the most versatile songstresses currently plying her trade. Apparently there isn't a style that Miss Arden hasn't mastered.

Blessed with an exquisite voice that shows evidence of professional training and nurturing, Miss Arden captured and held the opening night audience. She had to beg off after 45 minutes and some 16 numbers. Gowned simply and tastefully in a short formal and displaying an engaging and winning personality, she establishes an immediate rapport with "It's Almost Like Being In Love."

As far as the customers are concerned, she can do no wrong as she effortlessly sings her way through a batch of standards, a couple of not-so-well-known tunes, and an Italian and French medley. Depending on the song, Miss Arden can belt, caress, or jump—all with equal and appealing proficiency. Her only deviation from a wholly gimmick-less act is a duet and waltz around the floor with her brother, Jan, the use of a parasol for "Pennies From Heaven," and the donning of a beret for the French medley. However, these are done so simply that they are hardly noticeable and do not interfere with her basic assignment—singing.

Included in Miss Arden's repertoire is her new Decca recording, "It Takes Only One." In addition, she commands attention with "You Stepped Out of a Dream," "Autumn In N.Y.," "How About You," and "Let There Be Love." She's a welcome addition to N.Y.'s summer festival and should keep the turnstiles clicking for many weeks at Jules Podell's emporium.

Filling the comedy spot in the new Copa session is Lou Nelson, a fast-talking standup funster. Nelson gets off to a slow start as he throws one-liners, kids tv commercials and the short life of video performers, traffic conditions, women drivers, doctors, nurses, and hospitals. However, before moving into his impression of an oldtime song & dance man, he has the audience with him and the laughs start pouring out faster and with more gusto. He closes to a strong mitting.

The Versatones, a Negro trio, have successfully made the switch from the intime boites to the vast Copa expanse. Lads blend nicely in variety of numbers, including "Great Day," "Wagon Wheels" and a pair of calypsos—"Marianne" and "Banana Tree." There is a pleasant manner in their personality and style that is appealing.

Tom Rockford, Marilyn Cooper and Jeff Bolton blend in expertly with singing and terping for the production numbers with the always perfectly-groomed, handsomely-costumed Copa line of lookers. Michael Durso's orch lends solid showbacking and doubles with Frank Marti's Samba Band for customer dancing. *Holl.*

Americana, Miami B.

Miami Beach, July 21.

Paul Winchell with Jerry Mahoney, Trudy Richards, Pete Pedersen, Jackie Heller, Lee Martin Orch; $5 minimum for non-dinner guests.

Paul Winchell is making one of his rare appearances on a nitery floor with this stand at the Bal Masque. His impact on audiences has already brought him a bid by the Tischfreres for a return in winter season. Winchell and his two wooden vis-a-vis, Jerry Mahoney and Knucklehead, comprise a solid, offbeat act for the cafe circuit which invites more frequent excursions from his video program—if Winchell could arrange his schedules to allow for such datings.

The material contained is of top comedy pattern, the dialog in the sophisticated nitery idiom, albeit containing enough of a smattering of material to please the youngsters who are around for the dinner sessions. Winchell's technique is a far cut above the few ventriloquists playing the cafe or television guest route. His voice tranference is brought off with an ease and skill that create the illusion of listening and watching a "live" Jerry Mahoney engaging in the quippery and mugging which ensue once the team is in full swing. Extra fillip comes with tune injects that add much to the growing reaction. Intro of Knucklehead during closing moments is a good change of pace and allows for hypoed yocks. End result is comeback clatter from the auditors.

Trudy Richards is a personable thrush with a cheery, breezy style applied to some oldies and musicomedy standards that haven't been kicked around too much. Winder, "Love For Sale," serves aptly as the payoff to a pleasing canto.

Pete Pedersen is in the better grade of harmonica specialists, but tends to inject overload of worn chatter and waggery in earlier portions of his act. Withal, the summerites laughup his ya-ta-ta at enough points in his routining to warmup the workover of classic and pop compos he purveys on the mouth organ.

Little Jackie Heller is an integral part of the Bal Masque format, emceeing in solid, winning manner and serving up a group of cleffings in smooth, easy tenor. Lee Martin and his orch are an important item in the overall pic. Joey Bishop, Margarita Sierra and the Reyes take over on July 27. *Lary.*

Beach C., Wildw'd, N.J.

Wildwood, N. J., July 18.

Ted Lewis, Cathy Basic, Elroy Peace, Bobby Winters, Art Johnson, Sol Klein conducting Charlie Spivak Orch (17); $4 minimum.

Weaving his own particular brand of mellowed and experienced showmanship, Ted Lewis is making his first appearance in Wildwood-by-the-Sea at the 3,100-seat Beach Club of Diamond Beach Lodge. The high-hatter appeared a bit ruffled due to the large size of the club, but his experience and nostalgia more than compensated for the minor upset.

Lewis can seem to do no wrong. He even moved some of the ringsiders to stand and applaud, which is high regard in a night club.

He opens with "Be Yourself," followed by "A Most Unusual Day." Next, he brings on Cathy Basic. She, too, sticks closely to the favorites of yesteryear, offering "After You've Gone," "Beautiful Doll," "Smiles" and "Mr. Wonderful." Lewis returns to offer "Shine" and a clarinet version of "Tiger Rag" which he says sold 5,500,000 copies on records. Next, Paul White offers his version of "Woodman, Spare That Tree."

"Sunny Side of the Street" and "Just Around The Corner" mark Lewis' return. He then goes into "Whiffenpoof Song" which is hoked up with a delightful comedy inning by White. This bit, involving a "swish" routine, is well received, a reception not usually accorded this type material in the Wildwoods. Lewis closes with "When You're Smiling."

Sol Klein ably conducts the Charlie Spivak orch (17). Bill is in for 10 days. *Math.*

Eden Roc, Miami Beach

Miami Beach, July 20.

Roberta Linn, Wally Griffin, Bobby Brandt, Henry Tobias, Mal Malkin Orch; $3.50 minimum.

Rushed in to replace Eydie Gorme, who bowed out at last minute due to pleurisy attack, Roberta Linn is playing an unexpected return date in the Cafe Pompeii and hitting with full impact on the summer crowds. She tops an audpleasing lineup, to stamp the bill one of the better of the "second season" series here.

A standup songstress who knows how to choose a balanced routine of standards and specials, Miss Linn grabs attention from walk-on and sustains mitt build throughout her diversified stint, highlighted by an Al Dubin compo rundown (she's his niece) and topped by a deftly worked out gown doffing to trim torso and eye-catching gam display. Miss Linn's pro delivery and handling of the cleffings build the way to the big bowoff.

Wally Griffin has discarded his pianistics to concentrate on new act comprised of gag series and group of comedy-lined lyric spoofs. He's a winner when he's working over an inventive takeoff on the "My Fair Lady" score as applied to new text on the Red Riding Hood tale. When he essays the norm for comics—patter—it's a melange of old and occasionally new, sparking a fair load of laughs, thanks to fresh mien and manner.

Bobby Brandt's nimble hoofery and acro twists set matters off at a breezy pace, his canto is a crowd pleaser from first heel & toe patterning. Henry Tobias, house emcee, makes for a gracious conferencier and Mal Malkin and his crew are invaluable adjuncts to musical matters. Arriving July 25 are Dick Haymes along with the Blackburn Twins & Collins. *Lary.*

Ambassador Hotel, L. A.

Los Angeles, July 17.

Nat King Cole, Bud & Cece Robinson, Freddy Martin Orch (17); $2-$2.50 cover.

Over the years, Nat King Cole, always a performer's performer, has been rising steadily in public esteem as well. Right now, thanks largely to a succession of discliicks and his network television show, he's hotter than he's ever been. These factors alone would indicate a ropesup four-week stand at the Cocoanut Grove; what guarantees it is Cole's performance, a sock 50-minute song presentation delivered with ease and skill that is well-nigh perfection in cabaret entertainment.

If there's a complaint to be voiced, it's only that Cole does only one piano number, an excellent exercise on "Just One of Those Things." Otherwise, save for an occasional few bars to emphasize his lyrics, he's a standup singer—and a fine one. Not the least of his effectiveness is the fact that he is an excellent musician, who knows melody and how to treat it. Too, he has impeccable musical taste, excellent enunciation and topnotch phrasing and the numbers he offers represent a melange of the best that has been written over the years, ranging from such standards as "There Goes My Heart," "But Not For Me" and "Stardust" to "Why Can't A Woman Be Like A Man," which gets an excellent delineation.

As a fine showmanly stunt, Cole has resurrected a long-discarded practice, singing the refrain as well as the chorus on some of the numbers. It's an effective gimmick that helps create a nostalgic mood as well as showcase the material. He gets topnotch backing from his own trio, Charlie Harris on bass, John Collins on guitar and Lee Young on drums, in addition to the fine work of the Freddy Martin orch.

Martin crew opens the show with a five-minute "Holiday in Paris" medley that wins plaudits. Only other act on the bill is the song & dance team of Bud & Cece Robinson. They're appealing and energetic but there's a tendency to corn the material too much, particularly on a "Greatest Invention of Them All" routine that permits showcasing of the softshoe, Joe Frisco's jazz dance and a rock 'n' roll takeoff. Ten-minute terping earns ringside attention to set the stage effectively for Cole. *Kap.*

Riviera, Las Vegas

Las Vegas, July 19.

George Gobel, DeCastro Sisters, Dorothy Dorben Dancers, Barry Ashton, Ray Sinatra Orch; $3 minimum.

George Gobel low-pressures his way through a high-pressure performance in the Clover Room that assures his being on the night club scene for a long time to come. The droll comic clicks with the same buffoonery that characterizes his tv show—but here the material appears especially well-tailored and selective. Gobel holds the spotlight for 45 minutes and works at a deceptively fast pace to the delight of all in the house.

Opening in his typical offhanded manner, Gobel then does an uproarious takeoff on stage props. He banters about women and marriage and goes headlong into a discourse on various forms of the dance. Seven performers from the Dorothy Dorben Dancers (18) are used by Gobel in his self-styled explanation of the steps.

The button-sized comic closes by singing "Sipping Cider Through a Straw," accompanying himself with a guitar and concluding with an outburst of yodelling.

The four-week engagement closing Aug. 14 marks Gobel's first Las Vegas appearance in four years, at that time as an added attraction at the Sahara. He does everything mirthfully well and the Clover Room boxoffice should skyrocket if only through the thousands of Gobel tv fans.

The DeCastro Sisters (3) pack an extra wallop in the Sammy Lewis-production by presenting nine lively songs including their RCA Victor disk hit, "Teach Me Tonight." Their clever novelty numbers—"Birth of the Blues" in cha-cha and a takeoff on the Diamonds singing "Little Darling"—go over especially well. Other numbers are "Look on the Good Side," "Eyes Wide Open,' a Pepsi Cola commercial in Spanish, "I Know Plenty," and Presley-patterned "Heartbreak Hotel" and "Hound Dog."

Two production numbers are presented by the Dorothy Dorben Dancers, featuring the talented Barry Ashton. Highlight is a rhythmatic "Love In the Shade of a Banana Tree" with Ashton cha-cha'ing. *Digl.*

Flamingo, Las Vegas

Las Vegas, July 16.

Anna Maria Alberghetti, Alan King, Carla Alberghetti, "Mama" Alberghetti, Don Kirk, Mary Menzies, Flamingoettes (10), Lou Basil Orch (18); produced by Hal Belfer; $3 minimum.

The Alberghetti name, coupled on the marquee with "extra-added" Alan King, spells out four weeks of bullish biz for the Flamingo Room during this peak period of the Vegas holiday season. Such an abundance of talent is rarely imbued in a single family as it is in the Alberghetti clan—Anna Maria's unique vocal range which lends itself effectively either to pops or classics, Carla's remarkably crystal-pure tones, and "Mama" Alberghetti's meticulous technique on the piano. (The youngest member of the family, 14-year-old Paul Alberghetti, although not present at this engagement, has showed up in past Vegas sessions with a keen musical flair as the prodigy of his father, the late maestro Daniele Alberghetti.)

Supported at the keyboard by Mrs. Alberghetti, Anna Maria and Carla, in their last tandem engagement on this circuit. (Carla retuns in the fall to bow as a single), evoke rafter-shaking response as they unveil an inspired repertoire running the gamut from pops to standards to classics. Anna Maria's vocal gymnastics in the classical vein are cued to themes and variations and "Gianina Mia."

From her motion picture and tv background, she draws the savvy which instructs her to effectively inject a throb into "They Wouldn't Believe Me" and "I've Got a Crush On You," and to invest a certain amount of histrionics into "Fala Nana Bambina" and "I Could Have Danced All Night."

Carla Alberghetti enriches "One Fine Day" with a poignantly definitive vocal commentary of the Puccini classic. She further indicates that she is readly to embark upon a solo career as she engenders tumultuous response with the blending of her exciting musical prowess and mature expressiveness to "Love Is Where You Find It." Opening night (11), this coupling was the top mitt warmer. Anna Maria and Carla contrast voices to additionally uptempo the show in a pair of duets, "Mutual Admiration Society" and "La Danza." "Mama" Alberghetti signals hoots for a "more!" in her solo, an off-beat switch from classical piano to an 88 workout with boogie woogie.

Alan King, long a fave in this saloon belt, revives his imaginative monologies to produce sustained yocks. New is his brief roasting of the gyrations of Elvis Presley ("... he's the only man in America who wears out his clothes from the inside"), while the remainder of his act leans on his gems about the Vegas gambling, urban life, television and his classic discourse on domestic problems.

Don Kirk's big voice and Mary Menzies' crisp terping guide Flamingoettes in opening "Reflection Waltz," a holdover from the previous show. Lou Basil's orch, augmented by a string section for the Alberghetti turn, ticks off show's score flawlessly, while the maestro himself applies a vigorous and learned baton to the more difficult passages of the Alberghetti repertoire. *Duke.*

Slate Bros., H'wood

Hollywood, July 18.

Eddie Barnes, Betsy Duncan, Lenny Bruce, Gil Bernal Orch (4); 2-drinks minimum.

Smack dab midway on La Cienega, busiest restaurant row anywhere, the Slate Bros. (3), comedy hoofers, have pitched their bistro on a site that La Vee couldn't cut it. From the looks of Wednesday night's (17) opening turnout and the made-over intimacy of the room seating around 150, both the potential and promise are there. Talent floored by the freres, moving in progressive fashion which stops in between, is both quantatively and qualitatively superior to any boite hereabouts in its own class. No food, only drinks. Can't compete in the commissary division but should catch the spenders after they've had their fill of calories.

To help the Slates off the ground, the Friars and their ladies turned out enmasse and as many awaited the second show outside as saw the first show inside. It posed a problem, however, for the talent. A tougher audience rarely assembles, stags and roasts excepted, and some of the performers were hard put to rise above the babble of tongues and give evidence of not being out of their class. Comic Lenny Bruce felt it deepest and couldn't raise more than a titter. He needs sharper material and shouldn't try to get laughs reading behind a newspaper. (Bruce departed after one night amid conflicting reports on whether it was voluntary or involuntary.)

Eddie Barnes, a saloon singer from the Florida resorts, is a natural for this layout. With the pixie phizz of an Abe Schiller, he gives off with straight songs while rapping the keys feverishly if not artistically. Gil Bernal is on the stand with three sidemen and aside from his own saxing takes a turn at song impressions, his best being Billy Daniels. Betsy Duncan, a redhead with the sweet face of Shirley Temple, is a pleasant singer but should update her repertoire. For a late drop-in it should be a popular rendezvous for the rounders. *Helm.*

Black Orchid, Chi

Chicago, July 16.

Sallie Blair (4), Paul Gray, Joe Parnello Trio; $1.50 cover.

One of the largest ensembles ever to crowd onto the vest pocket Black Orchid stage opened to only a slightly larger head-count at the tables. Headliner Sallie Blair has been a largely unknown quantity in Chi, while Paul Gray has not appeared at the Orchid since this bistro changed hands.

Miss Blair brings three of her own musicians to back her, along with two members of Joe Parnello's house trio. The wide-eyed thrush scores a hit with sultry pipings, dynamic, animated and free from harsh vocal and facial contortions. This brightly garbed eyeful sings with a housewarming abandon similar to that of Eartha Kitt. She overworks a few mannerisms by the end of her turn, and softens the enthusiasm she sparks at the beginning. A few less trills and growls wouldn't hurt this girl a bit. Her arrangement of "Old Black Magic" becomes a meaningless potpourri of tunes without any connection, and it hardly makes a fitting encore. Thrush has personality and class that shows through when she gives it a chance. A little pruning should heighten this turn considerably.

Gray ad libs on his life and hard times as a comic to hold his audience for 35 minutes. He keeps the house relaxed, but the effective quips are too widely spaced for a really tight act, and the response fades before it has something to grow on. The straightfaced humorist, who occasionally lapses into a warm clownish expression, adds a couple of songs to his free-form routine that serve him well.

Larry Storch and Abbey Lincoln move in Aug. 8. *Leva.*

El Rancho, Las Vegas

Las Vegas, July 19.

Joe E. Lewis, Roberta Sherwood, Nejla Ates, Renee Molnar Dancers (11), Dick Rice Orch (11); produced by Tom Douglas; $3 minimum.

Joe [illegible] hose name is synono[illegible] Rancho Vegas, is back [illegible] eeks of hookey at Lak[illegible] s got his usual warm [illegible] mitting, and table-pc[illegible] m first-nighters and is su[illegible] o keep the room jammed at each show during his stint which lasts through Sept. 3. (He then strays for a while before returning at Christmas.) Lewis' very funny parodies, masterfully assisted by 88er Austin Mack, include a brand new one, "Is There A Lawyer In The House?" Top yocks reward his gag, "They were going to do my life on Playhouse 90, but when they got through cleaning it up, nothing was left but a spot announcement."

Roberta Sherwood's presence on the bill makes this a double-barreled attraction. Sans mike, she makes her entrance from audience singing "Love Is A Many Splendored Thing," and immediately captures attention and appreciation of bistroites. With her own unique charm, she offers such numbers as "Always," "Who's Going To Be My Sunshine?," "You're Nobody Till Somebody Loves You," "Mary," "Marianna, Nina" (in Italian), "Bill Bailey" and her trademark, "Up Lazy River." Miss Sherwood accompanies herself with her now-famous battered cymbal which she swats with a drum brush, and gets topnotch assistance from Red Newmark at the piano, and Ernest DeLorenzo, guitar.

More icing is added to the cake by Nejla Ates, the exotic Turkish undulator who slithers down a rope onto a stage full of dancing girls. Not only does the scantily-clad Miss Ates demonstrate muscles tuned to the tempo of the music, she chirps "Embraceable You" and chats with the assemblage in both Turkish and English. *Duke.*

Harrah's, Lake Tahoe

Lake Tahoe, July 20.

Louis Prima, Keely Smith, with Sam Butera & The Witnesses, Bel-Aire Trio; $2 minimum.

This highpowered act, now termed a "lounge act" in the trade, has to do a slightly different job here under slightly different circumstances. Louis Prima and Keely Smith take over for six hours of 45-minute stints in Harrah's theatre-restaurant, starting at 1 a.m. The night shift begins shortly after the curtain is drawn on the final "early shows" of the evening.

So (1) it really isn't a lounge at all in which Prima and Miss Smith work. And (2) as far as Harrah's is concerned, and the fans too, this isn't a room one drifts in and out of for cocktails. This is another show, with a full room for each set.

The unusual arrangement pays off in all-night crowds. The 10-week stand, with another four weeks to go is in the midst of Tahoe's big summer season.

Featuring everything from Prima's own familiar high-pitched vocals, Miss Smith's deadpan plus her delightful chanting, Sam Butera's wild saxing, Jimmy Blount's clean, smooth trombone, and Bobby Morris, exciting drum whipping, the stanzas are mainly loud—a proved remedy for late-night lethargy.

Comedy is all the intimate type—joking among the crew members, with Prima and his wife riding each other's mannerisms. Newcomers are not hep immediately to the bored, nose-rubbing, eye-scratching nonchalance of Keely Smith and Prima lets them discover it for themselves. And his missus, apparently fed up with Prima's prancing and jumping, only points up this facet of the leader's personality.

Butera, who never opens his eyes in his gymnastic saxing or singing, is the wildest member of the crew, while Blount blows up a storm with "Blow, Red, Blow." Drummer Bobby Morris is spotlighted most on "Sing, Sing, Sing," eventually dropping the sticks and working with fingers to a gradually diminishing tapping. Pianist Willie McCumber takes up the trumpet to add more brass if the occasion calls for it, and bassman Tony Liuzza slaps the almost continuous beat into the group.

Credited with starting the lounge trend, Prima and his crew evidently are going to retain their place among the top. Their flashy, free-for-all fun, with some driving music, has an important place and a unique position on the nitery circuit.

The Bel-Aire Trio, filling in between Prima stints, is hardly expected to keep the room full, but they nevertheless provide pleasant enough pop vocals, and instrumentals.

Earlier show stars Sarah Vaughan, a definite click in this room, a highly improved funnyman in Will Jordan, and the charming little pooch "Nicky," who belongs to Jay Nemeth. Del Courtney has the house band chores here until late August. *Mark.*

Beverly Hills, Newport

Newport, Ky., July 19.

Sue Carson, Rusty Draper, Del Ray, Donn Arden Dancers (10), John Juliano, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Another topnotch floorshow for Greater Cincy cafe society has been assembled for this two-framer by John Croft, talent handicapper for northern Kentucky's lush Beverly Hills. Variety lineup is co-headlined by Sue Carson, "the sophisticated imp," and Rusty Draper, a trusty troubadour, and for good measure has Del Ray, a young man of many tricks.

Miss Carson, trim blue-eyed brunet and sweet in a cerise chiffon gown, surprises with clever "naughty nice" material which she sells 100%. Enlivens a 35-minute route with songs and satire of teenagers and the smart set. Rings the gong with mimes of Pearl Bailey, Lena Horne and Billy Eck. an Edward R. Murrow interview.

A first-time visitor, Draper piles up rooters in a jiffy with personality, neat appearance and his distinctive delivery of songs and fast handling of electric guitar and uke. Racks up biggest applause on "Guitar Boogie" and his identifying "Freight Train."

Del Ray's 17-minute magic cycle puzzlers include gloved card shuffling, endless production of lighted cigarets, radar gimmicks and his trademark drinking toy bear, Butch. Adds to his local popularity. Andrew Sisters head the show opening Aug. 2. *Koll.*

Lou Walters Says It With 'Ziggy' For Final Fling at Latin Quarter

With the present show at the Latin Quarter, an era comes to a close. Lou Walters, associated with this venture in partnership with E. M. Loew, leaves that outfit after 15 years, to go into business for himself in both New York and Miami Beach.

The Latin Quarter and Lou Walters have been virtually synonymous. It's been an association that has profited both the Latin Quarter, Broadway and Walters. The Stem has been enriched with a lot of tourists since the preem of this spot. Walters' brand of showmanship and Loew's backing have constituted a parlay that changed the flow of nitery traffic in New York City. The spot was the scene of a batch of successive failures. Not long before Walters and Loew came in, the site housed George White's Gay White Way and prior to that the Cotton Club had moved in from Harlem to try its luck on Broadway.

The new show is an appropriate swan song for Walters at Broadway's Latin Quarter. It's a modernized cafe version of "The Ziegfeld Follies" which he presented during the winter season at the Miami Beach edition. As a result of its long Florida run, it's come into New York in an unusual state of smoothness. In the production numbers, the routines have been ironed out so that they run with precision and ease. The production singing, is by Bob Kennedy abetted by Gillian Gray and they have a lot of good numbers to work with, most being those from the various editions of "Follies." The music, of course, has never gone out of circulation and some of the presentations constiute a recollection of the old master.

Latin Quarter, N. Y.

Lou Walters production of "The Latin Quarter Follies," with The Szonys (2), Morlidor Trio, Jack Durant, Debonairs (5), George Matson, Bob Kennedy, Gillian Gray, Line, Jo Lombardi Orch, Buddy Harlowe Trio; choreography & staging, Mme, Natalie Komerova; costumes, Freddie Wittop; $6 minimum.

While the production went off excellently, some last-minute patching had to be done, to keep the show up to the usual LQ quality. On the opening night (18), the female member of Francois & Giselle Szony contracted an eye ailment and couldn't appear. It also occurred to Walters that a mite of comedy wouldn't be amiss in this proceeding and he held over Jack Durant for an additional period. Of courses, with the Szonys, one of the better ballet dance turns, the layout will have a stronger keystone. But even without them, the show can stand on its own and still provide an aura of fullbodied entertainment.

Newcomers here are the Molidor Trio, comprising two girls and a lad in a golliwog getup. The male in the rag doll outfit seemingly has a boneless body. He's contorted in all directions and is able to stand on his feet following the manipulations by his amazon coworkers. They get excellent appreciation.

Another of the turns, the debonairs, now down to five boys, similarly get a hot mitt with their interpretation of the mechanical age. They've been here on several previous occasions and click with their usual efficacy.

Also on the holdover side is George Matson, the disk pantomimist with a laugh-getting gallery of femme characters. Durant constitutes the other major holdover. The pairing of Chickie James and Simon McQueen as the twin emcees is a picturesque part of the show. These two femmes, despite the masculine tone of their names, come out nuder and nuder with each successive announcement. At show caught, it did happen—one of the girls spilled over completely.

The line routines are produced by Mme. Natalie Komerova and they fill the floor nicely. The costumes by Freddie Wittop are imaginative and the proceedings come across entertainingly. The Jo Lombardi orch showbacks with authority and the Buddy Harlowe Trio reliefs.

With this layout, Walters makes a strong exit. It's unlikely that this brand of entertainment will hit Broadway for some time. The production chores following this show will be helped by Donn Arden, who last produced in the N.Y. area at the now defunct Bill Miller's Riviera, Ft. Lee, N.J.

Walters plans to come back to to the N.Y. nitery scene. He's mulling a new location, and thus he'll continue to be an entity in the Manhattan cafe orbit. He'll also open a night club in Miami Beach on the site of the old Copa City and which will be called Cafe de Paris. However, the bulk of the Broadwayites mourn the fact that the Latin Quarter and Lou Walters are no longer together. It was a winning parlay in the amusement industry. *Jose.*

LQ Staff's Kudos For Lou Walters

At a party given for Walters Monday (22) following the late show he was feted by the LQ staff. Walters said he was leaving a healthy institution, and that institutions have a way of having the times pass them by. He would rather go out with the Latin Quarter on top. However, he promised to be back one of these days on Broadway, a statement which started a wave of speculation in the audience as to the possible location.

The LQ already has a leasehold on the across-the-street spot which last operated as Bop City and which, in its day, was called the Hurricane, Zanzibar, Vanity Fair, Harem, etc. The old Iceland will now provide competition to the LQ when the Old Roumanian moves there from its present downtown location in October. The only other site in the area is ex-Diamond Horseshoe in the Paramount Hotel which made a lot of money for Billy Rose.

The informal shindig had Joey Adams tastefully emceeing, and brought up acts including George De Witt, Lynn Christie, Sid Gould & Ralph Young, Jane Kean, Yasuko. Daily Mirror columnist Lee Mortimer almost broke down in saying his farewell, and World-Telly columnist Frank Farrell also spoke.

Probably the most heartfelt tributes came from the staff. Gigi Ancona, the LQ maitre for many years, was too emotionally overcome to complete more than a couple of sentences. Eddie Risman, associated with Walters for many years, said that a part of his heart goes with Walters, and one of the waiters, in a thick Slavic accent, provided a touch of old world courtliness in declaiming his farewell. Busboys, stagehands, musicians and the chorus girls were represented by various gifts.

In his finale, Walters said, "I leave with no regret. I sold only because I wished to sell. I am interested in show business and I want to see, in my own way, what the stage can do to take people out of themselves. I'll be back one of these days."

Palmer House, Chi

Chicago, July 16.

Trio Shmeed, Professor Backwards, Bob De Voye Trio, Ben Arden Orch (10); $2 cover.

The Empire Room's plush settings are well suited for production turns, and two new ones to the room, Trio Shmeed and Bob De Voye Trio, fit aptly. Professor Backwards (Jimmy Edmundson) is back on familiar ground here. The current show is solid enough for the Loop's biggest hotel room, but the spark that somewhere in the show stimulates a burst of spontaneous applause is lacking.

Trio Shmeed, two brothers with French accents and a blonde sister who is heard continually through the 30-minute turn but only on the yodels, voice their way through r&r, calypso and dixieland in a unique treatment of yodelling and close harmonies brought from Switzerland. Most of the material is specially composed or arranged. A few French and German songs complete the bill. One of the brothers spends a few minutes at the piano and clarinet and would be welcomed back for more of the same.

Patter between numbers is fast and generally lively, while the choreo is smooth and varied. The two gents are garbed in the festive colored and ornate vests and trousers representative of the Alpine natives, while the girl appears in contrasting colored dresses.

Professor Backwards works through a comic routine of philosophic pretentions, warming his audience for well handled feats of

(Continued on page 70)

VARIETY BILLS

WEEK OF JULY 24

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 26
Rockettes
Conrad Ludlow
Wes Harrison
George Carl
Roxy (19)
"Fiesta at Roxy"
Maria Antinea
Mario Alvarez
Enrique Montoya
Virginia Morrison
Nancy Lee Parker
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch
Palace (R) 26
T & F Vallet
Themens Emilio
Ted Morell
Roger Ray
Benson & Ryan

AUSTRALIA

MELBOURNE
Tivoli (T) 22
Johnny Lockwood
Bobby Limb
Dawn Lake
Les Thaika
Medlock & Marlowe
Balladinis
Billy Hayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Mackie
Continentals
Rae Morgan
Pamela Godso
Olivia Dale
SYDNEY
Tivoli (T) 22
Peter Brough
Ronald Chesney
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Fernice
Bobby Gonzales
Delicados
Williams & Shand
Buster Fiddess
Nina Cooke
Brenda Rowe
Frank Ward
Della Vance
Dion Vail
SINGAPORE
Odeon (T) 22
Katherine Dunham Co.
SINGAPORE
Cathay Rest. (T) 22
Darvas & Julia

BRITAIN

ASTON
Hippodrome (M) 22
Billie Rboche
Geraldine Haigh
Liz Baye
Sadie Corrie
Gabrielle
BLACKPOOL
Palace (I) 22
Hylda Baker
Tanner Six
Odette Crystal
Sonny Roy
Mitchell Singers
Impero Bros.
Janet Gray
Martin Granger Co.
Ivanko 4
Joan Davis Co.
Opera House (I) 22
Jewel & Warriss
Yana
Holger & Dolores
Latona
Graham & Chadel
Dancing Debonaires
Dorothy Dampier
Herbert Hare
Winter Gd'n (I) 22
Bob Monkhouse
Karen Greer
Morris & Savage
Ronnie
3 Merkys
Eliane & Rodolphe
BIRMINGHAM
Hippodrome (M) 22
Billie Anthony
Rudy Horn
Dior Dancers
Gimma Boys
BRADFORD
Alhambra (M) 22
Max Wall
Terry Kennedy Co.
Anne Hart
Jumpin' Jack 5
5 Speedacs
BRIGHTON
Hippodrome (M) 22
Winifred Atwell
David Nixon
Aileen Cochrane
Rex Jacey
Raf & Jover
Malta & Fernandos
Dogs
Bridgen
Belles & Beaux
GLASGOW
Empire (M) 22
Hal Monty
Averil & Aurey
Jones & Arnold
Bela & Mary
M & B West
Mantanzas
Duo Russmar
LONDON
Hippodrome (M) 22
Shirley Bassey
Norman Evans
Arthur Worsley
Ward 3
Mario & Sheila
Overbury & Suzette
Pierre Bel
Les Mallini
Metropolitan (M) 22
Johnny Silver
Mink Devine
Noble & Denister
2 Palmers
Beryl Catlin Co.
LEEDS
Empire (M) 22
Marion Ryan
McKinnon Sisters
Gaunt Bros.
Roxy & Glenda
Evers & Toni
Eddie Arnold
Fred Lovelle
Recklin & Inge
LIVERPOOL
Empire (M) 22
Lee Lawrence
Renee Dymott
Bill McGuffie
Tex McLeod
Terry Burton
3 Dallas Boys
Jack Watson
Joe Devoe
NEWCASTLE
Empire (M) 22
Tommy Fields
Betty Jumel
Jimmy Gay
Jack Stanford
Barry Sis
Eric Roger Grp
Wendy Todd
Alan Mills
Betty Fox Co.
Rosinas
Harry Holcroft
NORTHAMPTON
Hippodrome (M) 22
Revel & Fields
3 Chromatique
De Vere Girls
Anthony & Partner
NORWICH
Hippodrome (M) 22
Southlanders
Roy & Ray
Verdini
George Betton
Lehmann & Leifa
Jim Couton
Cynthia & Gladys
SHEFFIELD
Empire (M) 22
Colin Grainger
Plack & Silla
Betty Driver
Sharpe & Iris
Bobby Thompson
Ladrinaires
Joan Hinde
Rosto & Partner
SOUTHAMPTON
Grand (M) 22
Arthur English
Marie De Vere Co.
Les Weldons
Oliver & Twist
Zodias
Alan Kemble
Denise Vane
Raymills
SOUTHSEA
Kings (M) 22
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
Betsy Ross
Southsea Belles
Mitchell Singers
SUNDERLAND
Empire (M) 22
Terry Dene Co.
Shane & Lamar
Vipers Skiffle Gr.
Latton & Peggy
Dernos
Jeffrey Lenner
De Vel & Ptnr.
Dickie Dawson

Cabaret Bills

NEW YORK CITY

Bon Soir
Jimmy Komack
Cindy & Lindy
Silvia Syms
Three Flames
Bruce Kirby
Blue Angel
T. C. Jones
Carol Burnett
Mae Barnes
Jimmy Lyon 3
Bart Howard
Casanova
Helene Darcel
Jacques Zarow
Alex Alstone
Chateau Madrid
Monica Boyar
Romeros & Reina
Panchito Orc
Socorro Orc
Copacabana
Toni Arden
Lou Nelson
Versatones
Tom Rockford
Marilyn Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
No 1 Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Szonys
George Matson
Molidor Trio
Debonaires
Gillian Grey
Simon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Jan August
Spark Thurman
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Manu
Village Barn
Sophie Parker
Zeb Carver
Ed Smith
Ralph Michelle
Billy Kelly
Irving Harris
Village Vanguard
Irwin Corey
Jimmy Giuffre
Waldorf-Astoria
Lionel Hampton
Diahann Carroll
Bela Babai Orc

CHICAGO

Black Orchid
Sallie Blair
Paul Gray
Blue Angel
"Calypso Fiesta"
Princess Abilla &
King Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady
Melena & Lady
Blanca
Roger McCall
Al D'Lacy Orc
Chez Paree
Vagabonds (4)
Micki Marlo
Doginos (2)
Chez Adorables
Ted Boyer
Ted Flo Rito Orc
Cloister Inn
Jean Hoffman Trio
Lucy Reed
Gate of Horn
Martha Schlamme
Bob Gibson
Frank Hamilton
London House
Oscar Peterson
Eddie Higgins (3)
Mister Kelly's
Martha Davis &
Spouse
Dorothy Loudon
Marx & Frigo
Joe Rubenstein Trio
Palmer House
Prof. Backwards
Trio Shmeed
Bob DeVoye Dncrs.
Ben Arden Orch

LOS ANGELES

B. Gray's Band Box
Billy Gray
Lee Diamond
Carol Shannon
Bert Gordon
Rie Marlowe
La Hermen (3)
Bob Harley Trio
Bar of Music
Emaline Henry
Vogues (3)
Felix De Cola
Jerry Linden Orc
Cocoanut Grove
Nat King Cole
B & C Robinson
F. Martin Orc
Crescendo
Perez Prado Revue
Interlude
Mort Sahl
Shorty Rogers Orc
Mocambo
Edith Piaf
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Margaret Whiting
Statler Hotel
Dave Barry
Merry Macs (4)
Eddy Bergman Orc
Zardi's Jazzland
Slim Gaillard
Jen Jackson
Johnny Scat' Davis 6
Mike Riley Orc 6

LAS VEGAS

Desert Inn
Gordon MacRae
Rudy Cardenas
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Smart Affairs of '58"
Larry Steele
Rochester
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Nilsson Twins
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Shorty Sherwood
Nejla Ates
Molnar Dancers
Dick Rice Orch
Flamingo
Anna Maria
Alberghetti
Alan King
Flamingettes
Lou Basil Orch
Fremont Hotel
The Satellites
Bob & Sylvia
Golden Nugget
Harry Ranch
Jig Adams
Lee Maynard
Faye Allen
Riviera
George Gobel
DeCastro Sisters
Novak Adm
Ray Sinatra Orch
Royal Nevada
Ina Ray Hutton
Orch
DeMarco Sisters
Rose Marie
Sahara
Ray Bolger
Peggy King
Muriel Landers
Shaw-Hitchcock
Dcrs.
Cee Davidson Orc
Mary Kaye Trio
Sands
Robert Merrill
Louis Armstrong
Copa Girls
Antonio Morelli Orc
Shosun
Antone & Curtis
Chenyu
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Norman Erskine
Caprice
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Denison
Pat Yankee
Slipperettes
Geo. Redman Orch
Thunderbird
Dorothy Collins
Ronnie Eastman
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Carol Channing
Elaine Dunn
Tybee Adm
Judy Logan
Norvas Singers
Jack Costanza
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Joey Bishop
Margarita Sierra
R & E Reyes
Jackie Heller
Hal Loman & His
Playmates
Lee Martin Orc
Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Lenn
Bill Jordan's Bar of Music
Bill Jordan &
Gina Valente
Guy Rennie
Clark Fiers
Harvey Bell
Vivian Lloyd
El Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Barcena Orc
Eden Roc
Dick Haymes
Blackburn Twins &
Collins
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Buddy Hackett
Trudi Adams
Kovach & Robovsky
Jack Stuart Orc
Sacasas Orc
Pupi Campo Orc
Natali-Fields Trio
London Towne
Arthur Blake
Weela Gallez
Jean Tourigny
Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Hal Fisher
Pepe Miller
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Larry K. Nixon
Holly Warren
Mario & Tonia
Syd Stanley Orc
Seville
Paul Kohler
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Al Stuart Archette
Ruth Wallis
Tommy Angel
Vagabonds
Calypso Revue
Lord Flea & Co.
Frank Linale Orc
Sue Thompson
Riverside
Peter Lind Hayes
Mary Healy
Four Voices
John Bubbles
Robert Allen
Starlets
Bill Clifford Orc

HAVANA

Tropicana
Luis Garcia
Alberto Rochi
Matzuko Miguel
Gladys & Freddy
Riveros
Dominique
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Sans Souci
Dick Lee
Gloria & Rolando
Dulzaides Singers
Ortega Orc
Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarisse Novo
Gladys Bocay
Guzman Singers
Fajardo Orc
C Playa Orc
Nacional
Ron Urban
Benitez Sisters
Juliette & Sandor
Ray Carson
Dancing Waters
W. Reyes Orc

RENO

Harolds
Jodimars
Helen Forrest
Harrah's
3 Suns
Holly Twins
Eerie Cugat
Noel Boggs
Mapes Skyroom
Lili St. Cyr
Rowan & Martin
Little Buck
Skylets
Ed Fitzpatrick Orc
New Golden
Art Engler
Bob Braman
Hank Penny

LAKE TAHOE

Bal-Tabarin
Happy Jesters
Axidentals
Cal Neva
Betty Hutton
Matty Malneck Orc
Harrah's
Sarah Vaughn
Will Jordan
Jay Nemeth
Louis Prima
Keely Smith
Stateline Country Club
Sons of Pioneers
Buddy Greco
Dennis & Rugg
Ginny Greer

New Acts

ROBERTA MACDONALD
Songs
15 Mins.
Le Cupidon, N. Y.

Roberta MacDonald, now auditioning the nitery field, is a fugitive from legit. She indicates that she has the makings of a cafe singer. Her approach to her chores is direct. She has a forceful way of singing without obviously punching and shows an attractive personality.

Miss MacDonald essays a wide variety of tunes in a session that indicates her durability on the floor. She has a series of offbeat songs along with an occasional tune with just enough indigo to provide spice. Miss MacDonald still needs experience in this field, but she can ultimately become eligible for the hotel circuit. *Jose.*

LOS MARTIN (3)
Juggling
8 Mins.
Palace, N.Y.

An Argentine import, Los Martin is a razzle-dazzle male juggling turn tossing a variety of objects about for spectacular results. Fast paced throughout, they manipulate Indian club whilst exchanging headgear and knock the hat off a femme assistant via some speedy club tossing.

Their piece de resistance comes in the finale when the pair don blindfolds and what appear to be asbestos suits to unerringly toss several blazing torches back and forth with nary a miscue. A turn with a wealth of visual appeal, Los Martin have a wide horizon on vaude, niteries and tv. *Gilb.*

SYD & PAUL KAYE
Comedy
35 Mins.
Chaudiere, Ottawa

Unlike many imported acts, Syd & Paul Kaye use comedy material and business that sits happily with customers on this continent. From England, where they played top spots, they show little evidence of the "music hall" humor so many British comics exhibit. Their material is clicko and they collect heavy guffaws and solid mitting throughout.

Staging is good and the duo works hard to sell the mixture of gab, acro, chant, terps and gimmicks they knit into a strong session good for niteries, stage and television. *Gorm.*

Fred Allen

Continued from page 2

York, my present home, and Massachusetts fighting over my estate when I am gone, and right now I'm a fugitive from rigor mortis.

"I earned my money in public when the lights were up. I can't make a living now in Massachusetts. I can make more money catching runaway horses in Mattapan (Boston suburb) than in show business here. There isn't any show business in Boston any more."

When Long tried to persuade Allen to retain his residence in Massachusetts because he was a credit to the state, the comedian said: "I suppose if a person was out of Massachusetts and his mind wandered, you'd tax him. I don't ever intend to come back to Boston in this life. I may in some other life come back as a reincarnation, possibly as James Michael Curley."

That ended Allen's status as a citizen of Massachusetts. He had been a legal resident until 1947, and in 1949, came to Boston for the highly publicized visit with Long.

The comedian, whose real name was John F. Sullivan, and who died March 17, 1956, never lived in Illinois, but the state inheritance tax was filed in Cook County because of property he owned there. Allen left his estate in trust to his widow, Portland Hoffa. His will was filed probate in New York.

Allen evidently realized that if he had continued to keep legal residence in his native state, Boston would have gotten more out of his estate than his wife.

Estate Put at $1,341,421

Chicago, July 23.

An inheritance tax return filed with the Cook County (Ill.) clerk calculated the estate of late radio-tv comedian Fred Allen at $1,341,421. Though Allen's will was filed in New York City, the inheritance return was filed here because Allen owned three pieces of Illinois property valued at $62,982. It was filed under the comic's real name, John F. Sullivan.

Allen left his entire estate in trust for his widow, Portland Hoffa, who frequently appeared on his radio shows. Federal inheritance tax on Allen's estate was $141,411.

Bob Hope

Continued from page 1

"I Found Grace in the Eyes of the Lord." Fisher, who flew in from a Monte Carlo gala (which the Rainiers attended) did "Around the World," "Want to Go Where You Go," "Cindy" and participated in a "Sheik" parody with Hope as the relentless monarch and Miss Miller as the captured infidel.

Miss Miller on her own did "Too Darned Hot" and number with Hope in which he wants to soft-shoe to "Tea for Two" while she wants to cha-cha-cha. Marie McDonald wowed 'em, in golden evening gown, with "Could Have Danced All Night" and "Wrong Time." There was another Casbah skit with Hope as the powerful badman who controls everything including U.S. army, in which Miss McDonald did Mata Hari, FBI agent, and with Crosby as officer and Caroline Brooks as B-girl. Gen. Lewis L. Mundell, commander of post, came on to thank performers in the finale.

Sylvian Taplinger, agent for Timex, flew from N.Y. to inspect show which Mort Lockman directed.

'Little' Lindy's

Continued from page 2

to the opening of the new restaurant and the switch of Leo Lindy's (ne Lindenman) attention to that spot.

During the prohibition era, Lindy's was a dry spot strictly. However, the most notorious mobsters of that era used to meet and eat at Lindy's. Later, the gambling element also showed themselves partial to Lindy's food. In recent years, the music publishers, many of them located across the street in the Brill Bldg., have been the dominant element during the luncheon hours.

Over 30 waiters and cooks were given notice last week. It's understood that the lease on the spot ran until next spring, but steady losses led to the decision to close now.

The founders of the original Lindy's were, besides Leo Lindy, Joe Kramer (whose son Jack Kramer still has a share of the operation); Howie Horowitz (who later was represented in the Broadway sector with his Howie's restaurant), and Mannie Kalish.

Brando Incident

Continued from page 2

entire pot of hot water over the front of his trousers—and was obviously in tremendous pain.

He leaped from the chair and grabbed a siphon de l'eau—seltzer bottle to us kids—dropped his pants right in the middle of the bar—and proceeded to douse the burned area with the cold bottle of seltzer. Fortunately he was wearing shorts, but anyway there were shocked and amazed "how could he do a thing like that?" expressions all over the room.

Brando required medical attention (he later had to enter the American Hospital, at Neuilly, near Paris—ed.)—and meanwhile back at the Prince de Galles the Americans from Hollywood reunion in Paris came to an abrupt end.

So this is what happens when good friends get together in Gay Pareeee. However, what the heck do you expect when an American orders tea in Paris!! Better the French wine industry doesn't hear of this! *Robert B. Weiss.*

Night Club Revues

Continued from page 69

Palmer House, Chi

chalk and blackboard. The drawling professor gets his heftiest response on this bit and varies it with a reverse rendition of "Happy Birthday" and some spontaneous dismemberment of the English language, all well received.

Bob De Voye, formerly a member of house booker Merriel Abbott's dancers here, returns now with his own terp trio. The male members of the group work with top precision to keep the strikingly featured femme in a classy series of aerial maneuvers. Act gets a warm response for grade A smoothness of execution. No frills or flash on this act, just class.

Replacing Charlie Fisk's house band is Ben Arden's group featuring a quartet of strolling violinists. The emphasis on strings rather than brass makes for more relaxed listening, but the strolling foursome could be better spotted so as not to interrupt the dance music. The fiddles, incidentally, are American-made Fawicks, being used for the first time by a pops band. Sound of the band is well balanced for this room and the general response opening night was good. Hildegarde comes in Aug. 8. *Leva.*

Trinidad Yacht Club (Port-of-Spain)

Port-of-Spain, July 15.

Jean Coggins & Her Trinidadians (10); $1 *cover.*

This sophisticated song-and-dance troupe is killing the customers who flock ashore from the Alcoa cruise ships on their swing around the Indies and South America. Troupe studied under Bosco Holden, brother of Geoffrey, who scored in the recent TV show, "The Bottle Imp." If audience response is any criterion, the Trinidadians would be top crowd-pleasers in any Las Vegas or New York boite.

They do torrid terping in authentic island costumes in two numbers, the "Beguine" and the "Shango." With nothing but drums they shake the rafters with a calypso mambo, and a really wild clambake called the "Wake," which just about hypnotizes the islandhoppers. Team climaxes their evening-long stint with the Trinidadian rage, the "Limbo."

This is a dance that has to be seen to be believed. Each dancer in turn calypsos up to a bar which is, at first, about a foot from the floor. Then bending backwards, he has to dance under the bar without touching it or falling on his spinal cord. The bar is successively lowered for each dancer until the "Limbo" champion of Trinidad, Henry Trim, goes under a bar that is only seven inches off the floor. This gives the act a smash close.

Troupe operates with a Trinidadian band for Yacht Club shows, but have tux and will travel sans rhythm section. A topline floor show in every respect. *Arch.*

Gatineau Club, Ottawa

Ottawa, July 19.

Fred Barber, Ann Nichols, Barry Dale, Graig-Daye Dancers (6), *Champ Champagne Orch* (8); $1 *admission.*

Except for chorus line, house band and chanting emcee, it's two acts that manage to keep the current (to July 25) Gatineau Club show on a high standard throughout. Billtopped is Fred Barber, standout impressionist, who fills his 36 minutes with more than 25 apings, ranging from Como, Godfrey, Groucho, Sinatra, Lanza, Laine, Eckstine, others, to Martin & Lewis in chant and Liberace as a victim of a Senate investigating committee. Barber never permits his mimicry, singing or gabbing to be sloppy or loose. His performance is consistently high-level and continually interrupted by applause.

Ann Nichols takes over the Gatineau's big floor in a single that showcases her abilities as terper, 88er, drummer and some warbling. Femme works hard and gets big results, tapping while keyboarding, doing a challenge drum bit with the house drummer and a rock 'n' roll item in canary and tap with a prop guitar.

Craig-Daye girls open three new routines in clicko costumes that are lavish and spectacular and in excellent taste and smart design. Barry Dale exhibits nice pipes in a brief (seven-minute) solo item, also chanting with the line and emceeing the show. Champ Champagne house band showbacks neatly and plays for dancing. *Gorm.*

Music Hall, N. Y.

Leon Leonidoff's "Blue Yonder," with United States Air Force Drum & Bugle Corps, USAF Ceremonial Drill Team, Glee Club, Corps de Ballet, Conrad Ludlow, Wes Harrison, George Carl, Rockettes, Robert Goddard, George Sawtelle, William Upshaw, Brian Williams; Raymond Paige Symphony Orch; sets, James Stewart Morcom; costumes, Frank Spencer; ballet director, Margaret Sande; lighting, Eugene Braun; song, Albert Stillman & Robert Allen; "Silk Stockings" (M-G), reviewed in VARIETY *May 22, '57.*

First four days (18-21) of the Music Hall's new show employed the U.S. Air Force's golden anniversary as a fulcrum for a spirited session. Layout is characteristically titled "Blue Yonder" and pretty nearly sends there, at least in the case of USAF's Drum & Bugle Corps, which, in a resounding medley, blasts them out of their chairs. Maybe it was the acoustics, but surely no hearing aid was needed for the workouts directed by Lt. Edwin Daugherty and T/Sgt. Truman Crawford. Of higher "commercial" stature is the Air Force's Ceremonial Drill Team with S/Sgt. Vergil E. Hankins riding herd. Group is snappy, precise and right on the ball in handling the polished bayonets while on the drill. It's a martial spectacle. Serving further to carry out the flighty theme is a replica of a Wright Model B Plane of 1907 vintage (the country's first military plane) planted right onstage. Here, the Hall's Glee Club provides a suitable motif, there's a trumpet solo by ASAF'er Harold Groff Jr., and tenor George Sawtelle sings the quasi-hymnal "The Eyes of God," new tune by the Hall's Al Stillman and cleffing partner Robert Allen.

In "Outer Space," Conrad Ludlow fronts the Ballet Corps in a spritely number. In the opener three pegs ahead, Raymond Paige takes the Symphony Orchestra through an overture labelled "Jet Flight," a new work by Rayburn Wright. There's a couple of spotted "At Ease" comedy numbers in Wes Harrison, with skillfully done sound effects from the beat of horses to the drones of planes, and George Carl, rubber-legged eccentric dancer who ends off by practically walking on his knees (he's actually on his toes and heels).

The Rockettes steal the show—they usually do—as dancing WAFs in their feets of derring-do-it-yourself, directed by Emilia Sherman. Show's finale is a tremendous tableau combining the USAF troupes and all mh hands and introducing planes as accompaniment on a side screen. This is a colorful finale. In between, the Hall makes with the by-now traditional steam curtain effects, rear-screen projection and phosphorescent costumes. The technical advisor was Capt. Bruce McCamish, USAF. *Trau.*

Queen's, Blackpool

Blackpool, Eng., July 16.

James Brennan presentation, with Vic Oliver, Anne Shelton, Terry Hall, Jimmy Clitheroe, Bob Hammond's Cockatoos, Musical Elliotts (3), Jimmy Currie's "Waterfalls of Scotland," Vanda Vale, 16 Nap Hand Lovelies, Jack Walker Orch.

Vic Oliver, longtime vaude comedian on the U.K. beat, is headliner in this holiday layout with Anne Shelton, established English thrush. Combo, while offering little new or novel, is a strong one, backed by some of the surest of vaude acts.

Oliver, using familiar fodder, and aided in sketches by Vanda Vale, David Ludman and Betty Foe, pleases outfronters. He opens his first bit with screen slides tilting comedy-wise at his own babyhood and youth. Also, goes serious with piano item, Peggy Thompson vocalizing "Ave Maria" in luminous setting.

Miss Shelton, blonde chirper, with Johnny Spence at the ivories, selects fave tunes like "When I Fall In Love," "Around The World" and "St. Theresa of the Roses" for good audience reaction. Gal winds on a rousing note with a toast to "Absent Friends."

Terry Hall scores with young and older customers in skillful vent work, using his tv puppet "Lenny the Lion," and exits to strong palming. Jimmy Clitheroe, diminutive comedian, injects local flavoring with North-of-England comedy, impersonating the irrepressible, impish small-boy of most households; he has Bert Lindon as foil. Musical Elliotts, father, mother and daughter trio, work their familiar musical-cum-comedy stint.

Bob Hammond makes his white cockatoos ring bells, play on a seesaw and fire cannons in novel specialty, garnering some of the show's top mitting. First-half finale is "Aquascope," a reproduction; via a Jimmy Currie water device, of a roaring Scottish waterfall, with pipers, drummers and chorines marching down through the imaginary glen as gallons of water pour down into below-stage tanks. *Gord.*

Palace, N. Y.

Tokayer Troupe (5), Donna Grescoe, Roy Douglas & Dori, Los Martin (3), Milt Douglas with Priscilla, Bob Whalen, Patrice Helene & Jan Howard, Pat Rooney Sr., Nick Francis House Orch; "Gun Glory" (M-G), reviewed in current issue of VARIETY.

Pat Rooney Sr. headlines the bill this week and he can do no wrong. He struts, softshoes and clogs with an energy and abandon that belie his years. Reprised are his familiar "Daughter of Rosie O'Grady" routine and his takeoff on Joe Frisco imitating Rooney, among others. It's a nostalgic windup to the eight-act sesh that registers handsomely on the applause meter.

In addition to Rooney, familiar faces dominate the layout with exception of Los Martin, a male juggling duo who are reviewed under New Acts. Tokayer Troupe, Danish teeterboard turn, click neatly as the opener via their triple somersaults off the seesaw plus a multi-somersault into a basket chair aloft.

Violinist Donna Grescoe deftly handles her instrument in a coupla classical numbers and wraps up her stint to good returns with a highly animated "Chicken Reel." Vet ventriloquist Roy Douglas follows in the trey with some amusing banter with dummy Eddie Echo and femme assistant Dori. His forte is a duet with the alter ego. He elicits good mitts.

Milt Douglas and Priscilla, back for the umpteenth time, are still making with the rapid-fire patter with a Western Union counter as a prop. Their material remains basically the same, but Douglas' fine timing and nonchalant delivery plus the peppy assist of his femme partner make this a brisk comedy turn.

Bob Whalen, an Irish tenor whose voice is perfect for such ould sod ditties as "Did Your Mother Come from Ireland?", that one up in favor of more contemporary airs. Best of his numbers is "Street Where You Live," nicely sold and earning plaudits.

Satirical ballroom team of Patrice Helene & Jan Howard wham 'em with their terp takeoffs. Their "Slaughter on 10th Ave." bit is particularly effective with the turn's depiction of rock 'n' roll characters. Some of Miss Helene's lines, however, are a bit too risque for this house which has a family trade clientele.

Nick Francis' house band backs the show nicely. *Gilb.*

Central Pier, Blackpool

Blackpool, Eng., July 23.

Morecambe & Wise, Joan Turner, Kenny Baker, Dennis Spicer, 3 Deuces, Maureen Rose, Eddie Grant, Three Belles, 8 Orchid Room Lovelies.

Eric Morecambe & Ernie Wise, quick-gabbing comics, head this stronger-than-usual vaude layout. Pair click strongly with well-timed crosstalk. Morecambe, bespectacled comedian, adds to pace effect with almost breathless gasp. Duo have familiar but surefire fodder that garners maximum yocks in intimate-style seafront vaudery.

Joan Turner, comedienne-impressionist, ranges through operatic tunes to low comedy. Exits to solid palming.

Kenny Baker, established trumpet player, scores with "Basin Street Blues" and also his own version of "Carnival of Venice."

One of show's strongest items is by the Canadian all-male harmony group, "The Three Deuces, who register with top impact via numbers like "Love Is Many-Splendored Thing," "Sit Down, You're Rockin' the Boat," and particularly "Rain, Rain, Rain." Ray Marlowe, act's lead singer, is heard to top advantage in "Ole Man River," and trio wind with "When the Saints Go Marching In," descending into auditorium for maximum results.

Dennis Spicer adds to layout's individual strength with a polished vent offering, scoring with "What Is A Dummy?" Three Bells are moppet femmes who have some distance to go before making the vocal trio grade, but youthfulness is on their side. Eddie Grant has comedy potential, and Maureen Rose is pleasing chirper who spoils act with baby-talking announcements. The eight Orchid Room Lovelies are decorative line. *Gord.*

Roxy, N. Y.

"Fiesta at the Roxy," starring Maria Antinea, Mario Alvarez and Enrique Montoya, with Nancy Lee Parker, Manuel Del Toro, Virginia Morrison, Roxyettes, Skating Squires, Roxy Orch conducted by Robert Boucher; produced by Robert C. Rothafel; choreography and staging, Anolyn Arden; musical director, Boucher; scenic designer, Bruno Maine; costume designer, Winniford Morton; "An Affair to Remember" (20th), reviewed in VARIETY *July 17, '57.*

The Roxy is slipping on its artificial ice this session. It's just that some production themes aren't particularly suited for blader treatment. "Fiesta at the Roxy" falls into that category. The bullfight motif of this Spanish-styled offering takes an incongruous look, with the spotlighting of skating matadors, toreros and other Latino types.

The show is best when it switches to shoes and from production numbers to individual specialties. That's when the three south-of-the-border headliners come into play. They're Maria Antinea, Mario Alvarez and Enrique Montoya. Miss Antinea, top-billed on the program, sings several numbers, mostly in Spanish. An occasional English lyric is tossed in, but not very clearly. Nevertheless, she registers effectively with a vigorous performance and smart delivery.

It's Alvarez, though, steals the show. His energetic flamenco footwork is strictly standout. His youthful appearance and virile manner also impress as being a natural femme-pleaser. Montoya, a singer-guitarist, also does a good job, particularly in one number where he's backed by six colorfully-garbed dancing girls.

But, once back on the ice, the show loses appeal except, possibly, for those who just enjoy watching skaters whirling and gliding regardless of the situation. On that count, the skating Roxyettes and Squires are in satisfactory form. Winniford Morton's costume designs are attractive, especially in the vividly colored capes used to dramatize certain dances.

Bruno Maine's single set, depicting the entrance to a bullfight arena, is satisfactory, while the orchestra, batoned by Robert Boucher, does okay on a "Fiesta Flamenco" overture and the balance of the approximate 45-minute show. The running time is adequate considering that the film lasts nearly two hours. *Jess.*

Hippodrome, Blackpool

Blackpool, Eng., July 23.

Ken Dodd, Jill Day, Stan Stennett, Les Marcellis (2), 2 Pirates, Gordon Needham, Michael & Shirley Davis, Lisbeth Lennon, The Rockettes, Royal Singers (6), Maurice Bromley Orch.

Ken Dodd, eccentric, toothy English comedian, scoring with zany mock-singing act, and Stan Stennett, goofy-style comedian from Wales, are the two main funnymen in this summer layout, but clash by reason of style similarities. It is bad casting for both to headline in same show.

Dodd has much comedy potential, using his barbed-wire hairstyle and rabbit teeth for yocks, and registering in travesties of "Road to Mandalay" and "Drinking Song." Stennett tilts at horse-opera humor with goofy cowboy offering, and plays variety of instruments. He has talent but is badly placed in current layout.

Jill Day, blonde looker, has eye-catching appeal and exudes s.a. in attractive setting, with asset of costly shimmering gowns. In well-chosen songalog she gives out pleasantly in such tunes as "Love Is The Thing," "Rock-A-Billy," "Mr. Wonderful" and "True Love," and also scores with "Singin' the Blues" and, to wind act, "Somewhere in the Great Beyond." Distaffer has improved considerably in confidence and presentation since last time in this show biz town.

Marcellis, Continental male twosome, offer strong acro-slapstick, using chairs and table for somersaults and falls. Two Pirates contribute their familiar pseudo-acro offering, diminutive member of act being hoisted aloft via wires while posing as acrobat. Their act at show caught was overlong, and they also were featured too frequently elsewhere. Michael & Shirley Davis grace the scene with terping, Lisbeth Lennon is a cheerful soubret, and the six Royal Singers showback with male harmony. The Rockette girls form the line, and Maurice Bromley batons the orch.

Sketch stints and the giveaway spot (with members of audience being invited onstage to win prizes in a nightly quiz) are handled by Gordon Needham. Harry Bright has directed for Tom Arnold and Jack Taylor in somewhat disappointing layout, which is not aided by unhelpful format and acoustics of theatre, normally a cinema. *Gord.*

Central, N. Y.

Miller & Gibson presentation of "Highlights," with Miller & Moreland, 4 Tops, Vi Kemp, Helen Wood, Leslie Scott, 2 Zephyrs, Line (10); "Hidden Guns" (Rep), reviewed in VARIETY *March 7, '56.*

The Central Theatre, across-the-street from the Palace, has gone on a vaude policy with a package show. Its entry into the realm of variety shows was no doubt influenced by several factors including the difficulty of getting pictures that will sell, and the word that the Palace would retire from stage-shows. Instead, the Palace is remaining on the vaude standard on a week-to-week basis, and so for the first time within many years, there is competition on the same block.

The Central's entry into vaude comes through a layout produced by Miller & Gibson, the harp and tap team. It's a plesantly gaited show which belies its low budget. This all-Negro card has a lot of good elements, with the acts having served with distinction in other situations.

The production is geared to make the most of the personnel. There's a 10-girl line with a male quartet serving to squire the girls about. The costumes may have seen better days but they are still decorative and make the show a bit more interesting.

The headliners of this bill are Flournoy Miller & Mantan Moreland, who spend a little time recalling the glories of their past, and who come out ahead with the long-distance poker game skit, which gets its quota of laughs. Olivette Miller & Bert Gibson harp and hoof with ability, and similarly make a big splash in the applause column.

There are some surprises on the bill, particularly Vi Kemp, a contortionist, who finds herself in some unbelievable predicaments with her body-bending. She gets a prolonged mitting. Another surprise is the singing of Helen Wood, who hits a wide range from pops to opera. Leslie Scott, other singer, also does well. The Four Tops back Miss Wood on one occasion, and in their own spot do well with a quiet and restrained type of singing that requires a knowledge of harmonics. The Zephyrs go into some picturesque tap formations and excel when terping in a comedy vein.

A nine-piece orch backs the show capably. *Jose.*

Pix 'Desk Set'

Continued from page 1

off the names of 10 of the most promising young actors on the company's lot, he'll probably be unable to name the 10 most promising young executive on the company's payroll. Unlike other industries which annually comb the college campuses for alert graduates for executive training programs, the policy of the film biz has been a hit and miss one. Very few companies scan their lists of employees to uncover promising execs to groom for moving up. Too infrequently, if an important job opens up, a company can only think in terms of an executive from another firm.

When Vogel assumed the helm of Loew's Inc., he promised a program of developing young executive talent. Since then he's been beset by a struggle for sheer maintenance of his own position.

Not only does the lack of young executive manpower show itself in the production-distribution operation, but it also manifests itself in the theatre end. Perhaps the most pressing problem faced by the theatre chains is "competent" house managers. The key word is quoted. Few young men are anxious to take on theatre managerial jobs at the present time when they can receive much higher starting compensation in other industries. Gone, too, apparently is the glamor of a generation ago.

'Thanks, Dad'

Some argue that young executive talent is plentiful but top echelon declines to provide opportunity. There is no policy respecting observation, recommendation, promotion or shifting to different departments if an opening exists. Resultantly, promising execs are left in a rut in certain jobs. They either stay there and lose morale or get out when better opportunities beckon.

Nepotism of the past and the stranglehold held by the founding fathers is sometimes blamed for the exec situation. However, with the industry undergoing revolutionary changes at the present time, these things ought to alter. There are favorable omens. The naming of Alex Harrison, a man still in his 40's, as general sales manager of 20th-Fox is pointed out. Universal perhaps has been the most active company in promoting from within the organization. For example, Universal's pub-ad department is manned by executives who are in their 30's and 40's. A majority of them have come up the ladder within the organization. Charles Simonelli, eastern pub-ad chief, started as an office boy less than 15 years ago. Ditto Herman Kass, national exploitation chief.

Another example of U's policy is the plucking of Al Mendelson from the pub-ad department, and making him assistant sales manager of United World Films, U's commercial film subsidiary. The sales manager of United World Films, Norman Glick, was manager of the Park Ave. Theatre not too many years ago. In addition, all of U's promotions in the sales department have come from within the company. Many branch and division managers were former bookers and salesmen.

U's pub-ad department follows a policy of giving its staffers added prestige and responsibility after they've been with the company for a number of years. For example, Jerry Evans was recently named eastern promotion manager and Paul Kamey was designated assistant eastern publicity director. Both posts are newly-created ones. It's felt that by moving these staffers up, it makes the transition to top posts much easier when they open up. At the same time, it gives these men added prestige outside the company and makes them available and "wanted" for important jobs outside of Universal. For exable to shift from U to the pub-ad ample, Sheldon Gunzberg was v.p. post at Walter Reade Theatres; Ed Aaronoff to publicity for MCA-TV; Maurice Segal to assistant publicity manager of United Artists, and Guy Biondi to field chief for Mike Todd's "Around the World in 80 Days."

Bamboo Curtain

Continued from page 1

be asking to buy American pictures. Question then arises what the U.S. industry policy should be.

Increasingly, film executives lean to the view that the Hollywood product should be shown anywhere possible; that, by indirection, it is the best propaganda weapon the country has, because—in many ways—it is also the most subtle.

Yet, it is quite certain that industry policy will be guided largely by the view of the U.S. State Department. Latter frowns on any trade with the Red Chinese.

It's felt that, if relations of some sort are established with the Reds, latter will likely follow in the pattern of the Soviet satellites in seeking contact on the "cultural" level.

There has been no known official request for American films from the Chinese Reds. There are reports, however, that sometime back some of the individual companies had nibbles from the Chinese via Hong-Kong. Several of America's allies, notably Britain, maintain diplomatic and commercial relations with the mainland Chinese.

Two-Hour Diet

Continued from page 1

the Lost" and "The Quiet American," UI's "Man of 1000 Faces" (which, at 121 minutes, is the studio's longest in at least five years), and Warner's "No Time for Sergeants" (just sneaked at 155 minutes), "The Old Man and the Sea" and "Sayonara." Plus, of course, the previously-mentioned "Raintree County" and "A Farewell to Arms."

Two-hours-plus pix released thus for this year include Allied Artists' "Love in the Afternoon" (126 minutes), Paramount's "Gunfight at the OK Corral" (122 minutes), 20th-Fox's "Island in the Sun" (123 minutes), United Artists' "Pride and the Passion" (132 minutes) and Warner's "Spirit of St. Louis" (135 minutes) and "A Face in the Crowd" (125 minutes).

Most International Paris Season

Also One of Best in French Capital History, But Heat Halted Summer Extension

Paris, July 16.

This has been the most international and one to the liveliest legit seasons in Paris history, but it couldn't survive one of the worst heat-waves in local annals. There had been talk of several shows trying to make a run of it through the summer, but a solid week of 90-degree weather brought the traditional rash of closings. Theatres aren't air-conditioned here, and even the hits lay off in summer.

The season was full and prosperous, one of the best since World War II, with some 65 productions, plus holdovers such as "Love of Four Colonels," Monsieur Masure," plus the Folies-Bergere and Casino de Paris shows staying on. Paris has 60 theatres, in contrast to 40 in London and about 30 in New York. Most of the local houses have been open almost constantly during the 1956-57 season.

Import-export trade took brisk things foreign was symbolized by a four-month international festival at the Sarah Bernhardt Theatre (temporarily renamed Theatre of Nations) which brought legit, opera and ballet companies from Italy, East and West Germany, England, U. S., Jugoslavia and Israel. Vivien Leigh and Shakespeare Memorial Co. in "Titus Andronicus" from England, Eugene O'Neill's "Long Day's Jounrey Into Night" (with its Broadway cast) from US, and Habimah Co. in "The Dybbuk" from Tel-Aviv.

Three American plays did fine biz all season. These three were Robert Anderson's "Tea and Sympathy" with Ingrid Bergman, William Faulkner's initial play, "Requiem for a Nun" and Tennessee Williams' "Cat on a Hot Tin Roof" (which the critics nixed, but the

(Continued on page 76)

A Pleasure

San Francisco, July 23.

Maurice Evans, who remained on the Coast on business after the recent Los Angeles closing of his starring vehicle, "The Apple Cart," was here last week to catch a performance of his and Emmet Rogers' touring company of "No Time for Sergeants," at the Geary Theatre.

At the show he attended last Thursday night (18) the house was completely sold out. But as the actor-producer explained, "I didn't mind standing a bit."

Equity Sets New Off-B'way Scale

Minimum salaries off-Broadway are still climbing. Under the terms of a new Actors Equity contract going into effect next Sept. 1, the wage minimum will be as high as $75 weekly for some performers. That represents a 150% increase over a $30 minimum in effect two years ago.

Last year, however, the union instituted a sliding scale minimum based on weekly grosses, and at the same time made substantial increases over the prior $30 salary requirement. The upcoming hikes effect only the larger operations and are limited to $5 in each case. Besides the boost in salaries, the union has also raised rehearsal pay $5 to $15 weekly. The rehearsal minimum was $5 two years ago.

The new contract salary minimums are as follows:

Dramatic Companies Gross	Wkly. Salary
Under $3,000	$40, no raise
$3,000-$3,500	$50, no raise
$3,500-$4,500	$65, up $5
Over $4,500	$75, up $5
Musical Companies Gross	**Salary Wkly.**
Under $4,500	$40, no raise
$4,500-$5,500	$50, no raise
$5,500-$6,500	$65, up $5
Over $6,500	$75, up $5

Claudia Cassidy Back At the Barricades For Local-Bred Chi Legit

Chicago, July 23.

Now that Chicago again has its own opera company and a first rank symphony orchestra, Chicago Tribune music and drama pundit Claudia Cassidy has returned to her old campaign for home-grown legit. She took off in a blistering attack on the theme in her regular column recently. "Broadway leftovers," she wrote, "will never take the place of culture here.

Debunking the theatre's reputation as "the fabulous invalid," Miss Cassidy rhetorically asked. "What's fabulous about theatrical invalidism when it consists for the most part of belated, rundown, miscast versions of Broadway shows, many of which were no great bargain when they were new? Our theatre is less a romantic invalid than a broken down wreck."

Pointing to the rather early expiration of "Cat on a Hot Tin Roof" in what she terms "a Tennessee Williams town," she intoned, "Chicago has returned with notable disinterest the contempt in which the whole abortive booking held Chicago." She accused the Playwrights Co. of mishandling a valuable property by sending "Cat" here with "an inferior troupe" and by constantly replacing replacements with replacements.

To raise the level of legit here from the trucked in impostors" of the general "invasion of mediocrity," Miss Cassidy proposes the creation of a resident theatre, not unlike Canada's Shakespeare theatre in Stratford. "Turkeys," she says, referring to opera, "are less a sorrow, knowing that the Lyric is extending its realm of front rank opera . . . Who knows, if we had that theatre on a similar basis, it might even develop that long desired resident ballet."

The embattled reviewer for the self-styled "world's greatest newspaper" didn't mention last season's sad attempt to operate a local legit stock company at the Studebaker Theatre here. That enterprise received ample newspaper exploitation, but failed to excite sufficient patronage, and finally closed after taking a financial beating.

MEYER WEISGAL SETS 'FIRST BORN' ON B'WAY

"First Born," Christopher Fry's comedy-drama done in London during the 1955-56 season, has been optioned by Meyer W. Weisgal, who plans to present it on Broadway this winter under the sponsorship of Producers Theatre.

Weisgal's last Broadway presentation was the religious spectacle, The Eternal Road," done in 1936-37 in partnership with Crosby Gaige.

TIP Named to Rep BTA In Legit Booking Deals

TIP (Theatrical Interests Plan, Inc.) has been engaged as legit booking negotiator and consultant for Broadway Theatre Alliance, Inc., the legit booking subsidiary of Columbia Artists Management, Inc. It gets a $1,500 annual retainer plus a fee for each week's booking for each show.

As a starter, TIP is laying out the road dates for the touring company of "Auntie Mame," which is being sent out early in the fall by the firm of Charles Bowden, Richard Barr & H. Ridgely Bullock Jr., under a sub-leasing deal with Robert Fryer & Lawrence Carr, producers of the original Broadway troupe. Constance Bennett will star in the road edition.

The tour of the bus-truck version of "No Time for Sergeants," also booked by Broadway Theatre Alliance, was set before TIP was engaged for the negotiating function. However, all future tours arranged by BTA will be handled by TIP. The latter company also plans activities in producing, theatre operation and other phases of legit. It is selling common stock to the public. Ted Ritter is president of the group.

Open Stock Operation At Long Island Resort

The Bath & Tennis Club of Westhampton, L.I., is now offering legit. The Hampton Players, a summer stock operation at the town's Hampton Playhouse, is presenting its weekly production Tuesday nights at the Club's Marine Deck.

The first of the offerings, "Dial M for Murder," was put on at the Club last night (Tues.). A special theatre dinner is served at the Club prior to the performance and although the Club is a membership operation, it's open to all who want to attend the legit offerings.

In Houston, It's Merely The Air Conditioning Season for Stock Cos.

By BURT SCHORR

Houston, July 23.

This is the frenzied season for most stock managements, the period when, having brushed out the dust and cobwebs, they're frantically enticing vacationers to their guest-star packages or locally produced revivals. They're the innumerable strawhats, including both hardtop and tent, and the summer is when they have their brief time in the sun.

But for Houston's two year-around stock theatre, the Alley and the Playhouse, this is merely the time when their air-conditioning does full duty. That, plus the fact that they have no competition from touring Broadway productions, is the unique feature of Houston legit. Local playgoers aren't season-conscious—they go to the theatre all year 'round.

The 220-seat Alley Theatre, according to director Nina Vance, is financially comfortable. The 10-year-old operation grosses around $100,000 a year, although this year has been "somewhat below average." The company works under an Equity contract providing for six permanent resident actors and 50% union membership in all productions.

The 300-seat Playhouse, a few blocks away, is a relatively recent addition to the local legit scene. It has had strenuous economic upsand downs, and is currently less secure financially than the Alley. Its producer, Herbert Kramer, who has a pre-World War II European theatre background, won't discuss the spot's grosses, except to say that he is getting by without gifts, subscriptions or other form of subsidy.

As an indication of the professionalism of her venture, Mrs. Vance notes that the Alley provided about 500 weeks' employment for Equity members during the year ending last April. "Since we're required to have only six permanent resident professionals, that means we job a number of additional ones regularly," the producer says.

The Alley went Equity three years ago, which was about the last time it had to pass the hat. It lives entirely on b.o. take. A drama school it maintains, with about 90 students of all ages, is mainly "to educate a theatre audience," and brings in no revenue worth mention.

The quality level of productions at The Alley is so high that local "volunteer helpers" are not sought. They can come in as full-time Equity apprentices, however. The Alley is the only theatre in the Southwest that offers apprenticeships, one of the few in the nationoing offering them year-'round.

When The Playhouse opened under Kramer's direction, the company was almost entirely from out-of-town. Now, with one exception, the reverse is true—with many comings and goings in between. "Our audiences don't ask who's coming from New York," says Kramer, who is accustomed to tailoring scripts to suit his audience tastes. "They don't care for names, and they don't mind revised plays."

One other big factor on the local theatre scene is the nonpro musical, Theatre Inc., where "South Pacific," "Oklahoma" and "King and I" have racked up 12-15 week runs. Director Johnny George has recently brought in Christopher Hewett from New York to direct "Pajama Game," which closed last Saturday (20) after setting a house record of 10 weeks. In rehearsal under Hewett's direction is "The Boy Friend."

Encore Rebuts London Preem Boos

London, July 23.

An unusual audience demonstration at the end of the opening of "Oh, My Papa" at the Garrick last Wednesday night (17) compelled the management to raise the curtain some minutes after it had been hurriedly dropped, when boos were mixed with first-nighters' cheers.

A small gallery clique made its voices heard as the artists were taking their curtain calls and the boos came through loud and clear, despite the overwhelming cheering from the stalls and circle. After the curtain had been dropped, the stalls audience refused to leave the theatre and continued with its applause until the two principals came out to reprise the title song and then the entire company joined in to receive an uninterrupted ovation.

It is believed to be the first time that such an incident has occurred in a West End theatre on opening night.

Shows Abroad

Oh, My Papa

London, July 18.

Jack Hylton presentation of the Bristol Old Vic production of two-act musical comedy by Juerg Amstein and Erik Charell, after Emil Sautter. English adaptation, Elizabeth Montagu. Features Sonia Rees, Phyllida Law, Roy Skelton, Peter O'Toole, Laurie Payne, Rachel Roberts. Staged by Warren Jenkins; music, Paul Burkhard; decor, Patrick Robertson and Rosemary Vercoe. At Garrick Theatre, London, 17 July '57; $2.80 top.

Anna Oberholzer	Sonia Rees
Mrs. Oberholzer	Phillada Sewell
Katie	Phyllida Law
Robert	Roy Skelton
Aunt Bertha	Pat Gilbert
Uncle Fritz	David Bird
Aunt Paula	Gwen Nelson
Uncle Gustave	Peter O'Toole
Aunt Lisa	Angela Anderson
Uncle Ernest	Robert Lang
Albert Oberholzer	Paul Curran
Alexander Obolski	Laurie Payne
Iduna	Rachael Roberts
Circus Folk:	
Number Girl	Angela Sturdee
Snake Charmer	Phoebe Lewis
Assistant	Sheila Kennedy
Groom	Gerald Deacon
Johnny, Iduna's Pony	Joan Boyd, Edna Wynn

Obviously dated, but with a curious continental charm, "Oh, My Papa" has eventually hit the West End many years after its first Swiss presentation. Jack Hylton snapped up the rights as soon as the musical was staged by the Bristol Old Vic Company a few weeks back. It should pay off without too much difficulty, but whatever success it may achieve in London would hardly be repeated on Broadway.

The production starts off with the advantage of a title song that has been popular over a considerable period and is easily the best tune in the show. As delivered by Rachel Roberts, with the support of three principal male characters, it has a distinctive zing and a surprisingly fresh appeal.

Miss Roberts also has two of the other best tunes in "The Pony Song" and "He Is My Man," while a lively contrast is provided by Laurie Payne's rendering of "Hocus Pocus." The main romantic ballad, "Our Love Will Stay This Way," is sincerely sung by Sonia Rees and Roy Skelton.

Apart from one or two changes, the cast is the same as that originally featured during the Bristol Old Vic run. Among the new elements is a warmhearted and thoroughly charming performance by Miss Rees, who acts with the right degree of naivete and has a pleasant singing voice. Skelton, another addition to the cast, sings well enough, but has an immature look.

Angela Anderson, who also joins the London cast, has a comparatively minor role as one of three aunts. Miss Roberts easily collars top acting and vocal honors and Peter O'Toole walks off with the one comedy role. Phyllida Law turns in a lively vocal performance as the cook. Laurie Payne rates for his singing, but his acting is not of matching quality.

The book is flimsy even by musical comedy standards, with a story line of even less consequence than usual. The main scene is the celebration of a 60th birthday party, to which all the family, except the black sheep, are invited. But the uninvited guest inevitably shows up in the person of a circus owner, accompanied by his new wife. A circus fantasy, in which the various relatives appear, either as clowns or animals, has a pleasantly naive appeal, but is a little on the long side. Indeed, the entire production has a leisurely style, though not out of keeping with the nature of the story or music. *Myro.*

Odd Man In

London, July 17.

Henry Sherek presentation of three-act (five scenes) comedy by Claude Magnier. Stars Muriel Pavlow, Donald Sinden. Derek Farr. Staged by Harold French; decor, Michael Trangmar. At St. Martin's Theatre, London, July 16 '57; $2.20 top.

Jane Maxwell	Muriel Pavlow
Mervyn Browne	Donald Sinden
George Maxwell	Derek Farr

In many ways "Odd Man In" is the legit manager's dream. A cast of only three and a simple single set mean limited operating costs, even when a trio of top local film names share starring honors. Henry Sherek can, therefore, anticipate an early payoff and a profitable run for this French comedy-farce even though the play is probably mainly suited to British tastes. Indeed, it looks a questionable proposition for transfer to the US.

A considerable amount of ingenuity, both in writing and staging, has been necessary to sustain the plot over three acts. Inevitably, there is evidence of padding, but the hard-working and resourceful players rarely miss an opportunity of extracting the maximum response. Basically, the plot is a variation on standard bedroom farce, with sufficient new twists and provocative situations to keep the action at a concentrated pitch.

The opening scene sets the pattern for the whole show. A woman living in the country takes a sleeping draught, while she's walking in her garden to give the drug time to take effect, a stranded motorist enters the cottage to phone a garage and, unwittingly helps himself to the remains of her sleeping drug. He's soon asleep on the divan and shortly later the woman returns and, in the half light, also stretches out on the divan without noticing the stranger. Her husband, returning unexpectedly to the cottage, finds them in this compromising position.

The remaining two-and-a-half acts extend the plot in various preposterous ways, but all laugh-provoking. The three stars work well and hard, but as the intruding motorist Donald Sinden easily has the most acceptable part. Derek Farr's blustering husband is in typical vein, but Muriel Pavlow doesn't too readily suggest the type of girl who would change husbands on 24 hours' acquaintanceship. Harold French's racy staging deserves full marks. *Myro.*

Ride a Cock Horse

Blackpool, Eng., July 10.

H. M. Tennent Ltd., Gn association with Sydney Box) presentation of two-act (six scenes) comedy, by William Rainow. Stars Wilfred & Mabel Pickles. Staged by Wallace Douglas; setting, Michael Weight. At Grand Theatre, Blackpool, Eng., July 10, '57; $1 top.

Betty Crowther	Barbara Clegg
John Willie Fothergill	Peter Hodgson
Peter Marshall	John Gale
Sam Randle	Jack Howarth
Amos Ackroyd	Norman Bird
Bob Steele	Allan Bracewell
Ben Crowther	Wilfred Pickles
Mrs. Hirst	Mabel Pickles
Harry Evans	Richard Curnock
Aubrey Beecham	Alan Mason

New comedy, in for a summer run at this vacation spot, is flavored largely for regional audiences. It pulls out the standard stops, and shapes as lively localized fun, with limited appeal elsewhere.

The play is a vehicle for Wilfred and Mabel Pickles, man-and-wife team who have a north-of-England reputation for their man-in-street radio and tv interviews. Pickles handles the role of a widower who is custodian of the town hall and conductor of local brass band, which is threatened by an orchestral group organized by a young schoolmaster. Complication ensue when the teacher falls in love with the bandsman's daughter.

Mrs. Pickles is relaxed and natural as the wealthy widow who finally finances the brass band after a disastrous fire has ruined its instruments and uniforms. John Gale makes a handsome young schoolmaster, and small-town characters are portrayed in good homely northern accents by Jack Howarth, Norman Bird, Allan Bracewell and Aubrey Beechan.

A scheming Welshman is overplayed by Richard Curnock, and Peter Hodgson makes fairly credible a well-meaning local simpleton. Barbara Clegg has the right lack of sophistication as the bandsman's daughter.

Wallace Douglas' direction is adequate. Michael Weight's decor catches town hall atmosphere, and the stage effects of an adjacent fire are well done. *Gord.*

Sammy Cahn and Jimmy Van Heusen have been signed to do the music for the legituner version of "The Captain's Paradise."

OPEN-MARKET LEGIT BOOKING

Mielziner, as Producer of 'Hunting,' Making 'Comeback' After 21 Years

Jo Mielziner doesn't think he has rocks in his head. Contrary to what some of his friends have suggested, he doesn't believe that he was nutty to branch out from scenic designing to take on the manifold headaches of being a producer. In fact, he plans to continue combining the two careers.

With "Happy Hunting" a candidate to continue on Broadway into the fall, Mielziner has two new shows on his production schedule, "Chaparral," a play by Valgene Massey, and "Dream Girl," a musical version of teh Elmer Rice comedy. His designer slate also lists those two items, plus "Square Root of Wonderful," Carson McCullers drama to be presented by Saint Subber and Figaro, Inc., and "Miss Lonelyhearts," Howard Teichmann's dramatization of a Nathaniel West story, to be produced by Lester Osterman Jr. and Alfred Glancy.

As the designer of 221 Broadway shows, including a remarkable number of Pulitzer and Drama Critics Circle prize-winners (besides having an almost unbelievable record as best-designer-of-the-season in VARIETY's annual poll of the New York drama critics), Mielziner figures he's already familiar with producer problems. Designing involves virtually all elements of the theatre, he's learned.

"I've always thought of it as 'producing' a good setting," he says. "Designing requires much more than simply creating the original painting of a stage set. Getting the sketch onto an actual stage by a given date and making it work in three dimensions requires the ability to inspire others to do their best, persuading them to accept your problem as theirs. Those are the basic qualities of a successful producer.

"The dictionary defines a theatrical producer as 'the person who exercises general supervision over

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Eddie Horton, 70, Sez 'Veteran' Label Spoils Otherwise OK Reviews

Saratoga, N. Y., July 23.

Edward Everett Horton, who's been acting for 48 of his 70 years, dislikes being called a "veteran." In an interview with Martha Brooks over radio station WGY, Schenectady, during a recent guest appearance in "Reluctant Debutante" at the Spa Theatre here, the comedian complained that critics sometimes spoil an otherwise good review by using the word "veteran."

"To me," he explained, "'veteran' signifies a man who has fought in a war and is finished, a man who has had it, who is in a home." Age has no bearing in evaluating a performance, Horton said, but he quoted film actor Joel McCrea as declaring that a man of 40 shouldn't try to act like one of 20 on the stage. He is not impressed by the youthfulness of symphony conductors or actors who play Hamlet, he concluded.

Horton recalled that in his first days as an actor, while touring as a stage manager, he was told by the late star Louis Mann that the town in which they were appearing "needs a good street-sweeper and you are a natural for the role."

Jessie Matthews' Play With Ex-Husband Hale

London, July 23.

Jessie Matthews and Sonnie Hale, who were divorced in 1944 after a marriage lasting 13 years, are to do their first play together since 1939. They are co-stars in the comedy "Nest of Robins," which opens at Liverpool next Mon. (29).

Miss Matthews has just returned from a 20-month tour of Australia and South Affica.

Which Review D'ya Read In Atlantic City Press

Atlantic City, July 23.

Legit-minded readers of the Atlantic City Press pay their money and can take their choice these days. That is, for most shows at the two local strawhats the daily prints a regular morning-after review and then a keep-'em-happy re-review a couple of days later.

The angle is that the reviewers who've been assigned to cover shows at the Chelsea Playhouse, in the Chelsea Hotel, and the Gateway Playhouse in suburban Somers Point have tended to be somewhat tougher than in previous years, and there have been squawks. The sheet's editors have backed them up, but the amusement department has been assigning other staffers to do feature-review pieces to salve the strawhatters.

Maney Tells Off Nearly Everyone

Television "nauseates" legit pressagent Richard Maney. If that's hardly news to familiars of the ballyhooer for "My Fair Lady" and countless previous Broadway shows, it's at least notable that the opinion was expressed on television. It and various other outright assertions were voiced by Maney in a guest appearance last Thursday (18) on the "Home" program over NBC-TV.

Practically nobody in legit likes tv, the p.a. declared. "They loathe it, and only economic necessity forces stage actors to take video work," he said. At the mention of radio, the vet tub-thumper inquired sardonically, "What's radio?"

Television has "tremendous potential," he conceded, but argued that thus far "baseball and football are about the only things it treats properly." It hasn't figured out how to "cut" such sports events, he claimed, so it doesn't mutilate them as it does dramatic shows by cutting a fine two-hour play into a poor one-hour telecast.

Maney has a low opinion of films, too, he told "Home" hostess Arlene Francis. The screen, with its "blacklists and taboos" has little authenticity, and he has no desire to be associated with it. "In trying to please everybody, Hollywood ends by pleasing no one," he suggested.

Legit, he believes is the "only free institution in the entertainment world, with no blacklist or taboos." It is "shrinking and shriveling," he admitted, but although it may continue to contract, it will never die. "The theatre is flattered by imitation, but it can never be replaced or equalled by mechanical gimmicks and gadgetry."

The studio audience audibly enjoyed the interview, applauding and laughing at his digs at television and pictures. Miss Francis and others of the "Home" cast appeared to take it all in stride, too.

TO OFFER 'STRANGERS' FOR LONDON, THEN N.Y.

After holding the script under option for several years while the author worked on revisions, Roger L. Stevens is going ahead with a production this fall of "The Strangers," by John Hall. The play will be done in London in partnership with British producer Donald Albery. A Brodaway presentation would follow.

"Strangers" was premiered a fortnight ago by the Bristol (England) Old Vic and "The Lizard on the Rock," an earlier play by the same author, was also tried out recently by the Birmingham (England) Repertory Theatre. Hall has never had a production in London.

CONCERT AGENCY VS. LEAGUE UNIT

On the basis of expansion plans of new Broadway Theatre Alliance Inc., the legit booking field may have open competition for the first time in more than a quarter-century. Alliance is not only booking a whole season of split-weeks and one-nights, many on guarantee, for the bus-and-truck tour of "No Time for Sergeants," but is organizing local subscriptions along the lines concert organized audiences of its parent company, Columbia Artists Management.

With the demise last spring of the Shubert-controlled United Booking Office under the terms of a Government consent decree, it appeared for a time that the legit booking field would have open competition, and there was some concern in Broadway producer circles over the possibility of chaotic conditions.

The producers, acting through their organization, the League of N.Y. Theatres, set up an agency, the Independent Booking Office, with Harold Goldberg as general manager. A number of road theatre managements also set up an agency, the Legitimate Independent Theatres of North America, and the two outfits were apparently about to square off in competition. However, the League group has since absorbed LITNA, using the latter's offices at 1501 Broadway and with Goldberg heading the operation. The Shuberts have their own booking office for their own theatres.

Meanwhile, Columbia Artists Management, a major booking

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In Central Park Until 1960, Say Grace-Anderson

Michael P. Grace and Chris F. Anderson, who've turned a proposed legit musical season in Central Park, N.Y., into a show business whatsis, are planning to continue their outdoor summer venture until 1960, when their "license" expires. Grace emphasized that last Sunday (12) morning in an interview by Bill Leonard on WCBS-TV's "Eye On New York."

On the same show, Joseph Papp, another Central Park producer, expressed confidence that his cuffo-admission New York Summer Shakespeare Festival can survive heartily in the outdoor location. Papp, a CBS staffer, noted that his association with the venture is essentially a "labor of love" and that $30,000 had been raised from various donors to get the enterprise going.

However, Papp tagged a shortage of funds as being responsible for his cancelling a tour of parks in the city's other boroughs and confining his activity to Central Park's Belvedere Tower area. Since the telecast, Papp has also reported that another $6,500 is needed to continue the season beyond Aug. 15.

In regard to Grace and Anderson, the continuation of their Theatre Under the Stars venture at the park until 1960 may be questionable. A court action by tent operator St. John Terrell to have their grant revoked is still pending. Another negative factor is the thus far generally unfavorable press reaction to the varied entertainment project.

Instead of concentrating on

(Continued on page 76)

Seasonal Change

When "Auntie Mame" reopens Aug. 5 at the Broadhurst, N.Y., the part of the predatory southern belle will no longer be played by Marian Winters.

She's being succeeded by Anne Summers.

Non-Pro Groups a New Market For Orphan Scripts by B'way Authors

The amateur legit circuit is opening up as a market for filed-in-the-trunk scripts by established playwrights.

The situation stems from a shortage of new plays for non-professional production. This dearth in fresh product, attributed mainly to a decreasing supply of suitable post-Broadway releases, has spurred the formation of a new firm for the specific purpose of licensing unproduced plays by recognized authors for amateur production.

The new outfit, tagged Simon's First Folio Plays, has been launched by Bernard Simon, legit pressagent and operator of Package Publicity Service, which supplies ready-to-use ballyhoo and advertising material on properties available for non-pro presentation. Simon's expansion into the playleasing field was cued by the results of a survey he conducted among the more than 4,000 of his amateur group subscribers.

The study indicated that 85% of the community and college theatres haven't enough recent Broadway-produced plays to fill their production needs each year. In line with this shortage, the non-pros also expressed willingness to produce at least one play a year that had not been given a prior Broadway outing, but had originally been intended for the Main Stem rather than the "hick section" of some amateur play catalog.

Simon had originally suggested to a conference of mid-western community theatre directors at Elmhurst, Ill., that they apply to New York play agents for scripts that weren't being picked up for Broadway presentation. He found out that this had been tried, but that the agents apparently weren't interested in handling leases running from $75-$150 each. This

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Another 'Earnest' Being Readied for Tele Shot

While one musical version of Oscar Wilde's "The Importance of Being Earnest" is touring the strawhat circuit, another has been picked up by the Theatre Guild for tv production on "U. S. Steel Hour." The video edition has book and lyrics by Anne Croswell and music by Lee Pockriss. Titled "Who's Earnest," it's scheduled for Oct. 9 presentation and may be done later on Broadway by the Guild.

David Alexander has been set to direct the "Steel" presentation, which will have Martyn Green and David Atkinson in lead roles. They, as well as Alexander, Miss Croswell and Pockriss are managed by Hillard Elkins.

The current barn version of the Wilde comedy, tagged "Half in Earnest," was adapted by Britisher Vivian Ellis and stars Anna Russell.

Deborah Kerr As 'Lucrece' Costar?

London, July 23.

Deborah Kerr may make her first appearance in a speaking part on the London stage as costar with Vivien Leigh in "Pour Lucrece," Christopher Fry's adaptation of a Paris success by Jean Giraudoux. She is being sought for the role and is actively interested.

The play is being produced this fall by H. M. Tennent, in partnership with the Playwrights Co., and is slated for Broadway later with the same costars. Laurence Olivier is a possibility to direct.

Miss Kerr's only previous stage appearances in London were as a member of the ballet ensemble at Sadler's Wells in 1938 and subsequently as a walkon in outdoor Shakespeare productions in Regent's Park. Since becoming a name in British and Hollywood films she starred on Broadway in the original production of "Tea and Sympathy."

'ZULEIKA' FOR GLOBE? YEN AUDREY HEPBURN

"Zuleika," the current London musical version of Max Beerbohm's old satirical novel, "Zuleika Dobson," may be the opening show at the reconverted Globe Theatre, N. Y. The house, recently purchased by Producers Theatre (Roger L. Stevens, Robert Whitehead and Robert W. Dowling) from the Brandts, is being extensively reconstructed and will be ready for reopening as a legit musical spot next January.

Audrey Hepburn is being sought for the title role in the Broadway edition of "Zuleika," and a director must also be engaged. An entirely new production will be done here by Producers Theatre. The show has a book and lyrics by James Ferman, with score by Peter Tranchell.

Want Yul Brynner For Sartre's 'Lucifer' Lead

British director Peter Brook and Broadway producer Roger L. Stevens would like to get Yul Brynner to stay in their contemplated presentation of "Lucifer and the Lord."

British playwright Lucienne Hill has adapted Jean-Paul Sartre's original Paris drama, but Brook's staging comitments will probably delay production of the show until the fall of 1958. It's figured on doing it in London prior to Broadway.

Herb Reis, Chicago manager for the Shuberts, in New York this week on vacation.

Who, Me? Sez La Merm At Charge She Insists On Black-Haired Actor

Ethel Merman positively does not dictate the hair color of the other players in "Happy Hunting," at the Majestic Theatre, N. Y.

Informed that Gene Wesson, a supporting actor in the cast, had claimed he could not dye his hair from its present iron grey to its original black because she insists he keep it the way it is, the star commented, "I haven't anything to do with it. It's between the management and him. For all I care, he can appear baldheaded."

The storm-over-a-dye-job came to a head Monday night (22) when the show's general manager, Herman Bernstein, gave orders that understudy Clifford Fearl should go on in place of Wesson in one of the newspaper-reporter roles. The matter was referred to Actors Equity yesterday (Tues.), with indications that unless the union intervenes, Wesson will be dropped from the show.

Wesson, with black hair, has been in the cast of "Hunting" since its opening last winter. He recently had his thatch tinted iron grey in order to be screentested for a role in the Diana Barrymore biopic, "Too Much Too Soon." He didn't get the part, but has allowed his hair to remain the lighter shade.

Early last week it's reported, "Hunting" stager Abe Burrows gave orders that Wesson should have his hair re-dyed its original black. He neglected to do so, however, even after the stage manager gave him a specific reminder last Saturday (20). His explanation, given to a columnist late Monday night, was that he was "caught in the middle" of a situation between Fernando Lamas, featured male lead in the show, who wanted him to keep his hair iron grey, and Miss Merman, who he said insisted he dye it black.

Shows Out of Town

A Part of the Blues

Hollywood, July 20.

Stage Society musical presentation of sketches by Langston Hughes, in two acts (24 scenes), conceived and directed by Walter Brough. Recited by Davis Roberts; narrated by Jakie Deslonde. Musical director, Herb Isaacs; sets and costumes, Madga Harout; choreography, Sylvia Lewis. At Stage Society Theatre, July 19, '57; $2.20 top.

Reader ..... Davis Roberts
Narrator ..... Jakie Deslonde
Ensemble ..... Victor Cheltenham, Davis Roberts, Jakie Deslonde, Juney Ellis, Sol Gold, Kim Hamilton, Dorris Hankerson, Magda Harout, Herb Isaacs, Clayton Machmer, Marilyn Miller, Margaret Muse, Helen Segal, Barbara Slate
Musicians ..... Joan Beckman, William De'ak, Sol Gold, Danny Segal

The Stage Society presents offbeat experimental works which stir up the imagination of the local legit scene. Work of this group is always ingenious and painstaking, and very often intriguing and effective, and that characterizes this platform recital of poet Langston Hughes' work.

But ingenuity can go only so far. "A Part of the Blues," billed as a "musical portrait" of Hughes, suffers most of the faults of a platform presentation—mainly formlessness and has strong appeal to only a specialized audience. This is not to discredit Hughes' work, which contains humor, incisive social commentary (especially on America's racial problems) and beauty of language and imagery. However, not all of this translates well, visually or aurally.

Also, the Stage Society house is a hard one for an actor, because of the combination of excessive street noises, bad acoustics and uncomfortable seating.

The two acts, each approximately one hour long, including 19 sketches in 24 scenes, are almost entirely readings from Hughes' works, interspersed widely with spiritual tunes and folk songs. Certain of Hughes' verses have been set to music by Herb Isaacs; some are read-recited excellently by Davis Roberts; others are acted, danced and/or sung by the fine ensemble group. Also on the platform (which gets crowded at times), is a four-piece instrumental group, which swings out nicely in bop and jazz rhythms to accentuate Hughes verbal patterns.

The staging reflects skill and inventiveness. Noteworthy are Walter Brough's (who also created format) direction, Isaacs' music, Madga Harout's bright and ingenious unit sets and costumes, and Sylvia Lewis' gay and attractive choreography.

Aside from Roberts and Jakie Deslonde, who narrate autobiographical portions, cast ensemble is uncredited individually, but they all perform well. *Kove.*

The Daring Darlinis

Bern Mueller Production of a two-act (five scenes) musical drama by James Wright, with music by Arthur Schutt and Dee Hansen. Directed by Fred La Porta; musical director, Schutt. At Ivar Theatre, Hollywood, July 9, '57; $4.40 top.

Cast: Carol Brewster, Hal Brun, Chip Carson, Charles Puzo, Lo Ray Anderson, Eddie McLean, Joe Callahan, Elizabeth Burgess, Beverly Mueller, Myron Natwick.

Hollywood, July 10.

This is a poor musical show poorly done. The story involves a circus aerial act under the control of a psychosomatically-crippled former trapeze artist. The script, music, direction and most of the performances are quite bad, but the voices of Joe Callahan and Myron Natwick, and the pantomime of Charles Puzo rate favorable notice.

The show's opening night was unorthodox as cast members peddled panda dolls and programs before the performance, and there was a piano solo during the lengthy intermission. Entire evening runs about 40 minutes short of standard for a musical show.

Vivien Leigh Continues Drive for St. James's

London, July 23.

Vivien Leigh is continuing her campaign to save the St. James Theatre from demolition. She arranged to meet last week with the new owner of the house, which is to be pulled down to make room for an office block.

The owner reportedly expressed sympathy, but said he could see no alternative but to go ahead with the plans to build offices on the site. However, the actress has declared, "They are not going to pull this theatre down. There will be trouble if they do."

Meanwhile, veteran actor-producer Lupino Lane, in a letter to the Daily Express asks, "Why all this fuss about the St. James's Theatre, when there was hardly a murmur over the passing of the Gaiety Theatre after I had put my all into reopening it? Perhaps I was not a 'gifted actress.' "

Sparkplugging efforts to arouse public opinion to keep the St. James's from being torn down, Miss Leigh joined actress Athene Seyler and News Chronicle drama critic Alan Dent recently in a parade through the streets to attract attention by ringing bells and displaying posters. She was also ejected from the House of Lords for interrupting a debate to shout a plea for the theatre.

LUNT-FONTANNE OKAY 'OLD LADY' IN LONDON

Although contracts haven't been signed, Alfred Lunt and Lynn Fontanne have agreed to star in "The Old Lady's Visit," Maurice Valency's adaptation from the German of Friederich Durenmatt. They will do the drama in London in the fall as a presentation of Producers Theatre, in partnership with the West End management, H. M. Tennent.

That apparently ends any remaining prospect that the Lunts might go through with their previous plan to appear in London in "The Great Sebastians," the Howard Lindsay-Russel Crouse comedy-melodrama in which they starred on Broadway during 1955-56 and on tour last season.

B'way's Angle-Shooters Baffled by Angle-Less Times Survey of Legit

The extensive legit theatre survey by Harrison Salisbury, starting on Page 1 and jumping inside for almost a page in the June 8 issue of the N. Y. Times, has been the subject of considerable speculation in the trade.

There was no special significance of the piece and no connection with the current "New York Is a Summer Festival" promotion campaign. The Times has been running surveys on various subjects at intervals of about a month, and this was merely one of those.

When the project was first considered the Times management consulted Brooks Atkinson, the paper's drama critic and department head. He strongly endorsed the idea and approved the selection of someone outside the drama department, in this case former Moscow correspondent Salisbury, for the assignment. Atkinson and the top management reportedly were enthusiastic over Salisbury's job, not only for its comprehensiveness but for the non-insidey approach, which they felt was more comprehensible for the general reader.

There was some amusement among Times editors over the extremes to which some people in legit managerial circles went to figure a special angle for the story. One suggestion which caused an especial chuckle at the Times was that the assignment constituted a preliminary move by the sheet's top brass to groom a successor to take over as critic when Atkinson gets around to retiring.

Lines for Some Summer Theatre Apprentices

By day, they're suntanned, bugeyed brats
Sloshing color on next week's flats;
Comes night, they don their powder and paint
And make like crazy at what they ain't.

But day or night, or night or day,
They're adorably cute in their naivete:
Too bad they have to outgrow their britches
And turn into such Broadway witches!

Tom Weatherly

Stock Items

Production staff for the Oakdale Musical Theatre, Wallingford, Conn., includes **Benjamin H. Segal**, managing director; **Martin Cohen**, general manager; **Bill Doll**, national press rep; **Glen Allvine**, pressagent; **David Kaufman**, art director; **Emory Denike**, comptroller; **Clarice Segal**, treasurer; **Tom Bartis** and **Kay Kearns**, assistant treasurers; **Emily Nanny**, secretary; **Jack Glass**, director of transportation; and **Anthony Giresi**, field supervisor. **Robert A. Hall** is coproducer of the operation.

The Santa Barbara (Cal.) Repertory Theatre has launched its first summer stock season. Directors who will handle the 11-play season are **Spreo Arbes, Tom Holland** and **Hal Bokar.**

Selma Halpern, a regular on NBC-TV's "Children's Theatre, is appearing in the Clinton (Conn.) playhouse productions of "Janus," "Witness for the Prosecution" and "Summer and Smoke."

Mrs. Charlotte Klein is managing director and **Stanley Klein** resident stager of the Foothill Playhouse, at Middlesex, N. J.

Darren McGavin is staging the Westport (Conn.) Country Playhouse tryout of **Ernest Pendrell's** "With Respect to Joey," which opened Monday (22), with the cast including **Martin Balsam, Jacob Ben-Ami, Frank Silvera, Berta Gersten** and **Joan Copeland.**

Will Irwin is batoning a seven-piece orchestra for the five musicals on the Sacandaga, (N. Y.) Summer Theatre production schedule.

The Cape Theatre, Cape May, N. J., began an eight-week season last week. It'll be the barn's 33rd consecutive summer of operation and the 18th under the management auspices of **T. C. Upham.**

Actress **Mildred Dunnock's** daughter, **Linda Urmy**, has been awarded the Sprague Scholarship for the Williamstown (Mass.) Theatre Foundation's first annual apprentice school.

"Uncle Willie," in its only summer theatre production, opened last week at Tom Reddy's Putnam Musical Theatre, Mahopac, N.Y. Contracts for the comedy to play the theatre had been signed before it was withdrawn from stock release because of a contemplated fall tour.

Deidre Owens, former resident member at the Berkshire Playhouse, Stockbridge, Mass., will appear at the barn in "Reluctant Debutante," the last play of the season.

Billy Matthews is keeping busy as a strawhat director. He's currently staging "Plain and Fancy" for the Lambertville (N.J.) Music Circus after directing "Three Men on a Horse," starring **Sam Levene**, at the Oakdale Musical Theatre, Wallingford, Conn., and "Primrose Southern Tier Playhouse, Bing-Path," starring **Lillian Roth**, at the hamton, N.Y.

James Daly is costarring with **Celeste Holm** in the strawhat tryout tour of **Arnold Moss'** abridged version of Bernard Shaw's "Back to Methuselah."

Ann Corio, former burlesque stripper, is scheduled for an Aug. 6-11 appearance in "Will Success Spoil Rock Hunter" at the Avondale Playhouse, Indianapolis, Ind.

Marijane Maricle, currently appearing in the St. Louis Municipal Opera Co. production of "Irene," her fourth show of the season there, will also appear Aug. 3-10 at the Robin Hood Theatre, Arden, Del., in "Roomful of Roses," starring **Shirl Conway.**

Scot actress **Jacqueline Barnett** is currently appearing in the Maple Leaf Theatre Co. production of "All For Mary" at the Grand Theatre, London, Ont.

The Southbury (Conn.) Playhouse, which got off to a belated start this summer because of the hospitalization of producer **Jack Quinn**, has switched to a star policy.

Having recovered from a serious illness, **Marguerite McNeill** has joined her sister, **Carol McDow**, as a member of the resident company at the Putnam Musical Theatre, Mahopac, N. Y.

Pop songstress **Jaye P. Morgan** is appearing in "The Tender Trap" this week at the Cape Playhouse, Dennis, Mass.

Ralph Renzi, Williams (Mass.) College news director, is pressagenting the Williamstown (Mass.) Summer Theatre, which has no connection with the college, although operating on the school's campus in the Adams Memorial Theatre.

Staff for the Starlight Musicals at Butler Bowl, Indianapolis, Ind., includes **Ruduif O. Brooks**, producer; **George Eckert**, director, **Mel Ross**, general manager; **John Charles Sacco**, musical director; **David Reynolds**, choreographer, and **Robert Bruce Holley**, stage manager.

Jo Wilder plays the title role in "Peter Pan" at the Flint (Mich.) Music Circus for a fortnight beginning this week and then at the Melody Circuit, Detroit, for another two weeks.

Edith Zulo, a fellowship drama student from Ohio State U., working as a backstage technician at the Musicarnival, Cleveland, subbed for **Bonnie West** in "Gentlemen Prefer Blondes" last Friday (19) following the latter's collapse during the first act of the musical.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (6-31-54).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
It's the Geography, St. James's (6-12-57).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Oh, My Papa, Garrick (7-17-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-25-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).
Zuleika, Saville (4-11-57).

SCHEDULED OPENINGS

Yerma, Arts (7-31-57).

CLOSED LAST WEEK

Importance Earnest, Palace (7-8-57).
Repertory, Old Vic (9-7-55).

ON TOUR

Doctor in the House
Glamour Girls
Hotel Paradise
Iron Harp
Meet Me By Moonlight
Pajama Game
Plaintiff in a Pretty Hat
Reluctant Debutante
Ride a Cock Horse
See How They Run
Towards Zero
Whole Truth

Touring Shows

(July 22-Aug. 4)

Diary of Anne Frank (Joseph Schildkraut)—Hartford, L. A. (22-3).
My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Opera House, S. F. (22-3).
No Time for Sergeants (2d Co.) — Geary, S. F. (22-3).
Reluctant Debutante (Reginald Gardiner, Branda Forbes)—Alcazar, S. F. (22-3).

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Inside Stuff—Legit

There was an unusual ceremony recently in Los Angeles in connection with the closing of the tour of "The Matchmaker." Because the show's scenery had been imported, the Government had to be sure it was destroyed. The Thornton Wilder comedy, based on a couple of old Continental plays, was first done on Broadway about 20 years ago as "The Merchant of Yonkers." It was a flop then, but Wilder revised it and, as "The Matchmaker," it was done at the Edinburgh Festival and then in London, with scenery by Tanya Moiseiwitsch. Those were the settings that David Merrick and the Theatre Guild brought from England under bond for the Broadway production, and which the Government had to be sure were destroyed.

Unique experiment in staging, utilizing simulations of film techniques, will be tried out in the next few weeks by Tracey Roberts' Playwrights Workshop in Hollywood. Group will present "Third of a Man," a screenplay by Robert Lewin, who was nominated for an Academy Award last March for "The Bold and the Brave," his first screenwriting effort. Workshop group will follow the screenplay directions, playing long shots at a distance from the audience and closeups nearer the footlights. Two groups will play simultaneously to indicate cuts from one scene to another. Only concession to stage technique will be a partial narration.

"The Summer of the 17th Doll," a current hit in London, will be brought to Broadway this season as a unit, including the cast and physical production. The Theatre Guild and the Playwright Co. (the latter representing Roger L. Stevens) will present the Ray Lawler drama, the first play of Australian authorship or with an Australian cast ever to be done in London. Incidentally, the Guild and Playwrights will share in the proceeds from the recent film sale to Hecht-Lancaster. (See separate story, film section.)

McGill U. Revue at Stratford, Ont.

'My Fur Lady' (No Relation to B'way Musical) Will Tour Trans-Canada With Pro Cast

Stratford, Ont., July 23.

Something else new has been added to this growing mecca of show business. Having thrived on Shakespeare, with supplementary shots of film festival, longhair and pop music, this once-obscure railway centre has just added a professionalized college-bred legit revue.

The latest arrival, which opened last night (Mon.) for at least a two-week run at the 1,000-seat Avon Theatre here, with the blessing of Stratford Shakespeare Festival officials, is titled "My Fur Lady" and, title suggestiveness notwithstanding, it has no connection whatever with that certain Broadway musical comedy hit. In fact, the title analogy is proving to be a handicap.

It's hardly news any more, at least to the readers of VARIETY, that "My Fur Lady," produced last winter at McGill U. in Montreal, had a two-week student run at the 450-seat Moyse Hall on the campus, and reopened in May for a 10-week commercial run. The scale was $2-$2.50 until the house was air-conditioned, after which the price was straight $2.50. There were turnaways every night of the Montreal engagement, but after two matinees failed to go clean the afternoon performances were dropped.

The original-cast score, cut out by a McGill U. student, Colin Kerr, as a $5.25 LP, has sold over 2,000 copies and, as pressed by Decca, is second in eastern Canadian album sales—"My Fair Lady" (what else?) being first. An EP edition of one of the show's satirical sketches, "How to Write a Canadian Poem," done by Donald MacSween, has just been released.

Despite the success of the revue and its songs and the album, the music has not been published because neither BMI Canada nor CAPAC, the Canadian performing rights association, will license it until the show title has been cleared with the "My Fair Lady" management in New York. The latter have been contacted, but have not answered.

The title, "My Fur Lady," was the idea of Timothy Porteus, co-author of the book. The title character is Eskimo Princess Mukluko. (Presumably it's a Canadian joke. —Ed.) The revue is presented by Quince Productions and the McGill Graduates Society. Writers and composers get royalties, and everyone working in or on the show got $40 a week in Montreal, and $65, plus transportation, on tour. Profits go to the McGill Alma Mater Fund.

Quince Productions consists of Brian Macdonald, a McGill grad regular employed in Montreal tv, as the show's director, and four McGill law studes, pianist James Donville, author-actor Porfens, author Donald MacSween and author Erik Wang. All original cast members were McGill studes, including Nancy Bacal, who's had professional strawhat experience in the U.S. Some of the undergrads have since withdrawn and been succeeded by pros.

If the revue catches on here it will run indefinitely. It's then slated for a trans-Canada tour. For the Stratford engagement, the Avon Theatre rental is $2,100 a week, including union stage crew (the house is discontinuing its regular film policy), and the local musicians are being used, at $154 a week each, which is cheaper than using tooters from Toronto and paying standby fees to the Stratford union.

The show's operating budget for the two-week stand totals about $20,000 and the house can gross about $35,000. Margaret Ness, of Toronto, is pressagenting the upcoming tour, with Gail Jaccaci handling publicity for the Stratford engagement. Ads for the tour are being placed in 13 papers in 10 cities.

Non-Pro Groups

Continued from page 73

led to the survey and the subsequent formation of his licensing firm.

On plays handled by First Folio the authors will retain all their first-class rights and if the property is picked up for Broadway production it is then withdrawn from amateur release. The first play to go into the Folio catalog is "The Shoemaker's Children," a Phoebe and Henry Ephron comedy previously optioned for Broadway production. The leasing rights were obtained from literary agent Miriam Howell.

As an indication of the yen for new plays on the amateur circuit, Simon cites the situation in Shreveport, La. The town, with a population of about 130,000, seldom gets a touring show, but two community theatres and two colleges in the area present at least 28 plays a year.

The hitch there, Simon notes, was explained to him, as follows, by John Wray Young, executive director of the Shreveport Little Theatre and president of the Southwest Theatre Conference: "None of these four groups can put on a play that any of the others has done within the preceding five years. And they simply can't find 28 new plays to do each year.

"All that Broadway provides is perhaps 15 to 18 suitable new scripts. So, a hot competition exists between the four groups for the really desirable scripts that have had Broadway runs. But, after one Shreveport outfit has done a play, no other will touch it again for years.

"Thus, for lack of new plays, the Shreveport theatres have no choice but to fall back on old plays —modern classics of Shaw, Ibsen, Galsworthy, or revivals of Broadway hits of 15 to 20 years ago, such as 'Three Men on a Horse' or 'You Can't Take It With You'."

Dream of 'Service'

London, July 23.

How's this for service? A couple of London theatregoers arrived at the Vaudeville Theatre recently after a heavy downpour. Both were wet to the skin. But before they were allowed to take their seats to watch "Salad Days," they were supplied with dry clothes, and the manager arranged for their own clothing to be dried aid ironed before the show was over.

A letter of appreciation was sent to the London Evening Standard by one of the grateful patrons who said; "This is the sort of personal attention I am sure could help to save the theatre which is supposed to be dying."

'Lady' Huge 112½G, 'Fanny' Big 52G, 'Sgts.' $33,900, S.F.

San Francisco, July 23.

Four legit houses grossed almost $200,000 here last week, with the second stanza of "My Fair Lady" at the 3,300-seat Opera House accounting for well over half the total. First week of "Fanny" did close to capacity at the Curran and the third week of "No Time for Sergeants," building steadily at the Geary, did great business.

Only "Reluctant Debutante," in its second week at the Alcazar, looked slim. "Diary of Anne Frank" is due Aug. 26 at the Alcazar.

Estimates for Last Week

My Fair Lady, Opera House (2d wk) ($5.50-$5.90; 3,300; $115,000) (Brian Aherne, Anne Rogers). SRO $112,500; previous week, SRO $112,200; subscription cuts house potential slightly.

Fanny, Curran (1st wk) ($5.50-$5.90; 1,756; $57,000) (Claude Dauphin, Italo Tajo, Doretta Morrow). Great $52,000; subscription limits the gross slightly.

No Time for Sergeants, Geary (3d wk) ($4.40-$4.95; 1,550; $36,000). Very big at almost $33,900; previous week, $31,700.

Reluctant Debutante, Alcazar (2d wk) ($3.85; 1,147; $27,341) (Reginald Gardiner, Brenda Forbes). Thin $9,100; previous week, $7,000 for five performances.

'DR. LAO' 17G 2D WEEK, EDGEWATER TENT, CHI

Chicago, July 23.

"The Circus of Dr. Lao," starring Burgess Meredith, grossed around $30,000 on its two-week tryout at the Edgewater Beach Playhouse here. The comedy-drama, which ended its run at the tent operation, last Sunday (21), nabbed about $13,000 on the first stanza and approximately $17,000 on the second frame. The Gwyn Conger Steinbeck-Nathaniel Benchley adaptation of Charles G. Finney's novel was produced by Noel Behn.

"My Three Angles," starring Walter Slezak, is current at the canvastop.

'Li'l Darlin' Limp $37,000 2d Wk. of Dallas Repeat

Dallas, July 23.

State Fair Musicials' third offering, "Texas, Li'l Darlin'," with Jack Carson, closed its second stanza Sunday (21) with a modest $37,000, failing to better the initial week. Musical comedy was top grosser here in 1951, grossing $81,600 in 14 performances.

"Annie Get Your Gun," starring Gisele MacKenzie, opened last night (Mon.) for a two-week run. Revival of the Irving Berlin tuner features William Shriner, David Aiken, Adnia Rice and William LeMassena.

Hildegarde in 'Can-Can' $40,000 at K.C. Starlight

Kansas City, July 23.

Starlight Theatre production of "Can-Can" with Hildegarde in a legit role, pulled a moderate $40,000 for a seven-night run ending last Sunday (21). The star contributed fine singing and lightweight trouping, sticking to the score and doing no specialties.

"High Button Shoes" was undequoted the previous week, getting $47,000, not $40,000 as reported. "By the Beautiful Sea" opened last night (Mon.), with Lillian Roth, Webb Tilton, Susie Watson and Danny Carroll.

B'way Back on Slide; 'Girl' $53,900, 'Fella' 28½G, 'Yanks' 22G, 'Sgts.' 20G, Merman $36,600, Ritchard $19,600

Broadway was down last week, reversing the previous stanza's climb. Receipts dropped substantially for five of the 10 entries on tap, with weekend business particularly bad.

The only capacity entries were "Bells Are Ringing" and "My Fair Lady."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (34th wk; 288; $8.05; 1,453; $58,101) (Judy Holliday). As always $58,700.

Damn Yankees, Adelphi (MC) (116th wk; 923; $7.50; 1,434; $50,000). On twofers. Previous week, $22,000 last week, almost $22,000.

Happy Hunting, Majestic (MC) (33d wk; 260; $8.05; 1,625; $59,989) (Ethel Merman). Previous week, $39,400; last week, nearly $36,600.

Li'l Abner, St. James (MC) (36th wk; 284; $8.05; 1,028; $58,100) Previous week, $52,300; last week, almost $50,700.

Most Happy Fella, Imperial (MD) (64th wk; 508; $7.50; 1,427; $57,875) Previous week, $30,400; last week, nearly $28,500.

My Fair Lady, Hellinger (MC) (71st wk; 563; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always $68,700.

New Girl in Town, 46th St. (MD) (10th wk; 79; $9.20-$8.60; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $57,300; last week, over $53,900.

No Time for Sergeants, Alvin (C) (92d wk; 732; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $20,300; last week, nearly $20,000. Continues through Sept. 14, then tours.

Tunnel of Love, Royale (C) (22d wk; 181; $5.75; 944; $34,000) (Tom Ewell). Previous week, $13,000; last week, over $13,700.

Visit to a Small Planet, Booth (C) (24th wk; 188; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $24,200; last week, almost $19,600.

OFF-BROADWAY

(Opening dates in parentheses)

Career, Actors Playhouse (4-30-57).

Country Wife, Renata (6-26-57).

Iceman Cometh, Circle-in-Square (5-8-56); closes Sept. 8.

In Good King Charles' Golden Days, Downtown (1-24-57).

Kaleidoscope, Provincetown Playhouse (6-13-57).

Purple Dust, Cherry Lane (12-27-56).

School for Wives, Theatre Marquee (6-19-57).

Synge Trilogy, Theatre East (3-6-57).

Threepenny Opera, de Lys (9-20-55).

CLOSED LAST WEEK

Ever Since Paradise, Carnegie Recital Hall (7-11-57).

'Desert' Verdant $26,000 At Starlight, in Indpls.

Indianapolis, July 23.

Starlight Musicals got off to a satisfactory start the first two weeks of the season here, despite bad breaks in weather. Opener, "Pajama Game," grossed a nifty $32,000 in five performances July 9-14 at $3 top with John Elliott, Patricia Ruhl, Chele Graham and Alan Kass featured. Rain stopped the show before a capacity house Friday (12).

"Desert Song," one of only two oldies on the seven-week schedule, took in a nice $26,000 in six performances July 16-21. Principals were Jack Russell, Nadja Witkowska and Kass.

'SP' Record 75G 2d Week in L.A.

Los Angeles, July 23.

"South Pacific," the town's only legit offering, racked up another new house record at the 2,670-seat Philharmonic Auditorium last week, the second frame of a five-week stand. The Mary Martin-Georgio Tozzi starrer started its run with an opening week record gross of $74,700, topping even "My Fair Lady." Last week, the Rodgers & Hammerstein musical notched $75,000 at $5.50-$5.75 top.

Musical continues to be the town's only legit offering this week, but the Huntington Hartford Theatre relights next Monday (29) with the touring "Diary of Anne Frank."

'Student Prince' $32,000 At L'ville Amphitheatre

Louisville, July 23.

Iroquois Amphitheatre racked up a $32,000 gross, best of the season, on "Student Prince" last week. Weather was cooperative clear. The cast included Marion Marlow, Jim Hawthorne, Elizabeth Watts, Fred Harper, Edwin Steffe and dancers Maria Tallchief and Andre Eglevsky.

"Brigadoon" opened last night (Mon.) with Earl Wrightson, Lois Hunt, Dorothy Keller, Rudy Tone, Fred Harper, Lee Sullivan and Ned Wertimer.

'Breakfast' Okay $11,300; Philly Park Playhouse

Philadelphia, July 23.

"Wedding Breakfast," minus box-office names, surprised with a $11,300 gross last week at the Playhouse in the Park, Philly's municipally-operated tent theatre in West Fairmont Park. Television actress Georgann Johnson, making her fifth appearance at the Playhouse, was starred.

This week offers "Desk Set," starring Ruth Hussey.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

•**Auntie Mame,** Broadhurst (8-5-57).
•**Long Day's Journey,** Hayes (8-19-57).
•**Simply Heavenly,** Playhouse (8-21-57).
•**Separate Tables,** Music Box (9-2-57).
T. C. Jones Evening, Golden (9-10-57).
New Faces, Broadway (9-19-57).
Cave Dwellers, Bijou (9-23-57).
West Side Story, Wint. Gard. (9-26-57).
Look in Anger, Lyceum (wk. 9-30-57).
Compulsion, Belasco (10-1-57).
Egghead, Barrymore (10-9-57).
Time Remembered, Morosco (10-9-57).
Four Winds, Cort (10-10-57).
Romanoff & Juliet, Plymouth (10-10-57).
Miss Lonelyhearts, Music Box (10-11-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Fair Game, Longacre (10-23-57).
For Amusement, Ambass. (10-25-57).
Sq. Root of Wonderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Rope Dancers, Playhouse (late Oct.).
Country Wife, Adelphi (11-7-57).
Speak, Lucinda, ANTA (11-7-57).
Look Homeward, Barrymore (11-28-57).
Dark Top Stairs, Music Box (12-5-57).
Music Man, Majestic (12-23-57).
Miss Isobel, Royale (12-26-57).

(Theatres Not Set)

Strongest (10-2-57).
Monique (10-22-57).
Rumple (10-31-57).
Mariner Method (11-5-57).
Nude With Violin (wk. 11-11-57).
Rivalry (1-27-58).
Captain's Paradise (1-28-58).
Sunrise at Campobello (1-30-58).

OFF-BROADWAY

Sweeney Todd, Sullivan St. (8-27-57).
Tevye, Carnegie Playhouse (9-16-57).

Note: Asterisks indicate reopenings.

Stratford (Conn.) 33G On 'Merchant'-'Othello'

Stratford, Conn., July 23.

The American Shakespeare Festival Theatre grossed around $33,000 last week on eight performances split between "Othello" and "The Merchant of Venice." Of the two shows, "Merchant," starring Katharine Hepburn, is stronger than "Othello," starring Alfred Drake.

The two shows nabbed $33,400 the previous frame, while "Othello" soloed the fortnight before that, taking in $20,100 its first week and $21,500 the second. The scheduled Aug. 3 opening of "Much Ado About Nothing" has been postponed to a matinee Aug. 7.

'Holiday' Placid $6,500 On Holdover at Olney

Olney, Md., July 23.

"Holiday for Lovers" wound up its second and final week at Olney Theatre with $6,500 gross, up $800 from the initial stanza. The strawhatter between Washington and Baltimore is having a profitable season so far.

"Half in Earnest," opening tonight (Tues.) starring Anna Russell, should do better.

Legit Bits

Producer and ex-dancer **Eunice Healey** planed to the Coast last Friday (19) for about six weeks' vacation.

Rogar L. Stevens and **Robert Whitehead**, co-partners of Robert W. Dowling in Producers Theatre, will fly Aug. 8 to England to attend the opening Aug. 13 of **John Gielgud's** production of "The Tempest" at the Shakespeare Memorial Theatre, Stratford-on-Avon.

Pressagent **Sol Jacobson** leaves next Saturday (27) with his wife and two daughters for a four-week motor vacation through the southwest, Los Angeles, San Francisco to the northwest. During his absence his associate, **Lewis Harmon**, will handle the publicity for "No Time for Sergeants."

Richard Burton, currently completing a film commitment in Hollywood, is definitely set for the male lead in "Time Remembered," in which **Helen Hayes** and **Susan Strasberg** will have the two top femme roles.

Russ Brown, who recently withdrew as the Washington Senators manager in "Damn Yankees," leaves next Saturday (27) for San Francisco, from where he'll sail on the Matsonia for Hawaii to play Capt. Brackett in the film edition of "South Pacific." Shooting is to take 14-18 weeks.

It's now definite that **Paul Douglas** will not return in the fall as star of "Hole in the Head," so stager **Garson Kanin** and the Producers Theatre are seeking a name replacement. The **Arnold Schulman** play won't return to Broadway, but will probably open in Chicago as the start of a season-long tour.

Emmett Callahan withdraws next week as company manager of "Happy Hunting" to take a simlar assignment with "Rivalry," so general manager **Herman Bernstein** will double as company manager for the **Ethel Merman** musical.

"The Rope Dancers," the **Morton Wishengrad** drama slated for fall production on Broadway, will be done by the Playwrights Co., with **Gilbert Miller** as partner. **Siobhan McKenna** and **Art Carney** will costar.

Joyce Grenfell's prospective appearance on Broadway next spring will be under the management of **Roger L. Stevens**, one of the rare instances where he takes sole producer billing. Stevens had a financial interest in the **Lyn Austin** and **Thomas Noyes** presentation two seasons ago of "Joyce Granfell Requests the Pleasure."

The seating capacity of the Sarah Bernhardt Theatre, Paris, was incorrectly given as 2,500 in a recent story on the reception of "Long Day's Journey Into Night" in the French capital. The correct figure is 1,243 seats.

Alice Griffin, editor of the "Theatre U.S.A." section of Theatre Arts mag, is recuperating at her summer home at New Paltz, N.Y., after surgery last week at French Hospital, N.Y.

Clarence Jacobson is company manager for "West Side Story."

A British production of **Marc Connelly's** "Hunter's Moon" is planned for London production by **E. C. Cliff** and **Jack Minster**, in association with the Futurians, a group comprising the playwright and friends. Connelly will direct. Plans for a Broadway production of the play last season by **Rita Allen** and her husband, **Milton Cassel**, failed to materialize.

Clayton Coots, son of songwriter **J. Fred Coots**, has joined the **Paula Stone-Michael Sloane** production staff on "Rumple."

Stock Tryouts

(July 22-Aug. 3)

Back to Methuselah, Arnold Moss' condensed version of Bernard Shaw's play (Celeste Holm, Arnold Moss)—Spa Summer Theatre, Saratoga, N. Y. (22-27); Boston (Mass.) Summer Theatre (29-3).

Half in Earnest, musical version of Oscar Wilde's "Importance of Being Earnest," by Vivian Ellis (Anna Russell)—Olney (Md.) Theatre (23-4) (Reviewed in VARIETY, June 26, '57).

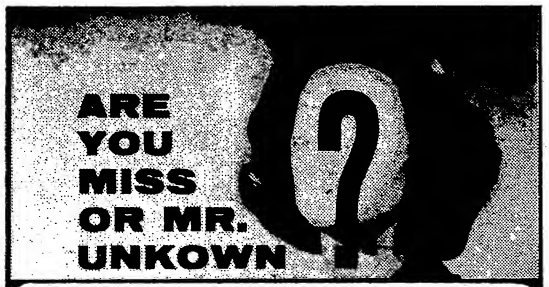
Man in the Dog Suit, by William Wright and Albert Beich from Edwin Corle's novel, "Three Ways to Mecca" (Jessica Tandy, Hume Cronyn)—Falmouth Playhouse, Coonamessett, Mass. (22-27); Westport (Conn.) Country Playhouse (29-3) (Reviewed in VARIETY, June 26, '57).

Roger the Sixth, by Joseph Carole (Dorothy Lamour, Robert Aida)—Lakewood Playhouse, Barnesville, Pa. (22-27); Grist Mill Playhouse, Andover, N. J. (29-3) (Reviewed in VARIETY, July 17, '57).

Something Borrowed, by Kurt Vonnegut—Arena Theatre, Orleans, Mass. (23-27).

Time to Be Rich, by Julian Funt—John Drew Theatre, East Hampton, L. I. (29-3).

With Respect to Joey, by Ernest Pendrell (Martin Balsam, Jacob Ben-Ami, Berta Gersten)—Westport (Conn.) Country Playhouse (22-27).



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Ned Armstrong Marrying

After writing a book on how to raise a motherless son, widower Ned Armstrong is getting married again. Veteran legit pressagent, industrial public relationist and freelance author will wed Margaret Bonner next Saturday (27) at All Souls Unitarian Church, N. Y.

Bride is a cousin of publisher George Rinehart.

Legit Booking

Continued from page 73

agency in the concert field, formed its subsidiary Alliance firm, to enter the legit field, starting with the split-week and one-night tour for the bus-and-truck edition of "Sergeants." With that route almost completely laid out for the full 1957-58 season, Alliance has begun booking a somewhat similar tour for the upcoming second company of "Auntie Mame," to be sent out by Charles Bowden, Richard Barr & H. Ridgely Bullock, Jr., with Constance Bennett as star.

The significant aspect of Broadday Theatre Alliance plans, however, is not the emphasis on split-week and one-night dates, but rather that the new agency intends to book other shows into the regular key legit cities for extended engagements, and that it is organizing its own subscription setups in many local cities, along the lines of the concert business. The combined League—LITNA outfit, lacks comparable facilities for split-week and one-night booking and can offer only the Theatre Guild-American Theatre Society subscription in the principal cities.

The tour laid out by Alliance for the bus-and-truck company of "Sergeants" is impressive. This is the troupe currently at the Alvin Theatre, N. Y. but after laying off and rerehearsing, it will take to the road in a new production specially designed for quick taking in and out, with fixed lighting, etc. Meanwhile, the other "Sergeants" company currently in San Francisco after nearly a full year on the road, is filling a route laid out originally by the old UBO and more recently by LITNA and IBO.

The fact that the additional touring edition of "Sergeants" will travel by bus and truck will enable it to play numerous engagements beyond the reach of rail lines, including guarantee bookings at universities, schools and for civic groups. A novel angle is that for stands of more than one night, the guarantee performance will be the opener, so it will be to the local sponsor's interest to push that night's sale. For most engagements, attendance normally picks up for the final performances, so the openings are apt to be light, and local managements generally like to guarantee the final shows.

Central Park

Continued from page 73

legittuners as originally announced, Grace and Anderson have been adlibbing with one operatta ("Rosalie"), a ballet program ("Manhattan Magic"), a nitery origination ("Cotton Club Revue") and, as of last Monday (22), a "Jazz Under the Stars" presentation. "Rosalie was generally rapped as a fiasco, while the ballet and bistro offerings weren't too enthusiastically received.

Practically all the Grace-Anderson presentations have been last-minute bookings, and in the case of "Rosalie" allowed for an apparently inadequate one-week rehearsal period. The production team apparently intend continuing their deviation from legittuners. They're now trying to get Joe Franklin to create a stage version of his "Memory Lane" WABC-TV show for park presentation. The offering would have Franklin emceeing the revue-styled show of old-timers.

Meanwhile, there have been some shifts in the production staff for the Grace-Anderson operation. Paul Vroom has been appointed general manager, with Ed Scanlon succeeding Al Rosen as house manager, Lee Martinez succeeding Roy Jones as company manager, and Dave Lipsky succeeding Dick Weaver as pressagent.

Richard Clemer, longtime producer-director for NBC, has been set as production coordinator for the Seven Arts Center, N.Y.

Mielziner As Producer

Continued from page 73

the production of a play.' Call him impressario, director, manager, dictator, controller, administrator, superintendent, overseer, inspector, organizer, pilot or promoter —he's something of all of them.

"I prefer the French word, entrepreneur, which has no exact synonym in English, although it means 'one who undertakes to carry out any enterprise.' The entrepreneur organizes various departments, but he also stimulates —or should, if he has taste—the creation of all the elements that go into a show. Above all, he must be a business man, walking the tightrope between a natural desire to dazzle with splendor and a prudent regard for his own and his backer's money.

"Actually, of course, 'Happy Hunting' wasn't my first dip into the producer ocean. With my brother, Kenneth McKenna, I presented a comedy, 'Co-Respondent Unknown,' which was a 121-performance success 21 years ago. (McKenna, at that time an actor, is now story editor of M-G-M. —Ed.)

But that still didn't explain why after all these years, he should elect to enter the riskiest field of activity in the contemporary theatre, he was reminded. Mielziner nodded and smiled slowly: "Well," he said after a pause, "I'm not sure myself, but perhaps I felt that at least once in my life I wanted to accept a challenge and see if I could rise to it. I'm not a gambler by nature. But perhaps there's something in what Bernard Shaw wrote, 'The roulette table pays nobody except him who keeps it. Nevertheless a passion for keeping roulette tables is unknown'."

"Or maybe Moss Hart expressed it more succinctly recently when he called the Broadway Theatre 'a floating crap game.' In any case, the fact that 'Happy Hunting' lists me as sole producer means not that I wanted all the credit and all the profit, but rather that I wanted the satisfaction of making the decisions and would shoulder full responsibility if it turned out badly.

In what ways is producing different from designing? "Primarily, I suppose, it's that whereas the designer mostly works according to a set of specifics and ultimately from a detailed blueprint, the producer deals to a large extent with intangibles, in some cases the basic one being his own initial concept of the show.

"In the case of 'Happy Hunting,' for example, I learned a year ago that Ethel Merman might be willing to do a new show after her three-year absence from Broadway. That set me in motion. But instead of working from a blueprint, as I would have as a designer, I found myself gambling on the sole premise of Ethel's availability, gambling on booking a theatre and announcing an opening date before the book was written, the music composed or the cast engaged."

Back to School

Mielziner feels that producing a large Broadway musical has taught him at least a few things he was never aware of as a designer. "I've come to realize that no single element is the essential one to a show. Moreover, once you sense the problems of others you are likely to acquire a general awareness that will improve your work in your own special field, artistically and economically, in the future. Thus, after producing a show of my own, I feel as if I'd gone back to school for a refresher course, and I have a hunch I'm better equipped to design for other producers.

"Maybe the best thing about being a producer is a sort of stage-struck one," Mielziner admits. "It's not just the matter of the greatly increased personal contacts I have as a producer. Most of these associations would have ended with the New Haven tryout if I were only the designer.

"As the producer, however, I'm a privileged character. I can hang around backstage or out front every night without question. And I can call up anyone connected with the show any day and talk over any of the artistic or financial elements. Imagine having a license to talk shop anytime I want—when shop is the theatre!"

Paris Season

Continued from page 72

public ate up heartily), while Eduardo de Filippo's "Sacres Fantomes" ("Blessed Phantoms"), a Neapolitan comedy-farce, hit the jack-pot and is braving the hot weather.

Among the year's smashes were Marcel Achard's comedy "Patate" ("Potato"), which Gilbert Miller will stage in New York and which 20th Century-Fox has purchased for the screen. Also Felicien Marceau's "L'Oeuf" ("The Egg"), bought by Wolfe Bros. for London stage production and subsequent film version.

Other clicks have included Michel Andre's "Virginie," a shipwreck farce, Andre Roussin's dramatization of an Italian novel, "La Mamma," with Elvire Poesco as a screaming Sicilian mother distressed over her son's reported impotency, and Andre Langs "Voyage a Turin," with Pierre Fresnay and Yvonne Printemps.

Jean Anouilh's "Pauvre Bitos," a bitter satire on modern France, broke even despite a critical drubbing and the author, pleased with the boxoffice response, remarked, "What a failure for the critics."

Top musical was "Irma La Douce" (book by Alexandre Breffort and music by Marguerite Monnot, who has composed many Edith Piaf numbers), a comic operetta about a Montmartre B-girl and her man. "Irma" may be seen on Broadway during 1957-58, with Renee Jeanmaire in the lead role.

Several revivals joined some of new entries in hit class. Among the most successful were Sacha Guitry's 1914 "Faisons un Reve" (played on Broadway 35 years ago as "Sleeping Partners"), with Robert Lamoureux, Danielle Darrieux and Louis de Funes; "L'Ecole des Cocottes" (seen on Brodway as "The Gold fish" back in the 1920's), with Jacqueline Gauthier; ouis Verneuil's "Mademoiselle Ma Mere" in an arena production, and Henri Varna's revival of "The Merry Widow."

While French plays are regaining popularity abroad, American and British plays are showing better returns in Paris. Among translations from the English scheduled for coming season are O'Neill's "Long Day's Jounrey into Night," and "Moon for the Misbegotten" (possibly with Ingrid Bergman).

Other English language items on the future list include "Visit to a Small Planet," "Separate Tables" (in Andre Roussin adaptation), "Romanoff and Juliet," "No Time for Sergeants," "Thunder Rock," "Potting Shed" (translated by Jean Mercure) and "Janus."

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Literati

Cosmo's Writers' Issue

In the same idiom as last January's Broadway issue, editor John J. O'Connell has keyed the new (August) edition of Cosmopolitan with accent on "the literary life." Pieces by writers about writers include Maurice Zolotow's closeup on the author of "Peyton Place"; T. F. James on "Hemingway At Work"; Gore Vidal's "Visit To A Small Planet"; Richard Gehman on "The Writer"; George Jean Nathan's treatise and others.

Chameleon Author

Margo Rieman, author of "12 Company Dinners: or, The Well-Fed Guest Made Easy," due via Simon & Schuster on Aug. 16, is a writer of many facets.

She is (1) manager of Turk Murphy's Jazz Band; (2), wife of S&S' sales manager, Robert Rieman; (3), author of a previous whodunit titled "Vamp Till Ready," which had a Broadway music business setting; and (4) she has been a tv panelist, usually as a jazz expert.

Extradite Robt. Harrison?

Daniel Gutman, counsel to Gov. Averell Harriman, was to preside at a hearing in Albany Tuesday (23) on a petition by California to extradite Robert Harrison, owner-publisher of Confidential, and five of his employees, who were indicted in California in May on charges of conspiring to print and publish libelous and obscene material.

Attorneys for Harrison, who lives in New York, requested the hearing. Indicted with him were: A. P. Gavoni, managing editor; Michael and Edith Tobias, and Daniel and Helen Studin.

2 Writers' Handbooks

"The Writer's Handbook," edited by A. S. Burack, editor of The Writer (which Boston publishing house also publishes this $5.95 volume) and "Writer's Market," edited by Aron M. Mathieu and Joseph A. Alvarez (Writer's Digest; $4.50) are parallel volumes, issued almost coincidentally. The first also lists 1,000 markets for manuscript sales, and the second book puts accent on 3,000 such markets. Both embrace not only book houses and periodicals but run the gamut from broadcasting to Hollywood, legit to music publishers, cartoons, fillers, poems, etc.

The Burack-edited book supports its marketing catalog with byline pieces by name writers on how-to. Both are primed for the tyro scrivener and both have practical values that make the cost investment worthwhile. *Abel.*

Another History of Films

Saturday Review film critic Arthur Knight's "The Liveliest Art (A Panoramic History of the Movies)" is slated for Macmillan publication this fall at $7.50. The publisher calls it the "first really complete story of the movies . . . European, American or Japanese."

Other Macmillan items this fall: "Schubert: Memoirs By His Friends," edited by Prof. Otto Erich Deutsch; "Schubert's Songs," by London music critic Richard Capell, first published in 1928, revised edition edited by Martin Cooper; "The Art of the Drama," by Ronald Peacock, professor of German Literature at Manchester Univ.; Audrey Williamson's "Contemporary Theatre: 1953-56," covering the stage of London, Paris, Dublin and other European centres, from the Coronation of Queen Elizabeth II through '56; "Theatre World Annual No. 8" (London's West End season of 1956-57), edited by Frances Stephens; two more in the Theatre World Monographs on Margaret Rutherford, by Eric Keown, and Emlyn Williams, by Richard Findlater (America's George Freedley has just completed his mss. on Lunt & Fontanne for the same series); and a new edition on Margot Fonteyn, in the "Dancers of Today" series, by Cyril Swinson, and the 12th year of "The Ballet Annual (1958)," edited by Arnold L. Haskell.

Mass. Anti-Obscenity Bill

The Massachusetts Senate Ways & Means Committee has reported favorably on a bill for establishment of a seven-member, unpaid advisory commission to assist the attorney-general in preventing the sale of obscene comic books and other objectionable literature. This commission would be known as the Obscene Literature Control Commission.

Its seven members would be appointed by the governor and would include representatives of the three major faiths, one educator, and three persons "qualified" by education and experience. The commission would meet monthly and would be paid travel expenses.

On the other hand, a bill to censor the sale of obscene comic books and other objectionable matter was killed in the Massachusetts Senate by 32-7. The House-sponsored measure would have set up a seven-member unit to assist the attorney-general in that matter. A cautious note was sounded by Sen. William E. Hayes, who said: "The censorship of books has been kicked around and legalized for many many years. We have a law on the subject. The Legislature should be very cautious in handling this matter.

Newsday's Show Biz Taxes

Newsday, Long Island daily, has published a special promotion piece comprised of a series of five articles by staff writer Francis Wood that show what happens to the earnings of show biz names, athletes, etc., who land in the high surtax brackets.

Title of the series, which originally ran in the daily July 8 to 12, is "Can You Afford A Fortune?" and details the tax pitfalls for anyone hitting the jackpot, whether via a quiz show or a bestselling novel. Also spotlighted is the "art of taxmanship," particularly in the show biz world where income may be high for only a relatively few years. Noted are such devices as capital gains, incorporation, the package show deals, etc.

Cantor's Picture Book

With his autobiog, "This Is My Life," in collaboration with Jane Ardmore a current national bestseller, Eddie Cantor is priming a show biz picture book based on "The Pictures on My Walls," intimate closeups of worldfamed personalities with whom he has been in close association. That may be the book title too.

The Metropolitan Opera's Francis Robinson has his "Caruso: His Life in Pictures" due, via Thomas Y. Crowell Co., this fall, an elaborate $6.50 item. It took years to compile the photographic layout. Also included will be a complete discography of Caruso by John Secrist, foremost collector of Caruso's records in the world.

Also from Crowell in November is the 1957-58 edition of "Modern Publicity," edited by Frank A. Mercer.

Timesman's Book

William M. Freeman, advertising and marketing editor of the N.Y. Times, has written a book on the endorsement, testimonial and general promotion business, titled "The Big Name." It will mark a departure for Printer's Ink into the book publishing business when it brings it out Oct. 15.

Book is studded with some 2,000 show biz names who have become part of the endorsement phase of merchandising, and Jules Alberti's Endorsements Inc. is said to figure prominently therein, detailing the cost-per-name-per-thousand that VIPs command for okaying this or that commodity.

Allyn & Bacon's Upbeat

Textbook publishers Allyn & Bacon, homebased in Boston, have steadily increased net profits since 1952, hitting for the fiscal year ending April 30th a record high of $439,252 after taxes. The 90-year old company's earned surplus is up to $1,361,725.

Company has set the annual stockholders meeting for July 23 at Dover, Del. Principally board seeks ratification of an issue of 100,000 additional shares of common stock.

Enid Haupt's Book

Enid Annenberg Haupt, editor-publisher of Seventeen Magazine, has authored "The Seventeen Book of Young Living" for David McKay publication in October.

It will deal with teenage behaviorism, fashions, etiquette, family relations, etc.

Dispersing Peron's Papers

Tenders are now in preparation for sale of 10 newspapers and four printing plants, which were part of Peron's ex-radio and press empire in the Argentine.

The newspapers are the evening Critica (yellow press), and Noticias Graficas (sports), the late Eva Peron's own daily, Democracia, with Democracia of Rosario, Santa Fe Province. Also El Laborista, formerly run by Peron's henchman, Angel Borlenghi (who fled to the U.S.); the fascist La Epoca, La Mafiana of Mar del Plata, La Libertad of Mendoza, and Meridiano of Cordoba. The printing plants are Alerta Publicidad, including an advertising agency used in Peron's time to pressure advertisers, the Poligrafica Mariano Moreno and Talleres Argentinos in the capital, and another plant in the Province of La Rioja.

Walter Ross' Novel

Walter Ross, BMI's public relations director and former Warner Bros. press exec, will have his novel, "The Immortal," published by Simon & Schuster. Tome has a show biz background, being about a film and tv actor.

It's set on S&S' 1958 list.

Karloff Judging Whodunits

Boris Karloff will serve as judge on the Dell Great Mystery Library panel. He is replacing the late Humphrey Bogart on the board of judges. The other two members are Anthony Boucher and Louis Untermeyer.

The 35c pocketsized mystery classic books, launched in January, have sold more than 2,250,000 copies of the first six titles published. They are being released at the rate of one a month.

Barney Ross' Autobiog

Although his biopic, "Monkey On My Back" (UA), is currently in circulation, pugilist-publicist Barney Ross' "true story" will be published next October by Lippincott under the title, "No Man Stands Alone."

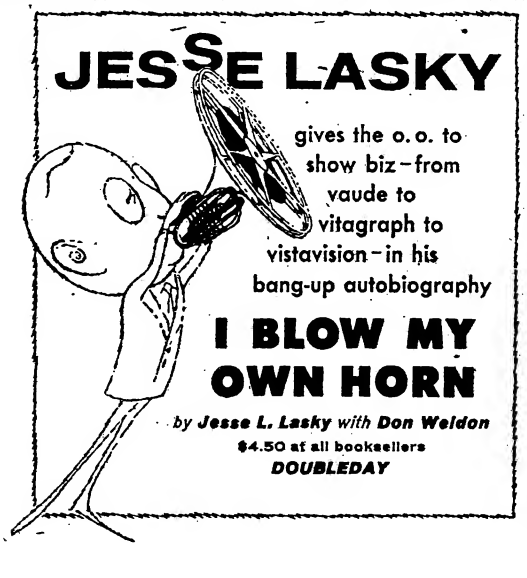
Martin Abramson collaborated with him.

CHATTER

Hallden Comics Inc., a New York Corporation, has changed its name to Hallden Publications Inc.

William Longgood, N.Y. World-Telegram & Sun staff writer, authored "Suez Story—Key to the Middle East" which Greenberg is bringing out in September.

Conover-Mast Publications Inc. has reduced its capital stock from 2,250 shares of $100 par value, and 100,000 of $1 par value, to 2,250 shares of $100 par value, and 97,575 shares of $1 par value. Lawler & Rockwood, 51 East 42d St., New York, filing attorneys.



SCULLY'S SCRAPBOOK

By Frank Scully

Viewed longrange, Hollywood's success has been the old vaude formula worked out in years instead of weeks. Producers are convinced that the secret is variety. And of course it is. Except for certain breakfast foods, brands of snipes and shape of hammers, people seem to get tired of the same thing day-after-day.

As proof of Hollywood's devotion to variety I saw "Fear Strikes Out" and "The Delicate Delinquent" in the same house on succeeding nights. Both were made by the same company. You couldn't get a wider spread of appeal if you tried, and in both instances Par certainly tried.

I was particularly interested in "Fear Strikes Out," not only because I have known the writers of the screenplay since they were knee high to a grasshopper but because I seem to have been rabbit-punching the errors of psychiatrists for at least 20 years.

But time has worn my biases a little thin around the edges, so when I went to catch "Fear Strikes Out" I wooed a student nurse to go with me to see Anthony Perkins go crazy in a very plausible way, driven to a complete and fortunately temporary mental breakdown by a loving father who wanted his son to exceed even Ted Williams and with the same Boston Red Sox. You know, the kind of guy who blows his top now and then, and sometimes seems to go off his rocker completely, but can always make up for it to the fans by batting .400.

This student nurse was a daughter of ours. A beautiful doll, she had been recently transferred in her senior year from Mercy College in San Diego to Patton State Hospital in San Berdoo for three months psychiatric training, and since she was home for the weekend I thought I would take her on this busman's holiday.

She watched Anthony Perkins as if he were her own patient and afterwards said, "You know, that kid showed schizo tendencies in childhood. Schizophrenia is not a matter of a simple split personality. We study eight types.

"Jim Piersall, was more the paranoid-state type, the ones who can't get along with employers or fellow-employees. In his case it was with members of his own ball team. He was caught in a psychiatric pincer movement and finally crushed. He blamed his father who would praise nothing but 1,000 in fielding and catching. In short, the impossible."

Typical American Psychosis

To excel in sports is a typical American ambition and thus Piersall's problem became human and understandable. In nine cases out of ten, a mental breakdown would not have resulted but he was the 10th case, and since it actually did happen to him while a member of the Boston Red Sox it has a documentary believability of the March of Time.

Piersall's breakdown is shown in very logical steps from boyhood, aggravated by a father trying to force his son into being the kind of success he never was himself and ultimately breaking down the boy in his vicarious drive for success. The paranoidal collapse, treatment, ultimate recovery and return to the Red Sox outfield is strictly from Cinderella, but since it all happened in the last few years one can't quarrel with the plot.

The picture contains few of the horrors of "The Snake Pit," "Home of the Brave," "I'll Cry Tomorrow" or "Monkey On My Back," but it is a fine study in tensions, pressures and ambitions, and what they can do to people not geared by a strong mind to eliminate these tensions from their life and work.

Since 12% of the present population is doomed for a mental breakdown, it's too bad a picture like "Fear Strikes Out" hasn't had the boxoffice success of, say, "Giant." Everybody gambles on the hunch that the butterfly net will miss him, but the percentage against his escape is higher than at Las Vegas.

As small proof of the widespread ignorance in this field, a governor about 20 years ago tapped me to be the civilian head of a state department of institutions. We housed 27,000 mentally ill, hundreds of the blind and thousands of juve delinks. All of them were handled in much the same way. That is to say, like felons. The mentally ill were hauled by cops before judges, committed, and, if they got well, were ultimately paroled or discharged. Witnesses testified for or against them. The billings haven't changed much since. To phraseology at least, it still seems to be a criminal matter to become mentally ill.

Don Quixote Scully And The Guv

I suspect the governor picked me for this service because I had graduated from 30 hospitals in seven countries. I hate to think he didn't know the difference between my alma mammys and state hospitals for what in those days were called the insane. My first mistake was in not pointing out the booboo to him.

What struck me on a first tour of inspection of our houses of correction for eyesight, morals and minds was that the doctors in the main seemed crazier than the patients. The top croaker of them all was a Russian with all their latter-day paranoidal symptoms.

He and I hit it off like oil and water from the start. Within a year we were throwing everything but shock treatments at each other.

The governor sought to save the situation by offering to create another department and have me head it. It seems he had a secret fund and could reach down into the bag and do this. But I told him he should never have let me see how badly things had been run where I was. I suggested he fire the Russian psychiatrist instead.

When I got to the hotel I discovered I had picked up *his* briefcase instead, the one which was so hot he slept with it under his pillow! I was in a fine spot to make a deal, but Mme. Scully was with me and she made me return the briefcase without peeking! You get an opportunity like that once in a lifetime. Some months later I was fired for injecting this small measure of fidelity and loyalty into power politics.

But having no dignity, I refused to blow. Instead I went on a sit-down strike in the state building for 10 days, guarded by a 300-pound wrestler who offered his services in the hope that right and might could lick psychiatry! We had more fun than a campus reunion. State police blocked entrance to our office. Radio men got on the roof and dropped mikes down three stories to interview us.

In the end, of course, the courts upheld the government's right to fire as well as hire. But my Russian bete noir kept up a running fight for two years, using the state's resources to do so. Before the governor himself was heaved out of office, the psychiatrist followed me out and shortly afterward died. R.I.P.

But in those few years I learned a lot about psychiatrists, patients and treatments. I certainly shook the healers to their heels in an attempt to teach them that mental illness was not ordained so that they could have glass-topped mahogany desks to sit behind and patients to treat like criminals.

The places were never the same after my short period as a reformer. In fact, they changed the department's name, yanked the reform schools out from the department's control and even changed the name of one of the reform schools where the kids seemingly had their pre-induction training for their Ph.D's at the state prison. I even caused several of the goons running one reform school to be clinked for their brutalities.

People to this day stop me on the street and recall with affection my short term as the Don Quixote of this field of human misery. It always warms me to be so well remembered as the guy who tried to institute "a new deal for dopes." I haven't the slightest doubt I so described it, but at least the press bunch could have been pals and misquoted me. I would have done as much for them had our positions been reversed.

Broadway

Sophie Tucker sparking a playground named for her in Israel.

Greta Keller and Nicholas Joy sailed for Europe last week on the Ile de France.

Attorney Max Chopnick, w.k. in show biz, off to attend the American Bar Assn. convention in London.

Elinor Green takes over as managing editor of The Playbill, New York legit program outfit, on Aug. 1.

Joe Magee, of the William Morris agency legit-television department is in Harkness Pavilion, N.Y., for a checkup.

Noel Coward and Dr. Herbert T. Kalmus, chairman and prez of Technicolor, in from Europe yesterday (Tues.) on the S.S. United States.

Legit pressagent-manager Freddie Schader returns to New York next week after several years' residence in Detroit. He's a onetime VARIETY staffer.

Beth Israel Synagog, Omaha, which similarly honored ex-President Truman last year, designated Eddie Cantor as its man-of-the-year for 1957, to be celebrated early next year.

Music publisher Edwin H. (Buddy) Morris bought his own building on West 54th St. as a ghq for his sundry companies—besides Morris Music he has Mayfair, Melrose and Meridian Music Corps.

First board of directors meeting of the Motion Picture Pioneers, since Ned Depinet took over as its prexy, following the death of founder-president Jack Cohn, will be held next Wed. afternoon in the Columbia Pictures board room.

Irving Berlin, back from his Connecticut rest cure, around town. He and Mrs. Berlin may go to Montecatini, Italian spa, this fall. In the meantime they're babysitting with their grandchildren while the Marvin Barretts (Mary Ellin Berlin) are vacationing in Mexico.

Richard Maney's "Fanfare . . . Confessions of a Press Agent," to be published by Harper in the fall, has been called an autobiography, but it is more a book of "reminiscences" about the stars for whom he has beaten the drums. So the author revealed on "Home" over NBC-TV Thursday (18).

Donald Flamm and his wife sailing today (Wed.) on the Cristoforo Colombo for Naples from where they" motor (in the car they are taking along) through Italy, Austria, Germany, France and England with an eye to new plays he might produce on Broadway this fall. Returning Sept. 27 on the SS Liberte.

Again the querles come: in re AK and w.k., two VARIETY(ese) terms. AK is fancily explained as meaning "antediluvian knight," which is really a double-talk "translation" for an earthier derivative, which means the same thing—an oldster. As for w.k., apparently it's not as well-known as w.k. used to be. P. S.—to those queries on o.o., that stands for once-over.

Ex-Par studio pub-ad head George Brown, now a dude ranch-owner (Slash Bar K Ranch, Wickenburg, Ariz.), refused a fancy profit on his layout. Wickenburg is the dude ranch capital of America. Son Robert Brown is in Australia, on a three-year research fellowship; latter's bride, Paula, ditto—she's a Prof. of Anthropology.

Cesare Valletti, tenor at Metropolitan Opera, will repeat his last season's narration, with the Boston Symphony Orchestra, of Berlioz' "L' Enfance du Christ," at the Berkshire Music Festival in Lenox, Mass., Saturday (27). Gerald Souzay, French-born radio and recording artist, will make his first appearance at Tanglewood, in the part of Joseph, the same night.

Madeleine Riordan, long handling publicity of the Waldorf-Astoria, joined Pan-American Public Relations as account exec of the newly acquired Ambassador Hotel account, assisted by William Lord who also just joined Pan-Am P.R., of which Sany M. Pitofsky is prez.

When the Merry Macs opened last Thursday (18) at the Statler in L.A. for a three-weeker it was the act's 25th anniversary, dating back to its radio beginnings.

Mortimer Becker, national and New York local counsel for the American Federation of Television & Radio Artists, planed to the Coast yesterday (Tues.) to attend the union's annual convention in San Francisco. He'll then go to Hollywood for confabs with his personal clients, the Jeffrey Haydens (Eva Marie Saint) and to take his nine-year-old son Bryden to see Disneyland. Due back about Aug. 1.

A party of 16 Protestants, Catholics and Jews, including Hollywood actress Elaine Stewart and Unitarian minister Charles Francis Potter, departs on a month-long tour of Europe and the Near East via KLM Airlines Aug. 11, it was announced today by Roland Gammon, writer and religious publicist who directs the tour for the third successive year. The group will visit Amsterdam, Paris, Berlin and Rome and will spend two weeks in Russia enroute to Egypt and Israel.

Cleveland

By Glenn C. Pullen

Howard Da Silva, guestarring in "Will Success Spoil Rock Hunter," rang up 12 sellouts and did 90% capacity biz rest of his two-week engagement for Chagrin Falls Valley Playhouse.

Johnny Singer's orch preemed new Riviera Club, a 360-seater which was opened by Frank Ferrara as operator. Frank Visconti, restaurateur who is his father-in-law, reported to be angeling it.

Henry George, bandmaster and co-owner of Cabin Club, trying out a series of Thursday "Talent Showcases" of pro acts for viewing by agents, nitery managers and tv scouts. Sid Friedman, local booker, collabed with him on open-to-public shows which are drawing strong interest.

Gene Carroll, who runs theatrical school here, formed his own recording company under label of G. O. Enterprises. His initial cutting, pressed by Victor, consists of two rockabilly ditties dubbed "You're Gone" and "Baby, Why Should I," composed by Ann White and sung by Don Morise.

Frankfurt

By Hazel Guild

Lili Palmer back in Germany to start production on the Bavaria Film "Der Glaserne Turm" (The Glass Tower)., being filmed in Munich.

Maria Fris and Rainer Koechermann, chief dancers of the City Stage, to Rome for the Ballet Festival as the only German dancers represented.

"The Swan" playing special performances in English at the town's MGM Theatre, for the benefit of the large American segment of the population.

"Jack Jones in Germany," story of a young American soldier stationed here, is the new Trans-Rhein film being made in Wiesbaden for release in Stateside TV.

UFA has stepped up its theatre chain with three new houses—the Gloria in Frankfurt, the Resident and "berolina" in Duesseldorf, all becoming UFA houses as of July 1.

Last year's "Miss Europe," Margit Nuenke of Germany, is starring in an Italian film with Hans Albers, "Die Verlobten des Todes" (Preference for Death).

Copenhagen

By Victor Skaarup

Carl and Cleo Brisson in home town on another summer holiday.

Alle-scenen has "The Seven Year Itch" as its summer play with Ebbe Rode and Helle Virkner in the leads.

Nicholas Brothers are starring in the big Circus, Revyen at Bakken, the amusement park north of the capital.

Victor Borge left native Denmark after having spent some weeks on his newly bought country seat Frydenlund in North Sealand. Big mansion has belonged to royalty and nobility in its time.

Primadonna Elga Olga, celebrated her 25th year in showbusiness with a big midnight show, the receipts going to an actors welfare fund, bearing her famous actress-mother's name, Olga Svendsen.

Athens

By Irene Velissariou

(*Tinou* 44; 614545, 814348)

William Saroyan vacationing here.

Carlos Ramirez at the Argentina.

Magician Sandman and his group at the Green Park.

Gunther Phillip in Greece to attend Epidavros Festival.

Art Theatre on tour is presenting "Chalk Circle" in Salonica.

Logothetides Group back from Manhattan after tour of the States.

Irene Papas back from Hollywood to vacation with family here.

Leo Genn with wife vacationing here to attend the Epidavros Festival.

Michael Kakoyannis back from Paris where he signed a deal with United Artists for a coproduction of the Euripides tragedy "Iphigenia and Aulis."

Peruvian singer Yma Sumac's appearances were flops with the Greeks. Critics liked her voice but not her selections. Subsequent performances were sold at one-fourth original ticket price set unwisely at highest ever paid here. She appeared also at Athens night clubs.

London

(*Temple Bar* 5041/9952)

Line Renaud returned to Paris after a British tv date.

Alicia Markova headed for the International Ballet Festival at Nervi.

Frank North resigned from the Rank Organization after 21 years as a lighting cameraman. He'll freelance.

Douglas Fairbanks has changed the title of his current feature, "Sleep No More" to "Chase A Crooked Shadow."

Donald Wolfit received the accolade as Knight Bachelor at the investiture ceremony at Buckingham Palace last week.

Sybil Thorndike and husband Lewis Casson planed for Australia via New York. They'll tour Australia and New Zealand in "Chalk Garden."

Philip King and Falkland Cary will toss a monster theatrical party on Aug. 2 to celebrate the 1,000th performance in London of "Sailor Beware."

Michael Wilding missed one performance of Noel Coward's "Nude With Violin," at the Globe Theatre last week because of an attack of laryngitis.

Baron Rank took his seat in the House of Lords last week. He wore the traditional red, ermine tipped robes of a Baren for the ceremony.

Max Glass, indie French producer, is in town to line up an Anglo-French production deal of "Murder And Miracle," based on his own novel, "The Golden Anchor."

Composer Benjamin Britten was presented last week by U.S. Ambassador John Hay Whitney with the insignia of the American Academy of Arts & Letters and the National Institute of Arts & Letters, both of which had elected him to honorary membership.

Muriel Smith will tell the story of Marian Anderson, the colored American contralto in a BBC radio program next Mon. (29). The show, which is written and produced by Humphrey Burton, is called "The Whole World In Her Hands." Blanche Thebom will also be on the program.

Philadelphia

Julie Gibson, the Wedge's stripper, will do the Jayne Mansfield role in "Will Success Spoil Rock Hunter?" in an upcoming Bucks County Playhouse production.

Henri Sodol, Warwick Hotel's executive chef, has received a medal from the Italian government for his contributions to an orphanage at Parma.

Philadelphia's Marvin Goldberg penned "You Can't Escape The Blues," Charley Applewhite's newest recording.

DeLloyd McKay, longtime featured pianist-vocalist at Orsatti's has signed a concert with NBC to do a special with Louis Armstrong.

Joe Frasetto's band will move into the Latin Casino in the fall. Rocky Valentine's group, which occupied the L. C. bandstand, will move to Sciolla's for the upcoming season.

Local singer George Shaw will be managed by Jolly Joyce, who plans to have him head an instrumental-vocal group.

Washington

By Florence S. Lowe

American Ballet Theatre opens Aug. 2 at Carter Barron Amphitheatre for a fortnight.

British Information Service has terminated its non-theatrical motion picture service in this country after 17 years of operation.

Advance sale is already substantial for "West Side Story," new Leonard Bernstein musical which preems here in mid-August.

Barnee Breeskin, orch conductor at the Shoreham Hotel for many years and now a public relations consultant, has been retained by Pan-American Airways to survey facilities and needs of Pan-Am hotels in Latin America.

Boston

By Guy Livingston

(344 *Little Bldg.; Hancock* 6-8386)

Teddy Phillips orch at Somerset Hotel Pool.

Jodie Sands current at Revere Beach Frolic.

Four Lads in for Hampton Beach Casino date today (Wed.).

Paul Sweinhart retired after 18 years on the Boston American copy desk.

Vic Damone in for one-nighter at the new Surf ballroom in Nantasket.

Marjorie Adams, Boston Globe film critic, back from Tahiti vacash.

Tennessee Ernie Ford in for deejay push on new Capitol platter, "Ivy League."

Geoffrey Horne in for press rounds on Columbia's "Bridge On River Kwai."

Homer Jenks of Newsweek and UP succeeded Joe Levine at the Boston Traveler.

Lester Lanin orch booked for first N.E. date at Rhodes on the Pawtuxet Saturday (27).

Howard Fitzpatrick, former tv editor of the defunct Boston Post, joined Spellman Associates, ad agency.

Sam Snyder, producer of Sam Snyder's Water Follies, in to set midwestern dates and arrange for show's South African tour this winter.

Ben Sack opens the new Gary Theatre, former Plymouth legiter, with a preem of "Pride and Passion" for press and UA top brass Aug. 8, and N. E. opening Aug. 9.

Atlantic City

By Joe W. Walker

Charlie Levine into Erin Club as emcee.

George Shearing quintet played Cotton Club (19-21).

"Ice Capades" opened to 5,500 house in Convention Hall Friday (19).

Louis Jordan & Tympany Five joined Timmie Rogers show at Club Harlem.

Vic Damone and Jack E. Leonard into 500 Club for one-nighter (20), with Liberace to bow into spot today (Wed.).

Ann Christensen and Rance Howard open in "Anniversary Waltz" at Chelsea Playhouse (23), resort's only legit theatre.

Gabe Garland and band with Pat Gregory and Mary Jane Mangler featured at Ritz Gardens, resort's newest dance spot on boardwalk.

Buddy Morrow into Steel Pier's Marine Ballroom. Four Lads into vaude house from July 28 through Aug. 3. Sam Donahue to follow Morrow into ballroom remaining through Aug. 1.

Southside Story

Continued from page 64

good position to bid for name talent playing in Chicago.

The competition faced by the De Lisa is right in its own neighborhood, Roberts Show Lounge, which after a year and a half of operation with big names has enlarged its seating capacity to 1,200. Like the De Lisa, it does not share the problem faced by Rush St. bistros of poorly attended late shows. First show at both places doesn't go on till an hour before midnight and neither place is apt to be full till early in the morning. Unlike the De Lisa, a $1 admish is charged and no food is served.

Big Joe Turner headlined the last Roberts show, but normally names like Louie Jordan, Dinah Washington, Gene Krupa and Australian Jazz Quintet, are headlined. Here with the backing of a seven-peice band, the five-girl house dance line will start off the show. Rubber-legged Johnny McAffe handles the terps, the band does a number and the way is clear for the star. Patronage here, too, is mixed with low prices and name artists drawing conventioneers as well as local nite owls.

Jazz On Upbeat

The biggest entertainment impact in this Negro neighborhood is probably in the jazz field. Until recently the southside had virtually no outlets for name jazz artists, even duting the Rush St. boom (exception, of course, being the Roberts). A new policy at the Sutherland Hotel is to bring in top combos into its 300-seat lounge. Unlike its neighboring show clubs, the Sutherland begins its program at 9.30. Launched only a few weeks ago, this room is already doing good business, currently with Dorothy Donegan.

Farther east, Ed Cohen has been operating the Crown Propellor for 18 years. Too small to feature top musical names, the little bar-enclosed platform is showcasing such names as Bill Doggett, who just finished previously contracted engagement there. Mixed groups patronize the Propellor, but Cohen notes that his heavy business is always in the late hours when Rush St. is normally getting ready for bed.

Operators of the various southside spots, which more and more are approaching the standard night club formats, are currently seeking to book acts on a cooperative basis with other non-competitive nitery operators. The upshot of such a move would be to afford more continuous playdates for acts and a wider range of acts for Chi spots in the future.

Hollywood

Inger Stevens divorced Anthony Soglio.

Arthur De Titta celebrated 30 years with Fox Movietone News.

Pearl Bailey and Louis Bellson planning to adopt a second child.

Arthur B. Krim easting today (Wed.) after a quickie UA production huddle, then going abroad.

Bobbie (Mrs. Joe) Vogel ensconed at the BevHills Hotel awaiting the return of the Loew prexy.

Publicist Wojtkeiwicz (Bow Wow) Wojtkeiwicz recuping at Cedars following emergency for a burst appendix.

The Harry Cohns (Joan Perry) and their three children to Hawaii this weekend. The George Sidneys had to cancel out.

CBS-TV prez Merle Jones commuting between both coasts. Hubbell Robinson Jr. returned east a couple of days later.

The Louis Schonceits (Renee Carroll) doing their annual 9-week vacation stint around the BevHills Hotel pool; due back Aug. 1.

Attorney Emil K. Ellis and his wife darkening their tans—a term deliberately phrased because Ellis is one Broadway barrister who has a year-round Florida-California-style shade.

George Jessel was toastmaster for a birthday dinner for Bonds of Israel in BevHills this past winter and the positions are reversed next winter when Jessel is the g. of h. and Cantor does the emceeing.

Miami Beach

By Lary Solloway

(1755 *Calais Dr.; UNion* 5-5389)

Area experiencing biggest summer season in history with cafes reflecting the crowd-influx.

Race for top names among now building and established hostels has Bob Hope, Frank Sinatra, Perry Como and others of that big payoff strata on the pitched-for list.

Alan Gale prepping package for national tour, beginning with date in fall at Ben Maksik's Town & Country in Brooklyn. He'll play the Beach for 10 weeks at height of season.

Roberta Linn rushed in as sub for Eydie Gorme, felled by pleurisy attack the day before she was to open (18) at Eden Roc's Cafe Pompeii. Miss Gorme will play a November date instead.

Pittsburgh

By Hal V. Cohen

Harris Amusement Co. gang feted Jimmy Balmer on his 65th birthday.

New Nixon showgirl Mickey McGuire divorced from nitery comic Al Mack.

Andrews Sisters come to the Twin Coaches Aug. 16 for a nine-day stand.

Sun-Tele critic Leonard Mendlowitz in West Penn Hospital with an ailing leg.

Mrs. Paul Jones, actress Shirley Jones' mother, in Magee Hospital for a checkup.

Allen Fletcher of Tech drama faculty won a Fulbright scholarship for study in England.

Edward Noll resigned as summer opera company choreographer and Robert Pageant replaced him.

Post-Gazette music critic Donald Steinfirst to Israel in fall for opening of new Tel Aviv concert hall.

John Bertera, owner of Holiday House, has upped Al D'Alo from head bartender to general manager.

Chicago

Music attorneys Mort and Lillian Schaeffer on month's vacation in Europe.

Gaslight Club expanding for the third time, newest wing to be called "The Speakeasy."

Dolores Hart, featured in the Elvis Presley film, "Loving You," in town visiting her family.

Jack Paar here this past weekend on exploitation tour for his new NBC-TV "Tonight" show.

Eddy Arnold here to spell Pee Wee King on WBBM-TV's "Pee Wee King Show" this Friday (26).

Laurie Allyn, wife of Black Orchid boniface Bill Doherty, now chirping at the Nocturne key club.

Stan Kenton on tap for a pair of al fresco jazz concerts at Ravinia next Monday (29) and Wednesday (31).

Nat Nathanson, branch manager for Allied Artists here, entered Michael Reese Hospital last week for check up.

The 16-day Chicagoland Fair counted 613,290 at the wickets, including 24,000 on Friday (12), day of the worst rainstorm in years.

Jack Kirsch has been reelected prexy of Allied Theatres of Illinois at annual luncheon here. Van Nomikos was elected vice president and Benjamin Banowitz secretary, treasurer.

OBITUARIES

JAMES M. COX

James M. Cox, 87, radio-tv station owner, newspaper publisher and three-time Ohio governor, died July 15 in Dayton, O. He entered the radio field when station WHIO was built in Dayton in 1935. Station WIOD, Miami, followed. He acquired WSB, Atlanta, in 1939. WHIO-TV was Daytons first television station.

Cox, who was Democratic presidential candidate in 1920 with Franklin D. Roosevelt as his running mate, entered the publishing field in 1898 when he purchased the Dayton Daily News. Other newspaper holdings he acquired later include the Springfield, O., News, the Springfield Sun, the Miami Daily News, the Atlanta Journal, the Atlanta Constitution as well as the Dayton Journal and the Dayton Herald.

JACK A. GOODMAN

Jack A. Goodman, 48, author, sometime Hollywood script scout, copywriter of "Inner Sanctum" ads for Simon & Schuster and that publishing house's top editor, died July 21 in N. Y. of a cerebral hemorrhage.

A contributor to the Saturday Evepost, co-author or author of several books, among them, "Wish I'd Said That," "While You Were Gone" and "How To Do Practically Everything," Goodman was on the Writers' War Board of the Authors' League of America. Wife and four children survive.

Details in Film Section.

ANNA CHANDLER

Anna Chandler, 70, a headliner when vaudeville was in its heyday, died July 10 in El Sereno, Cal., after a lengthy illness. One of the best known single women of the vaude era, she was an early-day blues singer and was credited with introducing many songs, including "Smiles."

For a time, Sidney Lanfield, now a film director, was her piano accompanist. She came to Hollywood about 20 years ago and appeared in several films until ill health forced her retirement about a decade ago. She had been married to the late Jack Curtis, a top vaude agent.

Before and after World War I she was one of the standard women singles, a contemporary of Nora Bayes, Sophie Tucker, Belle Baker and the other "weeping singles," in a gagging reference of VARIETY's Sime Silverman. Miss Chandler was popular both sides of the Atlantic and played frequently in the British music halls.

Surviving are her daughter, Beatrice White, wife of Sammy White; a sister and two brothers, one of whom is tunesmith Gus Chandler.

To all our good friends who prayed for our beloved son Rusty—thank you.

Jean and Mel Diamond

In lieu of flowers — contributions Children's Hospital, Los Angeles, leukemia research.

JULIUS LEIB

Julius Leib, conductor of the San Diego Star-Light Opera, was stricken during a performance there July 18, and died a few hours later of a heart attack. He was conducting the opening performance of "South Pacific," and was succeeded by his son, Robert, concert master of the orch.

Leib suffered a heart attack last season just two days before the opening of "Kismet," and his son completed the season on the podium. The elder Leib joined the San Diego company in 1946 for its first season, and for 16 years was instrumental instructor at San Diego State College before retiring from the post in 1954.

Before going to the Coast, Leib performed as a cellist in Kansas City, including several legit theatres. At one time he was orchestra leader at Loew's Midland Theatre in K. C.

FRANCISCO LAGE

Francisco Lage, 68, playwright, died in Lisbon, Portugal July 12. From 18, after winning all the awards at the Academy of Dramatic Art of Lisbon, he was engaged as an actor for many years in the Teatro Nacional. He left the stage for journalism and drama having penned many successful plays, one of which was presented this season for two months at the Teatro Trindade.

Lage is particularly remembered for his work as director of the theatre, ballet, folklore section at the Ministry of Information. In his 20 years tenure of the office he organized the Museum of Portuguese Folklore, sent folklore groups abroad, helped in the constitution of the "Verde Gaio" ballet still operating in the S. Carlos Opera House and in the People Theatre and the Popular Theatre.

STEPHEN WILLIAMS

Stephen Williams, 57, drama and music critic of the London Evening News, died July 15 in London. He had held that post with the paper since 1943.

He was born in Lancashire and joined the northern staff of the Daily Mail in 1920 and was made music critic for the paper a few months later. In 1927 he moved to the Daily Express as dramatic and music critic and features editor. He was also music critic for The Stage between 1943 and '53. He was awarded the Poetry Society's prize in 1946 for a one act play in verse entitled "Malvolic." He was also author of several books on music and drama, and broadcast extensively.

His wife and son survive.

KURT VESPERMANN

Kurt Vespermann, 70, German screen and stage actor, died July 13 in Berlin of heart disease. He was a member of an old German theatre family dating back at least five generations. He was born in Kulmsee (West Prussia) and started his acting career long before World War I. Since 1913 he's resided in Berlin.

Vespermann appeared in numerous German films and stage plays portraying mostly funny, often odd, but always lovable characters. He was a scene-stealer, making even the smallest supporting role standout. He was last seen here in Robin Maugham's comedy, "Hallucinations," at Renaissance Theatre.

His wife (actress Lia Eibenschuetz) and latter's son (actor Gert Vespermann) survive.

MURRAY WHITEMAN

Murray Whiteman, 70, pioneer radio artist in the Buffalo area who also operated a music store there, died last week in Bay Beach, Ont., following a protracted heart ailment. Coming to Buffalo in 1915 as manager of the Waterson, Berlin & Snyder Song Shops, he purchased the three stores in 1928 to merge them as the Whiteman Song Shop in downtown Buffalo.

One of the first radio broadcasters in Buffalo, Whiteman conducted his own program over old stations WRG and WMAK. In pre-radio days he employed as songpluggers in his store, among others, Harold Arlen and Ray Henderson when they were schoolboys.

His wife and three sons survive.

RODERICK BAKER

John Roderick Horton Baker, 51, former chairman of local exhibs, and a one-time delegate to General Council of Cinematograph Exhibs' Assn., died recently at Birmingham, England. He was a director of Stratford-on-Avon Picture House Co., which owns cinemas in Leamington Spa and Stratford-on-Avon, and also a director of other local cinema companies.

As a practicing attorney, Baker acted as honorary legal adviser to the B'ham branch of the Cinematograph Exhibs' Assn. He was a member of the Variety Club of Great Britain and a governor of the Stratford (Eng.) Memorial Theatre.

LAWRENCE J. KATZ

Lawrence J. Katz, 60, international representative of the International Alliance of Theatrical Stage Employes, died July 21 in Harrisburg, Pa.

A native of Harrisburg, Katz broke in as an usher at the local vaudeville theatre and later became spotlight operator and projectionist. He helped form the first motion picture machine operators' union in Harrisburg in 1912 and served as secretary and business agent after it became IATSE Local 318 the following year. He was appointed a special representative of the alliance in 1930 and fulltime international rep in 1934.

REV. D. J. VAUGHAN

Rev. D. J. Vaughan, 57, film censor for the province of Saskatchewan, died July 9 in Winnipeg, Man. He was appointed film censor in June, 1941, and was stationed in Regina for a time before moving to Winnipeg, where Saskatchewan's films are censored.

Survived by his wife, a brother and one sister.

WESSEL ILCKEN

Wessel Ilcken, 34, a drummer instrumental in introducing modern jazz in the Netherlands died in his native land recently of a hemmorhage. He had toured with jazz combos in Germany, Sweden, Egypt, North Africa, France and England. He was also the Dutch champion in water skiing. An LP disk on which Ilcken was making his debut as a singer is due for release.

Survivors include his wife, singer Rita Reys, and their daughter.

NINO RUISI

Nino Ruisi, 61, for many years first basso of the Chicago Opera, died July 18 in Philadelphia. Ruisi also had been with the Detroit Symphony Orchestra, with the touring Metropolitan Opera and Philadelphia Civic Grand Opera. In 1935 he sang the title role in the first U.S. production of Rossini's "Moses" at the N.Y. Hippodrome.

Wife, two sons, daughter, two brothers and five sisters survive.

BRUCE BRANSON

Bruce Branson, 34, disk jockey and former Tommy Dorsey sideman, died of a heart attack July 12 in Sacramento, Cal. For the past three years Branson had been calling and spinning in both the jazz and modern musical idioms at KXOA. In his dance orchestra period his instrument was the clarinet. The musician's late father was P. N. Branson, once general agent of the Cole Bros. Circus.

Wife and two children survive.

RAYMOND V. WEMPLE

Raymond V. Wemple, 54, financial vice president of United Artists Theatres Inc., died July 16 in New York. In 1926 he was associated with predecessor company of Warner Bros and two years later he joined Fox Metropolitan Playhouses, which was reorganized in 1935 as Metropolitan Playhouse Inc.

Brother and two sisters survive.

JOHN (TONTO) TODD

John Todd, 80, who played Tonto on the "Lone Ranger" radio show, died July 14 in Detroit.

For almost 20 years, beginning in the mid 1930s, Todd played the Indian aide in more than 2,500 performances of the series.

WILLIAM KINZEL

William Kinzel, 77, veteran Detroit bandleader, died recently in that city. His career stretched back a half century into the days of park band concerts.

He also wielded the baton aboard Detroit river cruise ships.

JANE DRANSFIELD STONE

Jane Dransfield Stone, 81, playwright, died July 17 in Tarrytown, N. Y. Her plays include "The Last Pleiad," "The Blood of Kings," "Joe" and "The Fastidious Lady."

Son, daughter and sister survive.

WILLIAM BERNARD HALL

William Bernard Hall, 46, member of the British vaude act Hall, Norman and Ladd, died July 16 at Brompton, England.

Houston Duvall, 58, manager of Columbia Pictures' exchange in New Orleans since 1927, died July 18 in that city of a heart attack. His wife, son, daughter and mother survive.

Serge Chaloff, 33, baritone, saxophonist who played with some of the country's top bands, died July 16 in Boston. Surviving are his wife, mother and a brother.

Father of Robert Linden, production manager for the legit producing firm of Robert Fryer & Lawrence Carr, died July 15 in Little Rock, Ark.

Don Mann, 30, news and sports announcer with CHCT-TV, Calgary, Alta., died there June 27 after a brief illness. His wife and three daughters survive.

Harry Brackman, 66, vet motion picture projectionist, died July 19 in Boston. Surviving are his wife, two daughters and five brothers.

Mother of Edward Fisher, extreasurer of the Geary Theatre, San Francisco, died July 19 in Porterville, Cal.

Boris Strukov Lebdev, 75, former dancer, recently scenic designer, died in Barcelona of a heart attack, June 29.

Ronald Murat, 49, concert violinist, died July 14 near Bronxville, N.Y., as a result of an auto accident. His brother survives.

Candida Cilia, 90, a concert pianist of repute at the beginning of the century touring the world, died July 1 in Lisbon, Portugal.

Father of Walter Brooke, a tv actor-announcer, died July 23 in South Salem, N.Y.

Mother, 60, of singer Bobby Breen died July 17 in Beverly Hills, Calif.

Son, 3, of tv comedy writer Mel Diamond, died of leukemia July 14 in Los Angeles.

MARRIAGES

Esther Sniderman to Bernie Elinoff, Pittsburgh, June 30. He's shorts booker for Stanley Warner Theatres.

Joan Melton to Bobby L. Grubbs, July 15, at Albemarle, N.C. They're actors in the historical outdoor drama, "Horn of the West."

Loretta Ann Helgeson to Walter G. Purcell, South Bend, Ind., July 13. Bride is daughter of Doug Helgeson, general manager of Cinerama Corp. in Chicago; he's on sales staff of WNDJ, South Bend.

Ruth Ludwin to Lou Jacobi, Hollywood, July 15. He's an actor.

Betsy Ross to Leslie A. Kramer, New York, July 11. He's writer of the Saints and Sinners club luncheons.

Libby Noble to Dale Harper, Hollywood, July 5. Bride is secretary to KNX sports director Tom Harmon; he's associate director of CBS, "House Party."

Sally Pierce to Andrew McLaglen, Ensenada, Maxico, July 13. He's a tv producer and son of actor Victor McLaglen.

BIRTHS

Mr. and Mrs. Robert W. Beecher, son, Hollywood, July 13. Father is producer at the Horseshoe Stage Theatre, coast intimate legiter.

Mr. and Mrs. Al Sargent, daughter, Santa Monica, Cal., July 14. Father is DAILY VARIETY advertising salesman; mother is actress Joan Camden.

Mr. and Mrs. Oliver Unger, daughter, New York, July 16. Father is exec v.p. of National Telefilm Associates and the NTA Film Network.

Mr. and Mrs. Leon Chooluck, son, Hollywood, July 16. Father is a film producer.

Mr. and Mrs. William Cruikshank, son, Santa Monica, Cal., July 16. Father is prexy of Four Star Films Inc., mother is owner-operator of R. Rayburn & Associates, Beverly Hills business management firm.

Mr. and Mrs. James Banks, son, Hollywood, July 14. Father is prexy of Volcano Pictures.

Mr. and Mrs. George Walsh, son, Chicago, July 15. Father is producer at WBBM in Chi.

Mr. and Mrs. Joe Losey, son, London, July 16. Father is a film director; mother is actress Dorothy Bromiley.

Mr. and Mrs. Bill McGuffie, son, London, July 13. Father is a pianist.

Mr. and Mrs. Sam Denoff, son, New York, July 14. Father is a songwriter and member of the continuity dept. of WNEW, N. Y.

Mr. and Mrs. Joey Carter, daughter, New York, July 17. Father is a comedian.

Mr. and Mrs. Mike Zimring, daughter, Santa Monica, Cal., July 15. Father is an agent at William Morris' Coast office; mother is singer Connie Russell.

Mr. and Mrs. Al Bowen, son, Burbank, Cal., July 18. Father is KTTV production department head.

Mr. and Mrs. Phil Sherman, son, Houston, June 28. Father is a salesman for the Universal in that city.

Mr. and Mrs. Fred Hebert, daughter, New York, July 1. Mother is dancer Eve Soltesz; father is production stage manager for "New Girl in Town."

'Spanky' McFarland

Continued from page 2

terview in which he voiced his complaint that "nobody will give me a chance to show I'm an actor, got nothing there, either," he said:

"Three generations have come along since I joined the Gang in 1931, and to thousands I'm still a chubby little boy with a lisping voice." Of all the old gang, "Alfalfa" (Carl Switzer) probably is doing best of the bunch, Spanky said. "He married well and now he's a farmer—raising alfalfa, I guess—in Kansas, a place called (you aren't going to believe this) Pretty Prairie. Darla (Hood) is singing on the Coast—has some calypso stuff going. "Buckwheat" was in the Army, but I think he's out now.

McFarland made two appearances at a drive-in theatre here on a bill with a double feature of "Goodbye My Lady" and "White Feather" with two Little Rascal comedies. "It was a so-so house," he said.

Mike Wallace

Continued from page 2

important plants is located, rejected an interview by Wallace with Charles (Commando) Kelly. Previously, WAVE axed an interview with Eldon Edwards, Grand Wizard of the Atlanta Klu Klux Klan.

Philip Morris said that WAVE-TV, though not a basic ABC-TV affiliate, will still carry some Wallace shows. But feeling is that even partial loss of the important Louisville market is one good reason for serious reconsideration of the show.

Other factors are the occasional tight scrapes that the sponsor is exposed to by the daring questioning done by the titlist. Though a lawsuit was brought against Wallace and ABC-TV and not PM, repercussions to a Mickey Cohen interview gave the bankroller several days of acute worry. The Edwards show, Wallace himself suggested in a recent interview in which he was on the receiving end, caused mild concern all around, but that the sponsor came through with flying colors and so did the show: There were no regional complaints.

Because PM is paying so little for the half-hour package (around $10,000 a week for production), ratings are deemed the least of its problems. Wallace has pulled 10s, 11s and thereabouts on occasion, and while this is not comparable to NBC or CBS competish, it doesn't add up to a bad cost-per-1,000 buy for PM.

TWA Ballyhooey

Continued from page 2

shutters clicked and tv men ground away, the birds took off into the early morning mists. That is all except one name "Triple Streak."

Triple Streak had developed a stubborn streak and headed for the nearest light pole. And there he sat for the next two hours. The other two birds circled once, looked at their non-flying friend, and headed for Chicago.

As the sun got hotter, Triple Streak decided that he'd be better off elsewhere and he, too, lit out for Chicago. 16 hours and 20 minutes later he arrived in Berwyn, a suburb of Chicago. He had beaten the other birds. In fact, only one of the other two ever showed, proving that the early bird, while he may get the worm, does not always get it first — or something.

Both TWA and the News got good coverage in newspapers along the birds' routes by notifying the papers as to what times the birds would be over their locality. John Corris of TWA's Chi office handled most of those details.

The flight, incidentally, came off the same day that the Navy broke the coast-to-coast jet record with a lapsed time of a little more than three hours—as the crow flies.

Madrid's Ritz

Continued from page 2

who have not booked six months in advance.

Miss Guerendian unhappily recalled Cary Grant's unsuccessful bid for a Ritz temple suite, on assignment last year from the British Admiralty for Stanley Kramer's "Pride and the Passion." She talked Grant into the nearby Hotel Palace (run by the same chain). "There cannot be exceptions to tradition and policy," she explained, "although Mr. Grant is a perfect gentleman."

She proudly mentioned the Ritz stay of the honeymooning Monaco Rainiers but pointed out Princess Grace was stricken from the reception desk blacklist only when she gave up her Hollywood chateau for a real palace.

Myrna Loy sojourned here 10 days ago after a hotel policy meeting accepted her inactive status as a movie star on a $1-a-year mission for Uncle Sam.

Unavoidable slips sometimes present the hotel with an embarrasing fait accompli: In '55, Cantinflas took over a choice wing before the usually alert management realized that desk-blottered Mario Moreno was a Mexican film eminent. Blow to the Ritz was brief. Cantinflas was gone in a week

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. . . by far the best of the new comedians . . . entirely different in material and delivery . . . Sidney Skolsky . . . New York Post . . .

. . . appearance . . . The Interlude . . . Easy As The Crescendo . . . Hollywood . . .

. . . to over-all success . . . Frank G. Nichols & Associates . . . exit . . . Hollywood

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

AUG 1 1957

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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Vol. 207 No. 9 NEW YORK, WEDNESDAY, JULY 31, 1957 PRICE 25 CENTS

SHOW BIZ'S FABULOUS UPSTART

Brooklyn Exhib's 'Live Longer' Rule: 'Cancers' Out His Cigaret Machines

Albert L. Greene, manager-owner of the Avenue U Theatre, in Brooklyn, is at it again. This time he has discontinued the sale of cigarets in his theatre because of the cancer scare.

Greene is the guy who chromium-plated 12,000 pennies to protest the city's tax bite on theatres. He's also the one who sold 15c subway tokens for a dime to stimulate business. And he's the one who tried to test the ban on bingo.

All these "stunts" brought Greene considerable "notoriety" and a couple of run-ins with the "authorities." Now he's got local storekeepers and the tobacco industry on his neck. According to Greene, he's been visited by a representative of the tobacco industry who expressed fear that Greene's personal campaign may spread to other theatres. Greene's decision to halt cigaret sales at his theatre broke the wire services, and, as a result, he's received letters from many sections of the country commending him on his action.

However, Greene stated that he's not quite ready to put up the "no smoking" sign in his theatre because of fear of the boxoffice results. He hopes, he said, that he will eventually be able to take that drastic move.

At any rate, Greene put up a sign by his candy counter: "Live

(Continued on page 119)

R&H Yen Legit Project; No Interest in Toll-TV; Has Too Many Problems

Hollywood, July 30.

Rodgers & Hammerstein have no project for legit. They're looking for something likely, and might do a stage musical version of "Cinderella" for the 1958-59 season, after the rights to their tv adaptation revert to them next spring, when CBS has the option of repeating it as a spectacular.

That was indicated last week by Oscar Hammerstein 2d, who was here en route to Hawaii for the start of shooting of the screen edition of his and Richard Rodgers' musical, "South Pacific." The lyricist and co-producer also said that any decision about a musical

(Continued on page 119)

'Dear Liar' Play About Shaw-Mrs. Pat Letters Bows

Boston, July 30.

"Dear Liar," two-act, two-character play by Jerome Kilty, based on the correspondence between George Bernard Shaw and Mrs. Patrick Campbell, will be preemed in a single performance tomorrow (Wednesday) in Kresge Auditorium at M.I.T., Cambridge, sponsored by the Harvard-M.I.T. Summer Series.

The play was tested before a small aud in Chicago previously. Much of the text used has never been published, Kilty says, and was given to him by a friend who smuggled it out of France in 1940, when Mrs. Campbell was dying and wanted it saved.

Southern Solons Rap 'Censorship' Of Foster Lyrics

Washington, July 30.

Additional irate members of Congress are getting into the hassle over network orders to eliminate such words as "darky," "massa," "old black Joe," etc., from the songs of Stephen Foster.

Issue flared up less than a fortnight ago when two Florida congressmen—D. R. Matthews and Robert Sikes—whose state song is "Suwanee River," charged "censorship" and demanded to know on what authority the networks were undertaking to change the lyrics. Rep. Charles C. Digge (D., Mich.) a Negro, retorted that this was no censorship, but "just a matter of good taste."

National Association for the Advancement of Colored People declared that it "certainly objects to any term which denotes a racial slur."

Latest to add their objections to the deletions are Reps. James A. Haley (D., Fla.), Frank Chelf (D., Ky.) and John Watts (D., Ky.).

"There can never be another Al

(Continued on page 110)

GIANT STATUS OF TV SYNDICATION

By ART WOODSTONE

Accenting the tremendous growth of the new "show biz upstart," the syndicated telefilm industry owns an estimated $239,832,200 in programs. With the new season but a few weeks off, the 271 series represented by this grand total are being pitched with renewed vigor by 40 syndicated companies at an array of stations and local, regional and national spot advertisers in television.

The estimate is derived from a survey by VARIETY, the first of its kind to be published on the cost of production for syndication (see chart in TV Film section). The 271 program series, ranging in variety from mysteries to musicals, in length from three to 60-minutes are the accumulation of 10 years of production, editing and negotiation by the firms which are in the one of the more difficult and, the most exhaustive of all selling areas in television.

There are $151,505,200 worth of programs made specifically for first-run sale in syndication. A small part of that total is in film which was re-edited from theatrical issue for use on local television, while $9,829,000 of the sum is designated for half-hour telefilms now in production.

Some $88,327,000 of the total $239,832,200 is the cost of 55 half-hour program series that first ap-

(Continued on page 32)

3,500 Actor Jobs, Highest in Years

Professional actor employment in legit during July hit its highest mark in years. The weekly Actors Equity count on membership activity in theatrical productions climbed to 3,500 early in the month. That represented over one-third of the union's total membership and was 1,500 above the annual employment average.

A boost in actor employment, although not as high as the 3,500 figure, is usual for the summer months, when strawhat jobs open up throughout the U. S. and Canada. This year, for instance,

(Continued on page 112)

Foreign Films Over-Sexsationalized; N.Y. Times Calls a Copy Clinic

By FRED HIFT

Mexico Spurns Deal For Island Gambling

Mexico City, July 30.

The Mexican government's anti-gambling policy remains unchanged. The administration has firmly nixed a tempting proposition made by Aristoteles Onassis Socrates, the steamboat tycoon, to lease Guadalupe island, in the Pacific, off Ensenada, the Baja California state resort just south of San Diego.

Swanky gaming spot would have been serviced by Socrates' vessels.

State Dept. Pipes Up With 'Satchmo For the Soviets'

Washington, July 30.

Louis Armstrong, whose goodwill ambassadoring around the world for the past few years has been done strictly on an unofficial basis, is now set to go into Russia and Russian-dominated lands under the auspices of the U. S. State Dept.

The Satchmo swing through the Soviets has been pencilled in for next April and State Dept. officials are attempting to line up dates in the Commie lands over a five or six-week period. Thus far, no bids for Armstrong appearances have been made, but if the current relaxation of international tensions continues, it's expected that the jazzman will have no lack of Soviet dates.

Armstrong, who is already set for a South American junket on a private basis, will also cover Africa for the State Dept., which wil pick up the whole tab for this tour since grosses are not slated to be a factor in the heart of that continent. Armstrong, incidentally, is understood to be working at about half of his usual rates on the Government projects. Joe Glaser, head of Associated Booking Corp., is handling the specific booking details for Armstrong.

New York Times is set to do a "cleanup" job on its movie page. Paper feels that some of the ads it's been running on foreign films in past months have exceeded the boundaries of good taste, and a tightening-up is in order.

Paper's advertising department execs met in N. Y. yesterday (Tues.) with several agency and independent distributor representatives to explore (i.e., explode?) the situation. Powwow was called by Vincent Redding, manager of the Times advertising acceptability section.

Confab spotlighted a situation that has long bothered the film people, and particularly the indies who feel they must sell imports on the "sex" angle. Problem is the lack of a standard applying equally to the metropolitan press. Thus one paper will accept an ad while another will reject the same layout as too provocative.

Pressed for details of the meeting last week, Redding wouldn't go beyond issuing the following one-sentence statement *"We have a concern regarding the propriety of some moving picture advertising and have invited a small group of persons associated with the industry to gather with us at an informal meeting and discuss the matter."*

Behind the Times move is a ris-

(Continued on page 112)

Film Producers Assn. In Bid For a 'Show Biz Grover Whalen'

New York Film Producers Assn., covering only one segment of Gotham entertainment, started the ball rolling yesterday (Tues.) toward getting Mayor Robert F. Wagner to appoint a fulltime industry representative in city government. The man being sought was described as a "Grover Whalen of show business," a city official who would do more than simply coordinate the administration of film, theatre, tv and radio but "someone who can stir up interest over visiting fireman, location shooting or whatever."

FPA execs, who originally spoke to Wagner two weeks ago in order

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DOMESTIC AND FOREIGN

TV FILM ANNUAL

(Starts on Page 29)

Mexico Cuts Race-Bias Scenes; Fears Attacks on U. S. Tourists (And Texans) Following 'Giant'

Mexico City, July 30.

"Giant" will play Mexico cut from 138 to 90 minutes. Carmen Baez, subdirector of the National Cinematographic Board confirms the deletion of the anti-Mexican scenes showing race prejudice in a Texas roadside shortorder cafe and at a Houston social function. Racial bias loomed large in the original Edna Ferber novel and in the film as directed by George Stevens for Warners.

While Mexicans are fully aware of the third-class status of their nationals in Texas many who saw the film in the States testified here of their doubts. Though racial snobbery is condemned in the film, the prominence of the theme was distasteful to Mexican pride. More to the point: officials here feared a reaction against American tourists, especially those from Texas, should the feature unreel intact before the Mexican masses.

At 71, L. Wolfe Gilbert Cautious on Next Moves And Hollywood Alacrity

Hollywood, July 30.

L Wolfe Gilbert is balking at selling both film and tv rights to his autobiographical tome "Without Rhyme or Reason" because of the current conflict over differing versions of the same story in different media.

Rowson Productions, Helen Ainsworth-Guy Madison indie, has been dickering for the rights to the book, which could become a top song cavalcade feature or tv spectacular, utilizing many of the tunesmith's top songs. Gilbert contends that by selling separately and permitting an early tv version he can virtually force an early production of the film, rather than having it sit on a shelf for years.

"They might take seven years to make the picture," Wolfe declared. "I could be dead by then—like what happened with Kern, Romberg and Cohan.

"I'm three score and ten. Next Aug. 31 I'll be three score and ten plus one. I wanna be around to see the picture."

Philly Symph Cleared

Philadelphia, July 30.

Philadelphia Orchestra has accepted the State Dept's offer to go abroad next year, C. Wanton Balis Jr., orchestra president, confirms. Orchestra will be able to fulfil conditions of the package offer to tour Iron Curtain countries and appear for several concerts at the Brussels Worlds Fair.

Balis made the acceptance on the basis of Robin Hood Dell president Frederic R. Mann's statement that the Dell would adjust its 1958 season "in any way" so the orchestra can accept the trip.

NEW BOOK PUBLISHER ADOPTS TV-SELL IDEAS

Andersonville, Ga., July 30.

Ivan Obolensky, president of McDowell, Obolensky Inc., a new Manhattan book publishing firm, spent two days here last week shooting motion pictures for television designed to promote a new book about the Andersonville War Between the States prison stockade.

The book the films are scheduled to promote will be titled "This Was Andersonville" and was written by John McElroy, a former journalist who was captured in the fighting in 1863 and spent 15 months in the prison camp, where more than 15,000 Yankee prisoners of war died.

"This tv-filming is an entirely new promotion idea," Obolensky explained, "and we hope other publishers will follow suit in an effort to help solve book-sale promotion difficulties.

"We plan to make a three-minute short subject to offer to various department stores for their television promotion programs.

"We also will shoot sufficient footage for a 28-minute film suitable for a half-hour tv program and for a movie documentary short," he said.

Obolensky is the author of the novel "Rogues' March" and his partner, David McDowell, is a former senior editor at Random House. Henry Staden heads selling end of the new firm.

Hildegarde's Boffo Date With Cleve. Symph; $9,300 At $10 Top Keys Encore

Cleveland, July 30.

Hildegarde, sheathed in an aluminum-threaded gown, made musical sparks fly as the unorthodox guest soloist with the Cleveland Summer Symphony Orchestra in a novel pops concert at Cleveland's Civic Auditorium last Wednesday (24). The chanteuse's first appearance with a symphonic ensemble drew near - capacity crowd, grossing around $9,300 at $10 top for soldout tables on main floor.

Singer's smart ad libbing showmanship quickly won over the 5,300 stub-buyers when she began ribbing Louis Lane, the summer conductor of the 80-piece crew, between her song and piano numbers. Sometimes the orchestra, which recently toured Europe under George Szell's baton, got lost during her satiric forays through

(Continued on page 119)

7/31

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PRAGUE LESS DRAB

USSR Mission, USA Tourists Pep Up Czech Capitol

Prague, July 30.

Prague revisited, after a quick, comfy wing-in from Paris in two hours via Air France and waiting to go on to Warsaw, looks considerably livelier than last year. Bunting red flags and pictures of B & K (Russian's) left over from their visits, helps. There appears to be more cars in the streets and there is not so much feverish ogling of western cars.

City still has its quaint mittleuropa architectural charm and music blares from the many first floor beer gardens which are late danseries. Barbara is a more moocy cellar club reminiscent of post war Paris days. More up to date Western music is heard everywhere and r 'n' r also gets its comeuppance via the slower unaccented Czech band ways.

Definitely more American visitors and by buying a certain amount of CEDOK coupons, usable for hotel payments at 14 crowns to the dollar, one is allowed to change an equal amount at the 20 to a dollar rate. This makes things fairly bearable for U.S. tourists. A meal at a top restaurant thus runs only about $3 and it makes nitery prices quite reasonable. Film houses are breaking out with more Western pix though Russo fillms still get a top play. Expectation for U.S. films is high. People seem better dressed and store windows well stocked. Women look better too.

British Question Quiz Game Coin

London, July 30.

A questioner in the House of Commons last week failed to get any info from the Chancellor of the Exchenquer on sterling payments to the U.S. in royalties for radio and tv parlor games. The Treasury admitted that separate figures of dollar expenditures on transactions of that kind were not available.

The questioner then asked whether "Twenty Questions" was included and whether the government was aware that it was on record that Mrs. Taylor taught this game to Lord Palmerston in 1786. That query provoked laughter in the House, as did the followup statement by Harold Wilson, who pointed out that Lord Palmerton was only two years at that time, though he was always a little precocious.

In a more serious vein, Wilson (who is the main Opposition spokesman on financial affairs) said many members shared the concern of the original questioner. Most of the games had been played for perhaps hundreds of years, and it was fantastic that anyone should copyright them.

'Lafayette of Israel' (West Point's Marcus) As Lee Garmes Production

Hollywood, July 30.

Film rights to the experiences of Col. David "Mickey" Marcus, West Point officer who organized and trained the Israeli army to fight its battle for independence in 1948, have been acquired by Lee Garmes, who recently formed Academy Artists Productions. Marcus was killed in Israel, shortly before victory. He is the only American buried at West Point who was

(Continued on page 119)

Operetta on Ice

Vienna, July 30.

The newest ice revue titled "Sylvia", for which Robert Stolz is presently composing the score, will have an operetta plot. It is the story of a danseuse. Love adventures in good old operetta fashion will make this ice revue somewhat different from others.

Vienna Ice Revues, all written by Will Petter and composedd by Robert Stolz, have toured practically all countries of the Continent and last year took Moscow by storm.

Premiere of "Sylvia" occurs in Brussels on Sept. 18.

Press Agent's Vacation

By TOM WEATHERLY

Oh, I yearned for the days of long ago,
When I'd hie to the peaceful wildwood,
And relax as the hammock swung to and fro,
Recalling sweet joys of my childhood.

So I sought again that tranquil spot
To recapture the thrill of those summers;
But the blooming place was a parking lot
For a barn full of Times Square mummers.

So I packed my kit and got out fast,
As quiet and sly as a gray mouse:
Now I really have the peace of the past—
In an empty Broadway playhouse!

On Statues for Sime's Square

By FRANK SCULLY

Oslo, July 30.

To suggest Broadway could borrow anything from this land where nature supplies the bright lights (in summer, anyway) might get one into passport trouble in the future. But I am risking it. It's this matter of statues.

They're all too few around Sime's Square. Except for Father Duffy, haloed by a Celtic cross, a passing peasant would not remember any. He would have to go as far east as Bryant Park to see even a poet immortalized. There is a rumor circulating (by me at least) that I pressured this choice because I was graduated magna cum nothing from a high school named after the old editor of the New York Post. But I certainly had nothing to do with the shabby way the people who made Broadway are remembered.

Eugene O'Neill and George M. Cohan could be honored, since they're both been dead long enough to be beyond controversy. The same would hold true of Clyde Fitch, George Broadhurst, Robert E. Sherwood, George Gershwin and John Barrymore. Sculptors are hardly overworked around Manhattan and this would be an opportunity to spread some of the sour cream over their bagels.

Actor Gets A Statue

What moved me to this patriotic bender was on observing how Norwegians honor their writers. I hunted for days to find a statue to an unknown general to place a wreath at his horse's hooves, but all except one, were statues to writers. The one exception was to an actor.

The best the actor's elbows could get him was at the back or stage entrance to the National theatre. At the front or main entrance were kingsized statues in bronze to Bjornstjerne Bjornson and Henrik Ibsen. A third over to the right immortalized Ludvig Holberg, a comedy writer. A fourth in the centre of the park was one to Henrik Wergeland, a sort of Patrick Henry poet; the fifth was to Johannes Brun, the actor who just made it outside the stage entrance. In the King's park there is a sixth to Henrik Abel, a brilliant mathematician who died at the age of 28. I hear there is a statue to a general up near the King's palace but I didn't attempt to invade his privacy to find out.

The only statue in the Studenterlunden park which excited a measure of controversy was Ludvig Holberg's. Hailed as the Moliere of the Scandinavian peninsula, he seems to have achieved most of his notoriety in Copenhagen and is therefore claimed by the Danes. But he was born in Norway and spent the first 20 years of his gay life here.

Across the main street from the National theatre in front of the University of Oslo are two more statues and they, too, honor writers. The first was erected to the memory of Peter Andreas Munch, the nation's foremost historian, and, later, one went up to immortalize Anton Martin Schweisgaard, a classmate of Munch's, who wrote on economics.

Scully Circus Moves In For Bow

In the historian, the Scully Circus has a special interest because he is the great-great grandfather of our trained fleas from heaven. He and Bjornson were pals in Rome about 100 years ago. To the outside world Norway produced only one playwright and that was Ibsen, but to Norwegians he is as dated as a palm tree and has always lacked the human juices which flowed most freely from Bjornson.

In the National theatre, while members of the Storting were debating the merits and demerits of introducing tv into their native land, Grieg's version of Ibsen's "Peer Gynt" was being performed and after the tumult had died down in the legal debating society, the National swung over to one of the oldies of Ibsen's disciple—Shaw's "Mrs. Warren's Profession." It might be spruced up and modernized if called "Mother Was A Bagslinger," but that would be an insult to Norwegian womanhood, because they all swing bags. There's practically no home delivery in Oslo and all shopping seems to end with a woman carrying oversized and overloaded shopping bags.

But the Norwegians find Shaw, as they find Ibsen, a little dull, even

(Continued on page 20)

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700
Hollywood 28
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London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, $10; Foreign, $11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 207 120 Number 9

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a year. $20 Foreign.

EPIC: CURES DOWNTOWN ILLS

Talent and Brains Stand Up For New Sadlak Tax 'Break'

Hollywood, July 30.

A new tax reform bill in the House of Representatives, a measure which would give showbiz individuals and companies a tax break by slicing unfair surtaxes, among other things, is being endorsed in an all-out industrywide campaign. Screen Actors Guild was the first to endorse the objectives of the bill sponsored by Rep. Sadlak (R.-Conn.).

In addition, the Motion Picture Industry Council is mailing copies of the legislation to its members, and MPIC will take the matter up at its next meeting, in August. Exact date of the session hasn't yet been set.

Bill will also come before the Hollywood AFL Film Council, and it's expected that the council, along with other show biz elements, will okay the bill.

John Dales, national exec secretary of SAG, said: "We have endorsed the objectives of this bill. We are for a tax reform which will help production instead of causing it to go abroad. At the moment the trend in that direction is pretty dangerous. Anything we can do to encourage writers, directors and actors to stay here should be done. The objectives of the bill seem to be right. A tax reduction bill is necessary to encourage business." Dales said SAG had called attention of MPIC and the Film Council to the projected legislation.

Sadlak bill would reduce individual and corporate income taxes to a maximum of 42% by annual reductions made over a period of five years. Individual income tax on the first $2,000 of net income—which is paid by all taxpayers—would drop from the present 20% to 15%. Gradual reductions would also be made in all the progressive surtax rates. Bill would compel big federal spending programs to compete against regularly scheduled income tax reductions, would, in effect, put a brake on future spending plans.

Of particular interest to show biz—and to the sports world—is the proviso whereby the top rates of taxes, both personal and corporate, would be trimmed to 42% from the present 91% top. Legislation is designed to moderate the tax impact on individuals and on small and growing business and to eliminate the tax barrier to starting new businesses.

Screen Directors Guild does not yet have the measure on its agenda, but is expected to look into the matter soon.

Foreman's Superstition

London, July 30.

Carl Foreman has set Aug. 7, as starting date for his production of "Stella," the first picture under his four film deal with Columbia.

It will be exactly six years to the day since Foreman's last feature assignment. "High Noon" went into production on Aug, 7, 1951.

Fault Washed-Up Tales, Not Stars: Wald Riles Scribes

Hollywood, July 30.

Producer Jerry Wald and Hollywood screenwriters became involved in a brannigan, with the writers blasting Wald for his statement that "the trouble with Hollywood is not washed-up stars, but washed-up stories." Wald also asserted Hollywood should film topical pix, but said these weren't being written by the screenwriter who "lacks the courage to go out and develop an original piece of material on their own."

As proof, he said of 62 submissions to 20th-Fox since July 1, 30 were westerns, 20 mellers and only one topical in subject matter. None of the material showed any real originality or freshness, he insisted.

A spokesman for Writers Guild of America West screenwriters branch and writer Ivan Goff had earlier scoffed at Wald's reference to topical pix, Goff pointing to the producer's last two pix, "An Affair to Remember" and "Peyton Place" as a refutation of his own statement.

To this Wald answered he was

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'Woman in Dressing Gown' To WB; Yvonne Mitchell 'Best Actress' at Berlin

Warner Bros. has acquired Associated British Pictures Corp.'s "Woman in a Dressing Gown" for U. S. distribution and plans to give the film a prime buildup, including "A" dates and an extensive promotional campaign.

It's the first associated pic to get domestic handling via Warners since "The Dambusters," which turned out to be generally disappointing. WB has a large interest in the ABC circuit in Britain.

"Woman in a Dressing Gown" was one of the British films shown at the recent Berlin festival where its star, Yvonne Mitchell, won the prize as best actress. Special meeting was held at the WB homeoffice last week to discuss important handling of the British release.

Berlin Festival To Cut in 1958

London, July 30.

Yielding to pressure from visiting delegations and hard pressed newsmen, the Berlin Festival authorities are already considering steps to limit the number of entries at next year's junket. There was general agreement that this year's total of 100 titles, including 40 full length features, resulted in lowering the standard of festival entries.

An alternative proposal, now under consideration, would limit entries to one per country, with the festival authorities reserving the right to invite eight additional features. Any change in the selection system, however, would need the endorsement of the International Federation of Film Producers, who have given the Berlin fest an "A" rating.

Even the new formula, however, could lead to a surfeit of product. In the recently concluded fest, there were 42 participating nations and, while a few limited their entries to shorts, the majority submitted full length features. The limitation per country, however, would inevitably lead to some reduction, as the major producing nations, among them America, Britain, France, Italy and Germany, submitted several pictures.

LIVE MUSICAL FEATURE ON DISNEY AGENDA

Hollywood, July 30.

Walt Disney enters the full-length live-action musical field this year with "Rainbow Road to Oz," a multi-million dollar feature based on the Lyman Frank Baum stories. It is tentatively scheduled to go before the cameras in Nov.

Bill Walsh has been assigned to produce, Sidney Miller to direct and Dorothy Cooper to develop the property.

Food, Geegaws at Drive-In

Victoria, Tex., July 30.

Lone Tree Drive-In Theatre has a small grocery and a costume jewelry counter in the ozoner's concession building.

Reported doing good biz.

PUBLIC RESPONDS TO 'IMPORTANCE'

Any search for the reason behind the ups and downs of the American film boxoffice can lead to anything from (a) sound logic and (b) valid reasoning to (c) purebunk theory and (d) the ancient alibi. One thing is for certain in picture business: The roadshow epics are still the mainstays of the downtown cinemaland.

All product has gone through a trial period spanning the allegedly (according to distributors) months of May and June, and then spilling over into July 4th and midsummer when all companies had their top releases out in hot competition.

Some of the standard presentation new entries did fine, notably 20th-Fox's "Island in the Sun" and United Artists' "Pride and the Passion." Many ranged from fair to dissappointing. The three roadshows, "Seven Wonders of the World" (third in Cinerama's fancy-dress travelogs), Mike Todd's "Eighty Days Around the World" and Cecil B. DeMille's "Ten Commandments"—have hardly moved from the top-notch b.o. levels they've been maintaining for months.

And as they go on and on, and the money apparently heads for new records, it's now abundantly clear that one segment of the picture industry is convinced that the way to the real cleanup is the roadshow approach. Chances are that some producers will seek to market their wares on this basis even though the pictures don't qualify, quality-wise. But that's another story.

Cleanups

For economic dramatics, consider some of the figures. "80 Days" in just 31 engagements (none of which has terminated) has amassed $4,320,000 in domestic distribution revenue. This is the money accruing to the producer and distributor after deduction of theatres' overhead expense.

The income figured on the same basis for "Commandments" is nearly $8,500,000 in the first 125 engagements.

In trade terminology, any film that can gross $4,000,000 or over in the entire playoff of the domes-

(Continued on page 119)

'Noah's Ark' (Zanuck-1929) Salvaged and Re-Edited By Backloggers for Theatre Dates

'Sneaked' in 1951

Hollywood, July 30.

World's record for the greatest time lapse between sneak previews of a film has been set by Howard Hughes.

Hughes held a sneak preview of his "Jet Pilot" for the first time back in 1951 in Santa Ana, Cal. Film has been in mothballs since then—until eight weeks ago when it was sneaked in Salt Lake City preparatory to its scheduled release.

Elapsed time between sneaks: roughly six years.

Apparently there's still gold in some of old silent footage lying idle in the vaults of the motion picture companies. An experiment by Associated Artists Productions, the television film firm which acquired the Warner Bros. backlog, may well start a stampede of careful scrutiny and pruning of many of the old silent films.

With its takeover of the WB library, AAP acquired a large number of silent films. Not quite sure of what could be done with the dated footage, AAP staffers screened all the material and came up with a novel idea which apparently is being converted into boxoffice dollars. It selected a 1929 film—"Noah's Ark," written by Darryl F. Zanuck and directed by Michael Curtiz.

The picture, an important biblical spectacle of its day was converted for modern-day use by the preparation of entirely new version. It was edited down from 141 minutes to 71 minutes. A new treatment was prepared by Robert Youngson, who was formerly with Warner-Pathe and who has received considerable attention for his making old silent films usable in today's market. A new script was prepared and a narration was added to the 1929 "Noah's Ark." In addition, sound effects and music were added to enhance the picture.

Upon completion, the picture was turned over to Dominant Pictures, AAP's theatrical distribution subsidiary. Heretofore, Dominant's activities has been mainly concerned with the theatrical distribution of the old WB films before they were shown on

(Continued on page 18)

Home-Toll Video Partisans Crow At Ad-TV Grief

Reports that the major television networks are having difficulties selling out their time this fall are being received with an "I told you so" air by the proponents of home-toll video.

Latter have for years been predicting that the spiralling cost of sponsored tv programming would reach a "point of no return" at which sponsors would start hesitating.

"Another year or two and the situation will become critical," exulted one pay-tv advocate this week. "It's as inevitable as tomorrow's sunrise, and no amount of nework propaganda is going to change the facts."

Big toll pitch, of course, is that when that "point-of-no-return" is reached, the only way out will be via some system of tollcasting. Point was made emphatically by all three of the pay-as-you-see systems in their original briefs sub-

(Continued on page 117)

Skeptical Points As to Home-Toll

This is how the trade sees and hears and appraises the renewed Skiatron, pay-see, "boxoffice in every home" and kindred show biz items, spurred of the moment by the Giants' and Dodgers' aspirations for quarter-in-the-slot, toll-vision income, if, as and when they desert the Gotham environs.

Item: It is said Matty Fox already has realized a $2,000,000 profit by selling off a block of stock to others who have confidence in the pay-see potential.

Item: With so many kids adept at do-it-yourself, from tv to hi-fi to hot rods, how can any of the systems protect themselves at bootleg gadgets that could, with not too much difficulty, unscramble the picture?

Item: Whether the payoff is by IBM cards, a bill, or coming around to collect from "the boxoffice in the home," as in the old days of the gas meter collectors and even today's electric meter readers—a manpower item which is greater than the utility which is basically charged for—wha' hoppens there? Some months it may run into dollars, some months it may be a meagre few quarters.

The trade leaves those problems to the progenitors of the sundry systems.

National Boxoffice Survey

Cool Weather Ups Trade, '80 Days' Still Champion, 'Affair' 2d, 'Passage' 3d, 'Stockings' 4th

Break in torrid weather in several sections of country this session, especially the profitable Atlantic seaboard, is spelling better biz in numerous key cities covered by VARIETY. New, strong product naturally is helping.

"Around World in 80 Days" (UA) again is b.o. champ by a healthy margin though closely pressed by "Affair to Remember," which was rated a potential boxoffice winner last week. "Affair," second, is hotsy to great in a majority of spots.

"Night Passage" (U), heard from considerably last week, is capturing third money. Its showing does not include some $80,000 on initial week playing outlying first-run in 22 nabes and ozoners of Chi area. "Silk Stockings" (M-G), third last week, is winding in fourth.

"Seven Wonders of World" (Cinerama) is finishing fifth. "Pride and Passion" (UA), with added dates this week, is pushing to sixth spot. United Artists reported all-time four-week record gross, for world preem playdates in N. Y., Chi and Los Angeles. This beat the best previous UA pix released in the same three keys.

"10 Commandments" (Par), starting first subsequent engagements in four key city areas at a terrific pace, still is very big in key cities to cop seventh position. "Loving You" (Par), out for first time to any extent this week, is landing eighth place.

"Delicate Delinquent," also from Paramount, is copping ninth spot while "Sweet Smell of Success" (UA) is winding up 10th. "Bambi" (BV) (reissue), "Curse of Frankenstein" (WB) and "Love in Afternoon" (AA) are the runner-up pix in that order.

"Hatful of Rain" (20th looms potentially big as a newcomer. It is sock in Minneapolis and stout in N. Y. at Victoria. "Band of Angels" (WB), okay in N. Y., is solid in Cincy. "Midnight Story" (U), also new, shapes fine in Balto and good in Denver.

"Monte Carlo Story" (UA), another newie, looks fair in Philly. "Run of Arrow" (RKO-U) shapes good in K. C. Though heavier exploited, "Can Success Spoil Rock Hunter?" failed to measure up in Minneapolis.

"Lonely Man" (Par), slow in Omaha, looks fair in Cleveland. "Fire Down Below" (Col), modest in Washington, shapes okay in Philly.

"Kronos" (20th) looms okay in Toronto. "Beau James" (Par), fine in Omaha, looks okay in L. A. and N. Y. "Tammy and Bachelor" (U), brisk in K. C. and Washington, is rated big in Louisville.

"Bernardine" (20th), oke in Philly, looks good in Buffalo. "Joe Butterfly" (U) is good in K. C.

(Complete Boxoffice Reports on pages 8-9).

Gwenn Davenport's Novel Bought Before Publicat'n

Gwenn Davenport's upcoming comedy, "Bachelor's Baby," has been acquired by 20th-Fox for $75,000. Book is to be brought out by Doubleday next year.

It's a yarn about an indispensable secretary who has a baby, which then becomes part of the office staff.

Title of the book will be changed for the film.

ONCE SECRETIVE, LOEW'S FORCED TO FEUD IN GLARE OF PUBLIC SPOTLIGHTING

By ROBERT J. LANDRY

Despite the cliche of the day that the behind-scene plottings and sub-plottings in the Loew situation exceed any work of fiction ever concocted in the literary broom closets of Hollywood, and despite the distaste of Wall Street bankers and brokers for washing dirty linen in public, and their possible exertion of influence to hush things up, it is now the conviction of one body of observers, in and out of Loew's itself, that the war must go to a decision under the open spotlight and glare of the public opinon arena.

Concentrated as it necessarily is upon the divers personalities and motivations drawn up for the must-bust-somebody battle, it's still not the least significant element of the present muster that the Loew "ins" will have to save themselves, their regime, their prestige and their futures by recourse to public relations tactics. The oddity lies in the fact that Loew's was long the least confiding of the film companies in respect to inside stuff.

It is easy in after-sight to declare, as is now the talk in the industry, that for years Loew public relations thinking aimed for a minimum of discussion about some of the autocratic decisions at the top and some of the family connections at the middle of the then pile of goid which have since, to mix the metaphor, come home to roost.

Overshadows Coast Case

Possibly nothing one-half as dramatic as the present crescendo unto showdown has ever come to light in the 60-odd years of film history. The fight for control of the lion's den and the accompanying snarls and roars have definitely overshadowed what would otherwise be the reigning sensation of the moment: namely Samuel Goldwyn's suit against all the California circuits now in the Federal Court of San Francisco.

It was a distaste for a public donnybrook which led Joe Vogel to seek a compromise with the Canadian roadbuilder multimillionaire, Joseph Tomlinson. The quirk in this instance was that Tomlinson had first started buying Loew's after being "romanced" by Loew's own treasurer, Charles Moskowitz, in Florida. Tomlinson had subsequently soured on the company, apparently partly in spontaneous criticism of its performance and partly inflamed and embittered by Stanley Meyer, the young man with a mission to rise in life above his own self-characterized status as "shovel boy."

It follows that no company can want and no chief officer can get on with his everyday tasks while a knockdown battle rages. But the public relations dictate in the brilliant white light of hindsight is now clear: there was a hopeless impasse between what Tomlinson-Mayer-Meyer were after and what Vogel was trying to accomplish by his own methods and timing.

Spade-Calling

Typifying the old school tie of Loew public relations by reticence was the original objection raised to the book, "The Lion's Share," written by the N. Y. Times film critic, Bosley Crowther. Even after its recent publication there was considerable head-shaking that so much inside stuff should become public information. Yet Crowther was discreet as only a Times man can be. Though his work is possibly the only full account of Loew-Metro background in book form, it is relatively mild compared to the about-to-be-circulated August issue of Fortune.

After Fortune's roundup and spade-calling the case for secrecy is done. Advance knowledge of the piece indeed is believed to have prompted the sudden blast against his "tormentors" issued some 10 days ago by Vogel. This blast might still have been a public relations necessity, however, since the special meeting of the Loew board members in the Metro studios at Culver City had been pure claw and fang stuff. A good deal of the charge and counter-charge at the Coast meeting was a reprise of another bit of practical evidence against the impracticality of banker taste in bottling up the story—namely VARIETY's own considerably

(Continued on page 20)

'I'm Not Yellow'

The trade has long been asking the laconic question, "Where will it get Joe Vogel—in the end?" with the proper wise-guy accent on "end," and the Loew president is not blind to it.

"What kind of a yellow-bellied so-and-so would you think I'd be?" he tells intimates, to accent that he's no quitter; that now that he's in it he wants to fight his problem through.

Those in the film trade who know of Vogel's progress from theatre usher to prexy in his 40-year career can only root for him. But they also know that "the downtown end," proxy fights, bankers' approvals, etc., are factors not to be taken for granted.

Feud Costs Metro Pending Contract With Lancaster

Hollywood, July 30.

Agreement was reached here whereby the Hecht-Hill-Lancaster Companies will deliver six additional pictures to United Artists in 1958-59 beyond the present three features remaining under an earlier contract. Releasing deal involves a production outlay of $26,000,000.

An earlier all-but-signed deal for Hecht-Hill-Lancaster to produce four features for MGM (with Burt Lancaster to star in an additional two) has gone into abeyance due to the current internal strife at Metro.

"The Rabbit Trap," which was to have been one of the four films made by for MGM, will now be among the new sextet to be made for UA.

In addition to "Trap," by J. P. Miller, for which John Dighton is now doing the screenplay, the following five properties comprise the new HHL deal with UA: "The Unforgiven," by Alan LeMay, which J. P. Miller is screenplaying; "The Catbird Seat" of James Thurber which Billy Wilder will direct from a George Axelrod screenplay; "Ballad of Cat Ballou," by Roy Chanslor who is doing his own screenplay; "Kimberley," based on the novel "Tell It On the Drums" by Robert Krepps, which Sir Carol Reed will direct from a Philip Yordan screenplay; and "The Rock Cried Out," also to be directed by Sir Carol Reed, based on a short story by Ray Bradbury who is writing the screenplay.

Of the six pix listed, Burt Lancaster will star in four — probably "Trap," "Unforgiven," "Cat Ballou" and "Kimberley."

Still to be delivered under the older agreement are: "Run Silent, Run Deep," Clark Gable-Burt Lancaster starrer rolling Sept. 3 under direction of Robert Wise; "Separate Tables," which goes in November with Rita Hayworth, Deborah Kerr, David Niven and Burt Lancaster starred under Delbert Mann's direction; and "The Way West," by A. B. Guthrie for which Clifford Odets is prepping the screenplay. Latter property is budgeted at $5,600,000 and will star James Stewart and Lancaster.

Robert S. Benjamin, UA chairman of the board was here to consummate the deal.

60 Theatres Ready For 'So. Pacific'; Hammerstein Negative at $5,000,000

Holywod, July 30.

With 60 theatres equipped and ready to show it, beginning early next year, the film version of "South Pacific" could conceivably set an all-time industry record by recouping its negative cost of around $5,00,000 plus advertising and exploitation costs of another $1,000,000 and be off the nut, exclusive of royalty payments, within six to seven weeks after opening. Estimate of the phenomenal payoff is based on normal sales and distribution rates; in view of the expected impact of the film, these rates might be altered to quicken the recoupment.

Sixty-threatre spread was revealed here by Oscar Hammerstein II in discussing plans to roadshow the film in 1958. Analysis of his figures indicates the quick payoff potential, although Hammerstein himself carefully avoided any discussion of the subject. He emphasized, however, that it is planned to have the film open, virtually simultaneously in the 60 Todd-AO houses.

Average seating capacity of the houses is 1,250 and the film will play a 12-show per week policy. On these figures, and using the normal boxoffice structure for roadshow attractions, "South Pacific" could gross $1,800,000 per week if it plays at capacity, as it is expected to do. It probably will be so'd on 90/100 terms, leaving $180,000 to exhibitors, $51,000 to Magna at the five-cents-per-seat royalty for the Todd-AO process and $1,569,000 to be cut up between 20th-Fox as distributor and Rodgers & Hammerstein as producers. Figuring a 25% distribution charge as normal for a film such as "South Pacific," this means a possible return to the film of $1,176,750 per week. Thus, at capacity, the entire outlay would be recouped in the first six weeks of the anticipated lengthy run. Allowing time for areas in which the film fails to apen at full capacity and allowing for extra and presently unforeseen expenses the entire cost would still be recouped in a maximum of seven weeks.

Ironically, prospects are that "South Pacific" will gross more in its initial week than the majority of Hollywood production gross in their entire runs.

Length of the film has yet to be determined, he said, commenting that "there is no magic number of

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N. Y. to L. A.

Murri Barber
Katherine Bard
Buddy Basch
Ralph Cohn
Noel Coward
Martin Manulis
John H. Mitchell
Joseph H. Moskowitz

L. A. to N. Y.

Pier Angeli
Mortimer Becker
Lew Chudd
Fred Coe
Al Daff
Betty Field
Samuel Fuller

Europe to N. Y.

Martin Block
Eric Pleskowe
Manny Reiner

N. Y. to Europe

Jerry Evans
Ella Fitzgerald
Norman Granz
Ted Howard
Herman Kass
Bill Thourlby

A Credo for Re-Building

The "right" candidates for the top spots, as officers and directors, are the bankers' concern right now.

"One thing is certain," says one Wall Streeter, "when the new Grand Central Terminal was being built we still had to find a way of keeping the trains running. Meantime the building was being erected. It's the same at Loew's. We must maintain the production line, keep the business going, and build a stronger structure, all at one and the same time.

Faces on the Cutting Room Floor

[Or Who Can Follow the Plot Anyhow?]

So many angles were rumored, partly confirmed, partly denied, untrackable or unbelievable last week and at the beginning of this week that insiders were approximately as confused as outsiders. Who was about to do what to whom?

Briskin Briskly Hustled

Item: Louis Nizer, special counsel to Loew's Inc., is said to have "killed" Edwin Weisl's candidate, Samuel J. Briskin, for executive vicepresident. Attorney Weisl's firm, Simpson, Thacher, & Bartlett are also attorneys for Lehman Bros. Vogel also nixed Briskin.

Briskin, vet exec with Columbia Pictures until he became head of a director-controlled Liberty Pictures (Leo McCarey, Frank Capra, George Stevens and William Wyler), sold out to Paramount, on a stock swap deal. Eventually Briskin became an independent producer on the Par lot. He has not been physically too well in recent years but lately is considerably recovered.

Judge Goldstein's Question

Item: Former Judge Louis Goldstein, now on retainer to the Lowenstein Foundation, met with Nizer and Leon Lowenstein, at 1440 Broadway, the New York headquarters of the foundation, which owns 200,000 shares. Vogel was suddenly called to the Coast last Thursday night (25) on an important picture deal which would revitalize the Culver City plant and Nizer subbed for him. Lowenstein wanted to know whether Nizer was more concerned with protecting Vogel than the company's welfare and Nizer stated he was working for the good and welfare of Loew's Inc.

Look For Usual Winners—Lawyers

Item: All concerned agree that if the stock "starts to act sloppy" that "it's bound to become a lawyers' field day" as sundry so-called "stockholders' protective committees" and other independent groups start to act up.

Fighting Is Bad Form!

Item: Robert Lehman and Vogel conferred last week and Andre Meyer, head of Lazard Freres, now abroad, is in constant communication by overseas telephone. At first expressing themselves as "standing by" it is now expected that they have the obligation to advance some program to protect the 400,000 shares of Loew's that they represent. Vogel was startled by Lehman's conservative banker opinion, when the Loew president went downtown for advice, that he thought it was foolish to expose the internecine situation to the public; that the gauntlet thrown to the Joseph Tomlinson-Stanley Meyer-Louis B. Mayer group *"was perhaps a serious sign of weakness."*

Buy Me No Headaches

Item: Arthur B. Krim, president of United Artists, and Robert S. Benjamin, chairman of the board, when approached some time back for a UA-Loew's merger, felt that any such move would "be buying a studio headache," in light of the large nut that the Culver City plant carries. Louis Nizer and they constitute the Phillips, Nizer, Benjamin & Krim law firm. Louis Phillips is special counsel to Paramount. All, thus, have strong film industry knowledge from an intra-trade vantage point. Whatever their personal attitudes, F. Eberstadt, underwriting the new UA public stock issue, nixed the move on the ground that UA was "a good clean situation and doing very well as it was." Lazard and Lehman envisioned Krim, Benjamin and Vogel as "the ideal three-man team to bring Loew's back into its former glory."

Wiesenberger's Point of View

Item: Wall Street investments house head, Arthur Wiesenberger, who also represents a large block of Loew stockholders, reportedly was offered a spot on the board, including chairmanship of an executive committee, but he, like Loewenstein, prefers to remain off. However he is reported to have said that "anybody owning 50,000 shares and more should have priority about getting a place on the board."

Mrs. Lasker Says 'No'

Item: Mary Lasker, widow of adman Albert Lasker, founder of Lord & Thomas which became Foote, Cone & Belding, was approached to go on the new Loew Board, but declined.

What of Tex McCrary?

Item: Tex McCrary the television personality who operates on the side as a public relationist was about to get back into the Loew's situation, per one rumor. He was originally PR mouthpiece for Joseph Tomlinson and Stanley Meyer.

See Enigma in Heller Report Switch; Now Favors Retention of Vogel

In a surprise switch that had enigmatic overtones, Robert Heller & Associates, the management consultant firm called in to survey the Loew's Inc. operation, issued a new report late Friday (26) which supplanted all previous appraisals submitted to the corporation. The new report indicated that prexy Joseph R. Vogel was the best man for the top job of running the company and that all he needed to place Loew's on an even keel was an effective majority on the board of directors.

The new Heller report came as a surprise, for the management firm's earlier submission was critical of Vogel and his management and went so far as to suggest that Vogel be replaced as president by producer Sam Briskin. Its stated by an educated source that the Heller company made the initial recommendation although no members of the firm had ever met Briskin. When Vogel issued his blast against Joseph Tomlinson, Stanley Meyer and Louis B. Mayer last week, he charged that "an individual representative of a management consultant firm was used to suggest to the board that it remove me and other key executives."

Said to be playing a leading role in advancing the candidacy of Briskin is Edwin Weisl, partner in the law firm of Simpson. Thacher & Bartlett, which are the attorneys for Lehman Bros., the Wall Street banking firm with a substantial financial interest in Loew's. Weisl, a member of the board of Paramount, is also reported to be Stanley Meyer's and Louis B. Mayer's personal attorney. Weisl's association with Briskin stems

(Continued on page 18)

17 Yrs. Second-Run, Hub's Trans-Lux Now Arting It

Boston, July 30.

Trans-Lux, now playing the Swedish import, "Naked Night," is in first run after 17 years of second runs. The 730-seater will show art films.

"Naked Night" heavily exploited in local newspapers and in Swedish press in the territory, grossed $9,000 for its first week and a new house record. Trans-Lux started in Hub as a news reel and shorts theatre.

DREAD BANKER RULE AT LOEW

Vogel Preps Blue Chip Bd. for Sept. 12

Norma Shearer (Thalberg's Widow) and Gen. Omar Bradley Reported in Lineup

Norma Shearer and Gen. Omar Bradley reportedly have agreed to accept posts on the new slate of directors which Loew's prexy Joseph R. Vogel will propose to the stockholders at the special meeting called for Sept. 12.

Vogel, it's said, has assembled a "blue chip" board which he will officially announce some time next week. It's asserted that he has selected individuals and received acceptances from an entire slate of outside directors who, with the management directors, would make up a 19-man board. Frank Hatch, head of the Boston office of Batten, Barton, Durstine & Osborne is listed as onother Vogel nominee.

Mary Lasker, widow of adman Albert Lasker, has also been approached by Vogel to serve on the board.

If Vogel's board is approved by the stockholders on Sept. 12, Miss Shearer a former Metro star and widow of Irving Thalberg, Metro's production chief during the company's "golden" years, will be the fiirst woman ever to serve on the board of a motion picure company. Her appointment, regarded as a dramatic move, is expected to rally a large segment of femme shareholders to support the management. Gen. Bradley's acceptance is also seen as an important plus for the Vogel forces.

'Island's' Grief Mild

There seems to be more smoke than fire in the loud Southern threats against the showing of Daryl F. Zanuck's "Island in the Sun" below the Mason-Dixon line.

According to 20th-Fox, the film's distributor, picture has played everywhere without any undue incidents. It's had several Southern dates, including Miami, Louisville and New Orleans. Film has been banned only in Memphis.

Churubusco & Quake

Hollywood, July 30.

Mel Welles, producer-director of Ararat Productions telephoned here that only "slight damage" had been suffered at Mexico City's Churubusco Studios in Sunday's earthquake.

Indie is locationing in Mexico for "Killer's Cage," first of scheduled lowbudgeters, is only Yank unit currently there.

Leo's Treasures Inspire Dreams

There was no crisis in Loew's until the end of World War II. Indeed Loew's alone of the great film combines went throngh the depression wringer intact, unlaundered by bankruptcy. Some of the shock of the present time relates to the "strong" company now showing weakness.

Blame the delay in recognizing and adjusting to television. Or the uncertainties incidental to divorcement. The fiscal dive from 1946 to 1956 is, of course, the essence of the c-r-i-s-i-s-, to wit:

$18,690,000 annual net to $4,840,000.

$3.66 a share to 91c. a share

As a publicly-owned holding, Loew's was more vulnerable than other film companies to "raiding." It remains to be seen whether the reputed 5% stake of Joseph Tomlinson can seize the control. The assets of Loew's remain formidable. Among these:

Loew's International Culver City Studios (190 acres). Leases on library films to tv. Rights, negatives, other assets up to $225,000,000.

VERBALLY VOGEL'S SHOW BIZ'S BOY

By ABEL GREEN

Over the past weekend and continuing there was plenty of midnight oil burning in Wall Street and in the country estates of such diverse groups as Lehman Bros., Lazard Freres and Arthur Wiesenberger among others on the Loew situation. These three groups control some 700,000 shares among them.

Edwin Weisl of the Simpson, Thacher & Bartlett law firm has been openly advocating Samuel J. Briskin for the top spot and huddled all day on Monday (29) with Robert Lehman, head of the banking house bearing the family name. Lehman openly asked Wiesenberger for support of Briskin as the possible new president of Loew's Inc., in an effort to end the strife between Joseph R. Vogel, president, and the dissident Joseph Tomlinson-Stanley Meyer group. Wiesenberger nixed it, as did Vogel last week when the idea of bringing in veteran film man Briskin as a top exec was broached.

Wiesenberger is said to have proposed a completely new concept for the solution of the management hassle. Andre Meyer, head of Lazard (no relation of course to Stanley Meyer), is currently abroad. Lehman suggested that Wiesenberger "meet Briskin" but the banker acted disinterested.

The debacle, the threat of "lawyers' field day," the possibility of further legal entanglements, etc. caught the banking houses completely off-base and, as one expressed it, "like children running around with their heads cut off." Lehmans has 150,000 shares and controls 200,000 more; Lazard likewise has 350,000 shares; and Wiesenberger's investment trusts have a ditto amount.

As another banker puts it, "The fact that nothing specifically is

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Fortune Mag Profiles Loew's-as-Is; Sympathetic to Vogel But Sees Him Out-Foxed by Tomlinson's Javits

Mayer on Meyer

Fortune article,. (August) comments on sharpness of attack made by the Joseph Tomlinson faction on Loew's prexy Joseph R. Vogel. While Louis B. Mayer "hailed Stanley Meyer as 'a bold, aggressive man, tough as a bull.' But when asked if he really considered Meyer competent to run MGM, Mayer proclaimed: I'd bet you $100,000 he could not do it—but give me a year to teach him what I know, and I can make him the most gilt-edged property in Hollywood today.'"

Louis B. Mayer: 'Vogel's a Fool'

Hollywood, July 30.

Louis B. Mayer has hit back at charges that he was master-minding a "plot" to seize control of Loew's from the administration led by Joseph R. Vogel. Mayer called Vogel "a fool who doesn't know what he's talking about" and contended that if he had wanted control of Loew's he never would have left his job as studio head.

"I don't think he's capable of filling the post," he snapped. "I'm told he was a fool to accept it."

Mayer admitted he was giving advice to Joseph Tomlinson and Stanley Meyer, but added he's also giving Vogel advice.

Loew's much-badgered president, Joseph R. Vogel, emerges as the "hero" of a comprehensive Fortune survey of the "fantastic struggle" for control of the motion picture company. The artcle by Emmet John Hughes, published yesterday (Tues.), is a timely appraisal of the Loew's situation at a point when the battle for control of the company cannot much longer continue.

Hughes presents a knowledgeable and fact-packaged review of the conditions that led to the current struggle. He discusses the conditons in the industry that brought about many of the changes and the administration of former prexy Nicholas M. Schenck which Hughes sees as attributing to Loew's downfall. He is sharply critical of the triumvirate of Joseph Tomlinson, Stanley Meyer and Louis B. Mayer and their efforts to take over control of the company.

Meyer, per Fortune, set out to stalk the lion early in 1956 when he suspected that the company could be captured. He discovered that his personal attorney represented Lehman Bros. and he conferred with Robert Lehman. However, says the story, neither Lehman Bros. nor Lazard Freres seemed impressed with Meyer's managerial ability.

Meyer, Hughes continues, then learned about Tomlinson from a Wall Street acquaintance. He succeeded in bringing Tomlinson and Louis B. Mayer together. "Meyer," Hughes indicates, "knew well L. B.'s bitter and abiding resentment over the way Schenck had treated him in 1951."

Meyer miscalculated when he thought that Mayer's name would

(Continued on page 20)

Cloak-and-Dicker In The Corridor

('Rump' Directors Meeting at Loew's State Offices)

By HY HOLLINGER

The Joseph Tomlinson-Stanley Meyer faction on the Loew's Inc. board, consisting of five directors, met as scheduled yesterday (Tues.) at Loew's New York home-office and took actions which Loew's prexy Joseph R. Vogel and Louis Nizer, attorney for the Loew's management, immediately characterized as "brazen" and "illegal."

The actions of the alleged "rump" group included the "election" of two new directors—former Metro production chief Louis B. Mayer and independent producer Samuel J. Briskin; the temporary appointment of Tomlinson and Stanley Meyer to vacancies on the executive committee; the suspension of all functions and activities of the executive committee; the limitation of all deals made by Vogel to a maximum of $25,000, and for only one year's duration; repudiation and a demand for the immediate withdrawal of the preliminary proxy material filed with the Securities & Exchange Commission calling for a stockholders' meeting on Sept. 12.

Vogel's Pronunciamento

Vogel, in a statement from the Coast, said the Sept. 12 meeting will take place despite the efforts of the Tomlinson group to block it. "If the plotters had any confidence in their position why should they be afraid of the stockholders' decision?" Vogel asked. Vogel further declared that Louis B. Mayer, whom he termed "the conspirator behind the scenes," is now out in the open. He added that it proved that the charges made against L. B. Mayer, Tomlinson and Stanley Meyer were "true" and that it is L. B. ambition to "seize control of the company."

Attending the so-called "rump" meeting were Tomlinson, Stanley Meyer, Louis Johnson, Ray Lawson and K. T. Keller. Only management representative present was Irving Greenfield. secretary of the corporation.

Johnson, former Secretary of Defense in the Truman administration, served as chairman of the Tomlinson-called "board" meeting. The directors were flanked by a flock of lawyers, including Milton Pollack, recently named as Tomlinson's attorney; Arthur Logan, a Delaware attorney presumably called in to give an opinion on Delaware corporate law since Loew's Inc. is incorporated in that state; and several other lawyers, including a representative from Johnson's Washington law firm, Steptoe & Johnson.

Mayer and Briskin, who waited in the corridor of Loew's 11th floor board room, were called into the meeting about 15 minutes after the session was called to order at 10.30 a.m. The meeting lasted about one hour. When the Tomlinson group emerged, they refused to issue any statements and referred all inquiries to Pollack. Latter also rushed to the elevator and refused to answer questions, saying a statement would be issued later in the day. At 2.15 p.m., Pollack called the press to Tomlinson's suite in the Hotel Sherry-Netherland and gave the Tomlinson group's version of what took place at the meeting via a handout.

According to Louis Nizer, the Tomlinson meeting was "illegal" since seven directors, which according to the company's bylaws constitute a quorum, were not present. Nizer stressed that "no official and binding business" could be transacted at the meeting and he insisted that there is no provision in Delaware corporate law by which an exception to the bylaws could be made. Although he said he could not give details, he declared that "all sorts of legal proceedings" are being prepared against the Tomlinson faction.

Tomlinson's Stance

Pollack took a different view of the legality of the Tomlinson session. He said that, pursuant to Delaware corporate law, a majority of the members of the board are authorized to fill the vacancies on the board. This, he maintained, was carried out by the "board" unanimously when they fill two out of the four vacancies.

Then with Briskin and L. B. Mayer "declared elected" and attending the meeting, "a quorum" of seven were present, according to Pollack. Although he did not say so specifically, the intimation was that this situation made the meeting legal and as a result the "board" could proceed with company business.

In demanding that the proposed Sept. 12 stockholders' meeting be called off, the Tomlinson faction declared that it "would not serve the best interests" of the company. The Tomlinson group further resolved that it disapprove and forbid the expenditure of any funds or the utilization of company employees and other resources for the solicitation of proxies.

Press Relations

Loew's management got the jump on the Tomlinson faction in getting its story across to the press. Greenfield immediately reported to Nizer and gave him a quick report of what transpired at the meeting. Later Greenfield also reported to the press, declaring that he had informed the Tomlinson board members that, according to the bylaws of the company, the meeting was an illegal one. Nizer immediately called the Coast and conferred with Vogel who gave him a statement to issue to the press. Vogel stated that "we will hold everyone who participated in this plot legally responsible."

The Tomlinson forces, which originally controlled six men on the board were down to five when they arrived for the meeting. This resulted from the resignation of Fred Florence, whose exit from the board was announced by George L. Killion, a pro-Vogel director, on the Coast on Monday (29).

Lehmans For Briskin

Meanwhile, it was learned, that Briskin's candidacy is being supported by Lehman Bros., the Wall Street banking firm involved in the Loew's situation. Robert Lehman, it's said, is devoting fulltime to the Loew's problem. In addition, in the absence of Andre Meyer, head of Lazard Freres, Pierre David-Weill, senior partner of the banking house, has come from Europe and is reported to be taking personal charge of the behind-the-scenes manoeuvering in the battle for control of Loew's.

The banking interests, it's understood, although supporting Briskin's candidacy, feel that his appointment will not provide the final answer of what will happen or what should be done to straighten out the tangled Loew's situation.

Vogel's Exec Committee

The supporters of Joseph R. Vogel immediately ignored all actions taken by the Tomlinson group. The executive committee, which according to the management now consists of Vogel and George L. Killion, now that Ogden Reid and Frank Pace Jr. have resigned from the board, named Killion as chairman of the exec group succeeding Reid.

The executive committee, in addition, designated William H. Parker and John L. Sullivan, Vogel supporters on the board, along with Vogel, as a proxy committee to solicit proxies for the Sept. 12 meeting.

The committee also approved the borrowing of Audrey Hepburn from Paramount to star in Metro's "Green Mansions."

Will Success Spoil Rock Hunter?
(COLOR-C'SCOPE)

Sparkling comedy-farce, loosely based on George Axelrod stageplay. Takeoff on tv and Madison Ave., with Jayne Mansfield and Tony Randall. Shapes as hot season natural.

20th-Fox release of Frank Tashlin production. Stars Jayne Mansfield, Tony Randall, Betsy Drake, Joan Blondell; features John Williams, Henry Jones, Lili Gentle, Mickey Hargitay, Georgia Carr. Directed by Tashlin, from screenstory and screenplay by Tashlin; based on George Axelrod play, produced on stage by Jule Styne; camera (color by De Luxe), Joe MacDonald; music, Cyril J. Mockridge; song, "You Got It Made," by Bobby Troup; editor, Hugh Fowler. Previewed at the Jefferson Theatre, N.Y., July 25, '57. Running time, 94 MINS.

Rita Marlowe ..... Jayne Mansfield
Rock Hunter ..... Tony Randall
Jenny ..... Betsy Drake
Violet ..... Joan Blondell
La Salle Jr. ..... John Williams
Rufus ..... Henry Jones
April 1 ..... Lili Gentle
Bobo ..... Mickey Hargitay
Calypso Number ..... Georgia Carr
TV Interviewer ..... Dick Whittinghill
Gladys ..... Ann McCrea
Frenchmen...Alberto Morin, Louis Mercier

This is the kind of snappy, crackling farce that Hollywood hasn't had too much of in recent years. In converting the stageplay "Will Success Spoil Rock Hunter?" to his purposes, Frank Tashlin—who's practically a one-man band on this picture—has turned out a vastly amusing comedy that has all the earmarks of a bangup success.

There have been many in the trade who, in recent years, have deplored the lack of screen laughter. Well, this film has a bellyfull. Granted, it may strike some civilians as too much of a private joke on Madison Ave. and television, and the pace isn't even, but the whole shapes up as a well-acted, extremely funny film that doesn't shrink from slapstick in the grand tradition.

Picture bears comparatively little resemblance to the George Axelrod original, but it's to be doubted that there'll be any complaints on that grounds. Tashlin, who produced, directed, wrote the screen version and scripted it, has an ear for the gags and an eye for situation comedy. Combination clicks down the line and is helped by sock performances, notably by Jayne Mansfield and Tony Randall.

This is Randall's second excursion into the bigscreen realm (did "Oh Men, Oh Women" for 20th). His roots are in tv and the stage. "Rock Hunter" should establish him as a promising screen comedy talent. He's a fellow who knows timing, and his clowning has a slightly sophisticated touch that hits bullseye. The picture rests largely on him, and he carries it through with nary a slip. Thanks to some fine shading, he manages to make the transition from hilarity to serious moments without losing the sense of credibility.

It's not his fault that, towards the end, the whole gag is overworked and some of the sequences tend to become tedious. There the blame falls on Tashlin, who didn't know when to call a halt to a good thing.

Miss Mansfield (deliberately, or not, looks and moves and sounds like Marilyn Monroe), does a sock job as the featherbrained sex-motivated movie star. She's stunningly dressed (with all the expected exposures) and is handed some very strong laughlines which she delivers competently. Her appeal is mostly visual though.

Tashlin has fashioned a funny credit for the credits, which are introed by Randall. Trouble is that this kind of opening takes the play away from the names. Nevertheless, it sets a fine mood, and immediately establishes Randall as the boy with the laughs.

There's also an "intermission," with Randall coming out to comfort those who are used to tv commercials. Sequence lampoons the tv picture, as do the credits via a satirization of video commercials. In the end, Groucho Marx comes on for a briefy. Clowning throughout ranges from the broad to the sophisticated, so everyone should get their money's worth.

Story has Randall as a tv commercial writer about to be fired because his agency is threatened with the loss of its big lipstick account. He saves the situation by getting the endorsement from a famous movie star. In the process he almost loses his fiancee, becomes a big "success" (symbolized by his getting the keys to the executive washroom), has the screen queen fall in love with him, and ends up running a chicken farm.

Supporting roles are all very well cast. Betsy Drake is cute and displays a strong sense for comedy as Randall's fiancee; Henry Jones, adagency v.p., coaxes from the sidelines and delivers some rather lengthy speeches; Joan Blondell is standout in a small part and Britain's John Williams is vastly amusing as the ad agency head who actually wants to be a horticulturist. Lili Gentle is appealing as Randall's teenage niece and Mickey Hargitay is properly pompous as the Tarzan he-man who triggers Randall's troubles.

Film is full of plugs for upcoming pix from 20th, and goes all-out in advertising TWA. Screen ought not to be as obvious as all that in plugging a commercial service.

Joe MacDonald's lensing is top-notch and the De Luxe color is crisp and sharp. Georgia Carr does the Bobby Troup "You Got It Made" number in calypso style. Settings of the picture are plush. Producer Tashlin obviously was determined to shoot the works for director Tashlin, who in turn knew how to handle scripter Tashlin. Combined efforts help to make "Rock Hunter" the kind of film that should pack 'em in during any weather—rain or shine. *Hift.*

Jungle Heat

Cardboard characters filmed in Hawaiian locale. Secondary bookings and results indicated.

Hollywood, July 23.

United Artists release of a Bel-Air Production. Stars Lex Barker, Mari Blanchard; features Glenn Langan, James Westerfield, Rhodes Reason, Miyoko Sasaki. Producer, Aubrey Schenck. Director, Howard W. Koch. Screenplay, Jameson Brewer; camera, William Margulles; editor, John A. Bushelman; music, Les Baxter. Previewed, Jan. 22, '57. Running time, 75 MINS.

Dr. Jim Ransom ..... Lex Barker
Ann McRae ..... Mari Blanchard
Roger McRae ..... Glenn Langan
Harvey Mathews ..... James Westerfield
Major Richard Grey ..... Rhodes Reason
Kimi-San Grey ..... Miyoko Sasaki
Felix Agung ..... Glenn Dixon
Kuji ..... Bob Okazaki
Corporal ..... Jerry Frank
Kaemi ..... Daniel Wong
Folger ..... Andrew Gross
Jules ..... Yun Kui Chang
Freight Agent Attendant ..... Kunio Fudimura
Expectant Mother ..... Leo Ezell

Despite scenic opportunities of Kauai Island, in Hawaiian group, where pic was lensed, this emerges as distinctly minor-league offering. (Potboiler) can't aspire to better than secondary bookings.

Story by Jameson Brewer is notable only in invincible stupidity of all characters. Tale has to do with Japanese fifth column on eve of Pearl Harbor. Leo Barker is medico sympathetic to problems of native workers; also fighting machinations of local planter James Westerfield, head of Jap underground.

To island come Mari Blanchard and husband Glenn Langan, latter a dense troubleshooter sent out to straighten sugar plantation's labor problems. Contemptuous of natives, he's easily mislead by Westerfield. Gory finale has Westerfield and his fifth column wiped out by Barker and National Guard major Rhodes Reason. Langan perishes in the turmoil, leaving a clear romantic field for Miss Blanchard and Barker.

Barker fills bill of standard heroics ably enough and Miss Blanchard is decorative, although foolish role hampers her thesping. Westerfield plays the villain with old-fashioned, lip-smacking gusto, an effective approach to the idiotic plotting. Langan can't do much with badly-drawn part. Reason is okay as the major and Miyoko Sasaki, as his Japanese wife, impresses in short footage.

Direction of Howard W. Koch misses nary a cliche, but then, neither does the script. Technical credits are adequate. *Kove.*

Walk Into Hell
(COLOR)

Exploitation entry with documentary overtones. Shot in New Guinea. Okay b.o.

Patric Pictures release of Southern International Ltd. - Discfilm production. Stars Chips Rafferty, Francoise Christophe, Reginald Lye; features Pierre Cressoy, Sgt. Major Somu, District Officer Fred Kaad. Produced by Rafferty; director, Lee Robinson; screenplay, Rex Rients; camera (Eastman Color), Carl Kayser; editor, Alex Ezard; music, Georges Auric. Previewed in N. Y. July 17, '57. Running time, 93 MINS.

Steve McAllister ..... Chips Rafferty
Dr. Dumarcet ..... Francoise Christophe
"Sharkeye" Kelly ..... Reginald Lye
Jeff Clayton ..... Pierre Cressoy
Towalaka ..... Sgt. Major Somu
District Officer Fred Kaad ..... Himself

This goes under the heading of exploitation though actually "Walk Into Hell" is more of an adventure travelog. It's done in color, with a definite story line, and benefits from some excellent photography of the New Guinea locale.

Producer Chips Rafferty, who also stars, has brought a lot of elements together in this film, and some pan out into exciting sequences. Picture won't collect any critics' awards for best performances, but it stands to please the action fans and it has, as an added plus factor, some very realistic sequences involving the natives.

There's one impressive scene where a large crowd of fierce-looking warriors performs a wild dance on a field. Actually, they've been put up to it by Rafferty who needs the area trampld down so a light plane can land.

Story has Rafferty take a French woman doctor, Francoise Christophe, and an old adventurer, Reginald Lye, into the New Guinea mountains after Lye reports he has found oil in a remote region. It's Rafferty's job to establish an airfield and a base before the rainy season starts. On the trip they rescue Pierre Cressoy, an elephant hunter, who has killed a white bird sacred to the natives. The little expedition almost gets wiped out as a result.

Director Lee Robinson has staged some good action, and while the performances are far from believable, at least they don't get into the way of the story. Carl Kayser's camera work, with the inevitable attention to bare native bosoms, is of top quality and catches some fascinating glimpses of New Guinea and its people. There's also a spine-chilling sequence involving a snake attack on Miss Christophe.

Rafferty as the laconic leader of the troupe is good. Miss Christophe is attractive without being convincing, and Lye does okay with his part. A number of native soldiers play themselves. "Walk Into Hell" has a good title and intriguing backgrounds. It's a natural for the exploitation trade. *Hift.*

The Fuzzy Pink Nightgown

Mild comedics with Jane Russell, Ralph Meeker, Keenan Wynn; so-so boxoffice.

United Artists release of Russ-Field (Robert Waterfield) Production. Stars Jane Russell, Ralph Meeker, Keenan Wynn. Features Fred Clark, Adolphe Menjou, Una Merkel, Benay Venuta, Robert H. Harris. Directed by Norman Taurog. Screenplay, Richard Alan Simmons; based on novel by Sylvia Tate; camera, Joseph La Shelle; editor, Archie Marshek; music, Billy May. Tradeshown in N. Y. July 19, '57. Running time, 87 MINS.

Laurel Stevens ..... Jane Russell
Dandy ..... Keenan Wynn
Mike Valla ..... Ralph Meeker
Sergeant McBride ..... Fred Clark
Arthur Martin ..... Adolphe Menjou
Bertha ..... Una Merkel
Daisy Parker ..... Benay Venuta
Barney Bayliss ..... Robert H. Harris
Television Announcer ..... Bob Kelley
Disk Jockey ..... Dick Haynes
Flack ..... John Truax
Lieutenant Dempsey ..... Milton Frome

There's flimsy excuse for "Fuzzy Pink Nightown" as title for this latest from Russ-Field Productions; indeed, Jane Russell dons such a garment for no apparent reason other than to connect the title with the picture. It was the name of the original novel where presumably such attire was more important and, perhaps, this also justifies its use with the film.

Anyway, "Fuzzy Pink Nightgown' is a mild comedy that has the names of Miss Russell, Ralph Meeker and Keenan Wynn to help it collect modest returns in the general market. And to mention that title just once more, it, too, should assist.

Basic idea played around with in the Alan Simmons screenplay, based on the Sylvia Tate book, had a good deal of comedy potential. It's about a Hollywood star, Miss Russell, who is kidnapped just before her new picture, "The Kidnapped Bride," is to open. Her abductors are Meeker and Wynn and they're playing it for real, i.e., it's not the publicity stunt Miss Russell at first suspects. But they come to fall for the gal and prefer to call the whole thing off. She wants them to go through with the kidnapping for otherwise the public would suspect it actually was a shabby headline-grabbing gimmick from the start and her career would be ruined.

This kind of situation, to be gotten across with sufficient comedy effect, required a clever satirical treatment or sharp delivery of snappy dialog. But neither is the case. The amusement comes but intermittently; for the most part the writing is unimaginative and Norman Taurog's direction is routine.

Miss Russell, Meeker and Wynn are adequate under the circumstances—that is to say they're trapped with a commonplace script. Same obtains with Adolphe Menjou as film studio boss, Fred Clark, who plays a detective, and Una Merkel, Benay Venuta, Robert H. Harris and others on and off the scene.

Joseph La Shelle's camera work, Billy May's music and other credits are standard. *Gene.*

Capsule Foreign Film Reviews

Protevousianikes Peripeties (The Girl From Korfu) (GREEK; COLOR). Olympus Film Corp. production. Stars Rena Vlachpoulou, Stephanos Stratigos, Anny Bol, Kulis Stolingas. Directed by Jannis Petropoulakis. Screenplay, Ilias Limberopoulos; camera (Eastmancolor), Vasilis Maros; music, Menelos Theofanides; editor, Jean Uenet. At Berlin Film Fest. Running time, 84 MINS.

"Korfu" with a budget of about $80,000 and reportedly the most expensive Greek pic to date, comes to the screen as an item which clearly reveals the Greek producers' efforts to follow the West European pattern. It has an operatic-type plot centering around two village beauties who come to Athens where they get mixed up in all sorts of comical situations.

Only a few folk dances distinguish this film from West European run-of-mill productions. There is, however, some ease about this feature which makes it sympathetic though not very entertaining. *Hans.*

The Valley of Lost Soul (CHINESE). Cathay Film Productions Ltd., Hongkong production and release. With Yien Chuen, Lin Dai, Chen Yu Shin, Kao Chan, Yang Yih Moh, Wan Lan. Directed by Yien Chuen. Screenplay, Dick Yee; camera, Fan Jai. At Berlin Film Fest. Running time, 91 MINS.

A rather simple boring tale centering around love, seduction and jealousy, fails to cause much excitement. Principal characters are two hostile brothers and an orphan. The latter takes the good brother home as her husband. While the film grants the curious patrons some interesting insights into Asiatic habits of love and life, this item hardly stands a chance in the world market. *Hans.*

The Wedding Day (KOREAN). Sudo Film Co. (Lee Byung Il) production. Directed by Lee Byung Il. With Kim Sung Ho, Cho Mi Ryung, Kim Yoo Hi, Choi Hyun. Screenplay, Oh Yung Chin; camera, Lim Byung Ho; music, Lim Won Shik. At Berlin Film Fest. Running time, 81 MINS.

A remarkable entry from this small nation. This is a charming tale of a man who by mistake marries his daughter's bridegroom with a sweet maid-servant. Although a far cry from western mentality, this one offers plenty of hilarious situations which really click. A refreshing outsider among the festival entries, this pic won't be forgotten so easily. Special praise goes for the camera-work which includes some impressive shots. Film garnered considerable applause in Berlin. *Hans.*

Arashi (Father Love) (Japan). Toho production and release. Stars Chishu Ryu, Kunio Otsuka, Akira Kubo, Izumi Yukimura, Kinuyo Tanaka. Directed by Hiroshi Inagaki. Screenplay, Ryuzo Kikushima; camera, Tadashi Limura; sets, Taeko Kita and Kan Ueda. At Berlin Film Fest. Running time, 105 MINS.

This is a story of a high school teacher who, after the death of his wife, has to raise his four children by himself. It's a well directed and appealingly-acted film with many humorous and human touches. The only handicap for western audiences is the length. While Chihu Ryu deserves praise for his outstanding portrayal of the father, a special word goes to Izumi Yukimura, the darling of the Berlin festival who contributed a lovable portrayal of Ryu's daughter. In all, a film which doesn't reach the quality of Japanese masterpieces but nevertheless contributes to the prestige for Japan's filmmaking. With some cuts, it seems to have possibilities for situations outside Nippon. *Hans.*

Akirombo Kaido (The Horse Boy) (JAPANESE). Toei Motion Picture production and release. Stars Isuzu Yamada, Shuji Sano, Motoharu Ueki, Shinobu Chihara, Tamami Fujii, Kenji Sunkida. Directed by Tomu Uchida. Screenplay, Yoshitaka Yoda; camera, Teiji Yoshida; music, Shiro Fukai; editor, Nobufaro Miyamoto. At Berlin Film Fest. Running time, 95 MINS.

Japan's "Horse Boy" is another contribution to the currently popular parents' problem. It's a passionate accusation of a young boy against his mother who had to leave him for reasons of "representation."

Film borders much on sentimentality but remains entertaining and even amusing at times, thanks to the lovable acting of Motoharu Ueki who, portraying the title role, nearly steals the show. Although much about this Japanese production appears strange to western audiences, there's no doubt that its general appeal won't be limited to Japanese patrons only. *Hans.*

Bakaruhaban (In Soldier's Uniform) (HUNGARIAN). Hunnia Film production and release. Stars Ivan Darvas, Margit Bara; features Sandor Pecsi, Vali Karompai, Bela Barsi. Directed by Imre Feher. Screenplay, Miklos Hubay from novel by Sandor Hunyadi; camera, Janos Badal; editor, Mihaly Morell; music, Tibor Polgar. At Karlovy Vary Fest. Running time, 90 MINS.

There is no political aspect in this, and with a U. S. distributor ready to handle an unusual pic without worrying about whether its origin will militate against it, this is it. It has the quality for American arties plus entertainment values for some regular spots.

It occurs during the first World War. A journalist, who only has to wear his uniform twice a week, meets a servant girl so garbed, and turns from a flirtation into love. She works for the family of a girl he has been linked with before. Finally it is time for the truth and the girl walks out leaving the weak hero behind.

Film has verve and is brilliantly directed by Imre Feher, who blends satire, gentle comedy and a slightly bitter denoument. Ivan Darvas and Margit Bara are excellent as the leads, turning in some of truest love scenes seen in Eastern pic. Direction, acting and technical aspects are tops to further enhance this unique pic. *Mosk.*

Lissy (EAST GERMAN). DEFA production and release. Stars Sonia Sutter; features Hans-Peter Minetti, Horst Drinda, Kurt Oligmuller. Directed by Konrad Wolf. Screenplay, Alex Wedding from novel by F. Weiskopf; camera, Werner Bergmann; editor, C. Gottchalk. At Karlovy Vary Fest. Running time, 90 MINS.

With East German pix probably to get entry into the U.S. soon, this pic brooks interest. It examines the early growth of Naziism via a poor family during 1932-34. Ideological aspects do not swamp a growing drama of awareness, and the people remain real to give this a jolting effect. It is strictly for specialized and language spots in the U. S.

Lissy is a young girl whose weak husband turns to the Nazis—where he is unable to find work. Film details her growing hatred of it and her final desertion from her husband because of it, as it grows into a scourge. Sonia Sutter gives depth to the girl character while the rest of the cast helps make this a telling pic of troubled times. Direction is solid, if only surface at times, and technical wrap-up is fine. *Mosk.*

Donne Del Giorno (The Girl of the Day) (ITALIAN). Lux Film production and release. Stars Virna Lisi, Haya Harari; features Serge Reggiani, E. Cegani, V. Sanipoli, Franco Fabrizi. Directed by Francesco Maselli. Screenplay, Cesare Zavattini, A. Sarioli, F. Bemporad, Maselli; camera, Armando Nannuzzi; editor, Mario Serandrei. At Karlovy Vary Fest. Running time, 90 MINS.

Film digs into the harsh world of show biz success. A girl fakes an attack to get some publicity, but situation gets out of hand and she is forced to name her attackers, a group of suspicious men picked up by the police. The girl finally breaks down and tells the truth.

This is well mounted, but only rarely becomes dramatic and effective. Pic shapes mainly for specialized spots in America. Direction is careful and poised and denotes a new talent in Francesco Maselli. Haya Harari and Virna Lisi are excellent with Miss Harari carrying the brunt of the thesping. Production dess is fine. *Mosk.*

Bliket (High Up) (RUSSIAN; COLOR). Mosfilm production and release. With Nikolai Rybnikov, Inna Makarova, Gennaid Karnovich, Vasili Makarov. Directed by Alexandre Zarkhi. Screenplay, Mikhail Papava from novel by F. Vorobiev; camera (Sovcolor), Vasili Monskhov; editor, Abram Friedin. At Karlovy Vary Fest. Running time, 93 MINS.

This Russo film again treats work as its theme, but it has enough individual characters to attract some interest. It remains a small possibility for the U.S., however. Film concerns the building a giant blast furnace and the lives of the people working it. People fall in and out of love and one worker exen falls off duty.

Characters are nicely drawn and acted while special effects and process work on the building sites are well done. Color is fine. This is another example of some better Soviet filmmaking. *Mosk.*

The Man Called Demon (JAPANESE). Nikkacu Film production and release. With Mihashi, Michiyo Aratama, Izumi Ashikawa. Directed by Eisuke Takizawa. Screenplay, Toshio Yasumi; camera, Minoru Yokayama; editor, Masuro Sato. At Karlovy Vary Fest. Running time, 100 MINS.

Film deals with a poor man who takes over a bagnio in the Japan of the 1900's only to become ruthless and obsessed by money. Pic is a journalist account of the legal prostitution setup, and this becomes the film's main interest.

Otherwise, it is well made if plodding for Western tastes. Only chance for Yank spots is via exploitation of its central theme. It is well acted and technically of high calibre. *Mosk.*

Rothschild Film Corp. has been authorized to conduct a motion picture business in Kings County, with capital stock of 200 shares, no par value. H. R. Boxer, is a director and filing attorney.

ALL THE COMRADES WIN PRIZES

Karlovy Vary Score: Love-All

Karlovy Vary, July 30.

Among special honorable mentions handed out at the Karlovy Vary Film Festival were the following:

A special recognition of merit to Horst Buchholz for his excellent performance in the West German film "The Confessions of the Confidence Man Felix Krull" based on Thomas Mann's book.

To the Danish entry "Ung Leg" (Youthful Play) for the honest way the problems of modern youth were treated.

To the Mongolian feature "What Stands In Our Way" for a convincing example of a new, vital industry.

Special diplomas of merit to the American short "A Dancer's World" (Rembrandt Films) for the capturing of the high level of art of Martha Graham's dancers, and to the makers of the festival newsreels for their rapidity and amusing content.

Czechoslavakian Film Critics gave their award to the French film "Celui Qui Doit Mourir" (He Who Must Die) directed by Jules Dassin. Film was shown out of competition. (See main text.)

Special award to Italo director Francesco Maselli as the most promising young director, he is only 27 years old, for his first feature pic "La Donne Del Giorno" (The Woman of the Day).

Scenario award to Toshio Yasumi for the Japanese pic "The Man Called Demon."

Acting prize for Montand was stretched to include the whole cast of "witches" with top nods to co-stars Simone Signoret and Mylene Demongeot.

New York Sound Track

The moral of it is obscure: a new nasal spray among the nose & throat doctors is called **Metrotone.**

The **Walter Reade Jr.-Frank Kassler** partnership in Continental Distributing is shaky. Decision should come soon . . . **John Hay Whitney,** U.S. Ambassador to Britain, will participate in the presentation of the 1957 Golden Laurel David O. Selznick Awards at the Edinburgh film fest Sept. 8.

Pitch has been made to **Harry S. Truman** to serve as historical adviser on the forthcoming Panama and Frank production "The Jayhawkers" for Paramount. Former President is an authority on U.S. history, particularly on the post-Civil War era. Firm has suggested a contribution to the Truman Library Fund as remuneration for Truman's services in studying and approving the script dealing with the border brigands that operated in the Kansas-Missouri area after the Civil War.

Paddy Chayefsky sez he'd like to have **Edward G. Robinson** repeat his legit role in the picturization of "Middle of the Night" but he's "a little high priced." The writer also would like **Marlon Brando** and **Marilyn Monroe** for bit parts yet . . . Chayefsky's concern about money, incidentally, brings up a point. Remember (not too long ago) when an author cared only about the flexibility of his typewriter and let the studio worry about costs?

American Heritage mag picked 70 posters from **Levi Berman** collection, will tour them in 20 museums, currently in Detroit. Some pippins include **Lillian Russell, Anna Held, James O'Neill** as "The Count of Monte Cristo" (see "Long Day's Journey Into Night") and **Frank Mayo** as "Davy Crockett" (long before video). Poster for a comedy drama entitled "Snares of New York" introduced on stage a stemmer 100 feet long lighted by electricity. Another stopper: **Haverly's Minstrels** "as they appeared by special invitation at the inauguration of **President Garfield.**

Owen McGivney, the protean artist, and if you don't know who he is you don't know vaudeville, into the **Danny Kaye** picture, "Merry Andrew" . . . **Hal Wallis'** son, **Brent Wallis,** is story editor for **Marlon Brando's** indie Pennybaker Co.

Barney Balaban took a day off (which is rare) to go fishing. So things must be good at Paramount . . . WB screenings of "Pajama Game" in the small homeoffice projection room are a curiosity; mirthful pictures of this type demand a big theatre audience . . . **Leon Bamberger** coming north shortly. The former RKO-ite has been in Miami Beach.

Max Klein named newsreel makeup editor of MGM-News of the Day. He held a similar post at Paramount News until that reel was discontinued in February . . **Walter Reade** heading a committee that will honor **Thomas Edison** for his many contributions to the motion picture industry . . . Universal's **Herman Kass** and **Jerry Evans** to Rome to supervise an international fashion show as part of the promotion for "Interlude."

Australia's Film Weekly has published a 64-page special issue making **Norman B. Rydge's** 20th anniversary as head of Greater Union Theatres. Outfit is connected with the J. Arthur Rank Organization.

Actor **Tony Randall** enjoyed himself more 'n anyone at the preview of "Can Success Spoil Rock Hunter?" in which he stars . . . 20th story editor **Henry Klinger** off on vacation . . . Defense Dept. extending big cooperation for Warners' "No Sleep Till Dawn," which emphasizes the vital importance of skilled technicians to work on the new bombers . . . **Arthur L. Mayer** to Europe Aug. 7 . . . **Norma MacMillan,** Canadian gal who specializes in trick voices, has done her first U.S. job, playing the role of Penny in Terrytoons' "Old Mister Clobber" . . . **Olin Clark,** Metro story editor, a victim of food poisoning . . . **Mike Todd** and **Bill Doll** went to Yale last week the fancy way—via helicopter. Todd made a speech . . . Big puzzle: Why have several top budgeters, with successful runs at the Music Hall, N.Y., failed to pull their weight out-of-town? . . . MPEA heard a rumor—and got a denial—that **Samuel Goldwyn** had sold his "Guys and Dolls" in Spain, which the Assn. is boycotting.

When KSTP Radio's "Talk Time" program went on the Minneapolis air last Friday morning (26), giving dialers the chance to voice gripes and opinion directly via telephone, the first seven persons to get the station's lines and be heard—all of them women—took occasion to lambast KSTP-TV for its news shots of **Jayne Mansfield** upon her arrival here by plane the night before. Dialers also hurled angry words at Miss Mansfield herself and scolded the Aquatennial committee for bringing her here. No men called up.

Miss Mansfield was accompanied by her boy friend, **Mickey Hargitay,** who was quoted in the press, "We're in love, but we have made no plans about marriage."

James Cagney's next is "Bon Voyage," Universal via **Rosa Hunter** . . . Panorama Pictures has **Alan Crosland Jr.** make his debut as a feature film director on "Natchez Trace," initial effort of the indie former by Mississippi theatre owners **A. L. Royal** and **Tom Garroway.** Crosland previously directed several vidfilms.

Mrs. Eric (Barbara) Pleskowe, wife of the UA chief in Germany, is in N.Y. expecting their first child, which they want born on U.S. soil. She returns to Paris end-August when he becomes the new French sales manager, shifting from his present Frankfurt Main headquarters.

Jeane-Pierre Aumont has published the first installment of his memoirs here called "Souvenirs Provisories." The actor has also penned six plays . . . In Paris American cleffer **Jeff Davis** doing a musi-

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CZECHS FORGET PLEDGE TO CUT

By GENE MOSKOWITZ

Karlovy Vary, July 30.

When the 10th annual Czech Film Festival closed here last week the handling of the prizes again pointed up incurable party-line habits here. Having said they would reduce from 25 to 4 the multiplicity of the awards, which cheapen the value of Karlovy Vary recognition, the judges restored the cuts. There were 15 prizes handed out, plainly in a comradely desire to shine up some Communist apples.

From the standpoint of Karlovy Vary's prestige with the western countries the backsliding from promises to softpedal ideology and accent artistry could not be worse. In effect almost all the "important" films were rewarded for their participation.

Tendency of Reds, with their training in dialectic and propaganda, showed in the attempt to bring the French film "Celui Qui Doit Mourir" (He Must Die) to the local festival. Only the good sense of the French producer, Jules Dassin, balked the scheme to use the Karlovy Vary to rebuke Cannes for slighting the picture. Dassin wanted no such "kiss" from the Commies which would have obscured the message of his film. Having been entered in Cannes the picture was, in any event, not admissable to another "A" festival, as the Czech politicians were reminded. They themselves had used that very point against the Americans in refusing to unreel U.S. features already exhibited at other continental film festivals this season.

India, as a neutral country, not in the Red orbit but not pro-American, was given the grand prize for "Jagte Raho" (Under Cover of Night.) This Indian feature had some merit but its mixture of allegory, satire and social criticism does not completely come off. It was not, therefor, entirely satisfying as a grand prize winner.

There was also a Special Jury prize for the Red Chinese film "New Year Sacrifice" as well as three other top jury awards to "Hannibal Tunar Ur" (Professor Hannibal), the Soviet's "Bbicota" (High Up) and the East German "Lissy." All were unusual films, but the Russo entry did not deserve so high a prize.

Acting awards went to Frenchman Yves Montand for "The Witches of Salem" the film version of Arthur Miller's "Crucible," and to an old Bulgar actress, S. Arnaud, for the Bulgar-Russo pic "Urok Istoriji" (In the Face of the World). Best direction went to Andrej Munk for the Polish pic "Czlowiek Na Torze" (The Man on the Rails) shaved with Vladimir Pogacic for the Yugoslavian pic "Veliki I Mali" (The Big and Small).

All the above films were reviewed here for VARIETY.

Shorts prizes went to France's "Nuit Et Brouillard" (Night and Fog) on World War II German concentration camps and the Russo "Geysers and Volcanos.

On the organizational side the festival was quite well handled save for exasperatingly slow service in the one dining room. Documentation was good and a daily bulletin kept participants abreast of the fest happenings.

Abruptly Rated as 'A' Festival, San Sebastian Very Lacklustre; Will Barcelona Steal Franchise?

By HANK WERBA

San Sebastian, July 23.

The San Sebastian International Film Festival opened last Sunday (21) at the Teatro Eugenia Victoria with a least-likely-to-succeed tag among this year's festivals. Only 14 countries are represented, of which only nine have entered full-length features.

An American delegation of one inaugurated proceedings when Jack Lamont, overseas chief of Ellis Arnall's Society of Independent Producers (SIMPP), came on stage to keynote "A Kiss Before Dying" (Crown Productions, '56 for United Artists release).

Premiere, rich in Basque hospitality and folklore, failed to reveal those elements expected from a fest with a class "A" seal. Absence of quality pix, foreign stars, Spanish brass and personalities of stature left a jump-off question mark about San Sebastian's future.

Mayor Juan Pagola, fest prexy, told VARIETY his committee had less than two months to prepare from the date Int'l Federation of Producers Associations (FIAP) revealed major rating for the Biscay Bay beach resort city. Pagola was also hamstrung by picayune government subsidies totalling 400,000 pesetas from three separate ministries and decision of Spanish film producers to withdraw a 300,000 peseta ($7,000) subsidy granted last year.

Mayor Pagola also attributed fest lacklustre opening to the concentrated number of festivals in competition in the Cannes-Venice time span. He prefers bi-annuals on a rotation basis to give each fest its full day of glory.

Motion Picture Export Assn. boycott of San Sebastian has caused local resentment here. Pagola opined that full dress MPEA participation would have helped the Yanks considerably in winning Spanish support for an amicable settlement of the two-year-old dis-

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Stanley Pays 25c

Board of directors of Stanley Warner Corp. has declared a dividend of 25c per share on the company's common stock.

Melon is payable Aug. 26 to stockholders of record Aug. 5.

Belgians Worry As Expo's Film Event Held Up

Paris, July 30.

The Federation of International Associations of Film Producers has still not given the forthcoming Brussels Film Festival, part of the overall Belgium World Art Fair next year, an "A" rating, and is, in fact, holding non-participation over the heads of the organizers. This could sabotage the festival and Belgian reps are worried.

Belgian sources maintain that Federation is using its sanction as a weapon to get better remittance rates, for the foreign films in that Kingdom. They say that Paris' supremacy in the Federation is also one of the reasons since the French have a big stake in the Belgian film marts and want more takeout money.

Presently, Belgian only allows $6,000 out of country on a picture.

Sex for Europe's Taste, 'Companionship' for U.S.

London, July 23.

Inspired by the front page story in VARIETY May 22, datelined Munich, that there was not enough sex in American films for European tastes, Carl Foreman is to make a dual version of certain key scenes in his upcoming production of "Stella." One version will comply strictly with the MPA production code and will be made available for the American market. European exhibs will be able to take their choice of the alternative.

In the original Jan de Hartog novel, the two principal characters in "Stella," to be played by Wilon the Continent, will also be given obviously living together. In the alternative version, they will be shown together in bed.

Exhibitors in Britain, like those liam Holden and Sophia Loren, are a choice, although the British version will, naturally, be subject to the censor's certificate. In recent years, the British censor has taken an adult view of such scenes and there have been a number of cases in which they have passed shots showing men and women together in bed.

Holden arrived in London last weekend to start location work on "Stella," but Miss Loren is not due until the picture goes into Shepperton Studios in two months or so. The film is the first under Foreman's recently concluded four-picture deal with Columbia.

Could Be Billy Graham's Influence

Omaha, July 23.

The coffers of Omaha's three top downtown theatres, the State, Brandeis and Orpheum, were all $2.50 richer last week when a nagging conscience apparently caught up with a resident of nearby Council Bluffs, Ia.

Managers Kermit Carr, Ed Force and Don Shane each received a United States postal money order for that amount, and unsigned notes with the orders read, in neatly typewritten letters:

"Do not return the enclosed money order as this is a false name and address. This is for restitution. When I was over 12, I used to claim my age as being under 12 for a few times."

48 Films Ready For Cameras As Coast Speed-Up

Hollywood, July 30.

Major studios, shaking off the doldrums of the last six months, are getting into production activity. A total of 48 films are set to go before the cameras, as compared with 35 at the same period last year.

For the first six months of 1957, the majors have turned out 95 films, as compared to 73 for the indies. In the upcoming spurt, however, this ratio is sharply increased, the majors scheduling 39 films to nine for independent producers. Surge puts the majors ahead of last year's activity when, at the half-way point on the calendar, the studios had completed 103 films to 50 for the indies.

Leading the production spurt among the majors is Columbia with 11 properties poised for Aug.-Sept. production. They are "Rescue at Sea," "The 7th Voyage of Sinbad," "The Grasshopper," "The Screaming Mimi," "The Roses," "The Slicks," "The Lineup," "Too Young," "The Kiss-Off," "Outlaws of Painted Canyon" and "Jukebox Saturday Night." (Incidentally, Col also led the majors during this same period last year with 9 pix).

Following closely behind is 20th-Fox with 9 films for the two-month period. "Fraulein," "Hell Bent Kid," an untitled western, "South Pacific," "Singin' Idol," "A Certain Smile," "Our Love," "The Day of

(Continued on page 18)

New Pix Lift L.A.; 'Passage' Big $112,000, 15 Spots, 'Sun' Mighty 39G In 4, 'Wonders' Wow $43,300, 7th

Los Angeles, July 30.

Five new bills offer strong prospects here this frame, with "Island in Sun" expected to hit a whopping $39,000 or near in four theatres on first pop-scale run. "Night Passage" also is standout, hitting a husky $22,500 in three houses plus $89,500 in four nabes and eight ozoners, for a big $112,000 for the 15 situations.

Still in a dominant spot though is "Seven Wonders of World," with $43,300 in seventh week at Warner Hollywood among hard-ticket pix. "Around World in 80 Days" should hit another capacity $27,100 in 32d stanza at the Carthay. "I Was Teen-age Werewolf" and "Invasion of Saucer Men" should do $17,500 in three hardtops with $53,500 in sight for two nabes and eight drive-ins.

"Silk Stockings" looks hefty $15,000 at Pantages. "Something of Value" looms fair $14,000 or close in three spots. "Affair To Remember" is topping holdovers with a big $21,000 expected for second week at the Chinese. "10 Commandments" still is strong in 37th round with $15,300 in view.

Estimates for This Week

Pantages (RKO) (2,812; 80-$1.80)—"Silk Stockings" (M-G). Big $15,000. Last week, with Orpheum, Wiltern, "Man on Fire" (M-G) (3d wk Pantages, 1st elsewhere), $14,900.

State, Iris, El Rey (UATC, FWC) (2,404; 756; 861; 90-$1.50)—"Something of Value" (M-G). Fair $14,000 or near. Last week, State, "Gunfight O.K. Corral" (Par) and "Crowded Paradise" (Indie) (3d wk), $6,100. Iris, "Johnny Tremain" (BV) and "Pawnee" (Rep) (2d wk), $2,800. El Rey, "Sweet Smell Success" (UA) and "Ft. Laramie" (UA) (3d wk), $3,000.

Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 90-$1.50)—"Night Passage" (U) and "Kettles on MacDonald's Farm" (U). Husky $22,500 or close. Last week, "Downtown with Four Star, New Fox, "Return to Paradise" (U) and "Red River" (U) (reissues), $10,400. Others in units.

Downtown Paramount, New Fox, Uptown (ABPT. FWC) (3,300; 965;

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'Passage' Powerful 17G, Det.; 'Pride' Big $16,000, 'Stockings' Slick 13G

Detroit, July 30.

Outdoor lures are hurting the boxoffice here this round. However, "Pride and Passion," "Delicate Delinquent," "Night Passage" and "Silk Stockings" are doing well, especially "Passage," socko at the Palms. "Around World" shapes smash in 30th week.

Estimates for This Week

Fox (Fox Detroit) (5,000; 90-$1.25)—"Delicate Delinquent" (Par) and "Apache Warrior" (20th). Fine $21,000. Last week, "Loving You" (Par) and "Edge of Hell" (Indie), $22,000.

Michigan (United Detroit Theatres) (4,000; 90-$1.25)—"Pride and Passion" (UA). Sturdy $16,000. Last week, "Love in Afternoon" (AA) and "Dragon Wells Masacre" (AA), $13,500.

Palms (UDT) (2,961; 90-$1.25)—"Night Passage" (U) and "Public Pigeon No. 1" (U). Sock $17,000. Last week, "Fire Down Below" (Col) and "Counterfiet Plan" (WB), $15,500.

Madison (UD) (1,900; $.25-$2.75)—"10 Commandments" (Par) (35th week). Big $14,500. Last week, same.

Broadway Capitol (UD) (3,500; 90-$1.25) — "I Was a Teen-Age Werewolf" (AIP) and "Invasion of Saucer Men" (AIP). Good $11,000. Last week, "Dino" (AA) and "Badge Marshall Brennan" (AA), $13,000.

Adams (Balaban) (1,700; 90-$1.25) — "Tip on a Dead Jockey" (M-G). Hep $9,000. Last week, "Man on Fire" (M-G) (2d wk), $7,500.

Music Hall (SW-Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders of World" (Cinerama) (50th wk). Great $16,900. Last week, $16,400.

United Artists (UA) (1,668; $1.25-$3)—"Around World in 80 Days" (UA) (30th wk). Smash $21,000. Last week, $22,000.

Krim (Krim) (1,000; $1.25) — "Silk Stockings" (M-G). Big $13,000. Last week, "Seventh Sin" (M-G) and "Bright Road" (Indie), $3,800.

Broadway Grosses

Estimated Total Gross

This Week.....$603,500
(*Based on 24 theatres*)
Last Year.....$580,200
(*Based on 23 theatres*)

'Loving' Rousing $20,000, Balto Ace

Baltimore, July 30.

With Elvis Presley's "Loving You" doing smash biz at Century and "Band of Angels," making a nice showing at the Stanley, biz this frame is a little happier than last. But while the take goes up and down at other houses, the champ, "Around World in 80 Days," is still boff at the Film Centre. Now in 32d week, it looks as though it may go on indefinitely. "Affair To Remember" shapes hotsy at the New.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.25) — "Loving You" (Par). Smash $20,000. Last week, "Bernardine" (20th) (2d wk), $9,000.

Cinema (Schwaber) (460; 50-$1.25)—"10 Commandments" (Par) (2d wk). Nice $3,500 after $4,000 opener.

Film Centre (Rappaport) (890; $1.25-$2.25)—"Around World" (UA) (32d wk). Lifted slightly to $10,500 after $10,000 last frame.

Five West (Schwaber) (460; 50-$1.25)—"Reach For Sky" (Rank) (2d wk). Good $3,500 after same last week.

Hipodrome (Rappaport) (2,300; 50-$1.25)—"Delicate Delinquent" (Par) (2d wk). Okay $7,000 after $10,000 opener.

Mayfair (Hicks) (980; 50-$1.25)—"Midnight Story" (U). Nice $5,000. Last week, "Tammy and Bachelor" (U) (2d wk), $3,500.

New (Fruchtman) (1,600; 50-$1.25)—"Affair To Remember" (20th). Mighty $15,000. Last week, "Beau James" (Par), $9,000.

Playhouse (Schwaber) (410; 50-$1.25)—"Bachelor Party" (UA) (7th wk). Good $3,500 after same last week.

Stanley (SW) (3,200; 50-$1.25)—"Band of Angels" (WB). Neat $9,000. Last week, "Curse of Frankenstein" (WB), $10,000.

Town (Rappaport) (1,400; 50-$1.25)—"20 Million Miles to Earth" (Col) and "27th Day" (Col). Okay $7,000. Last week, "Man On Fire" (M-G) (2d wk), same.

'Curse' Hot $12,000, Port.; 'Affair' 7G, 2d

Portland, Ore., July 30.

Biz is perking currently at nearly all first-runs despite the heat. Most holdovers are doing okay biz with only two newcomers. "Around World in 80 Days" still is great in 15th week at Broadway. "Loving You" opened big at Paramount. "Curse of Frankenstein" is standout new entry, being smash at Orpheum. "Affair To Remember" looms fine in second round at the Fox.

Estimates for This Week

Broadway (Parker) (980; $2-$2.50) — "Around World" (UA) (15th wk). Great $12,000. Last week, $12,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Affair To Remember" (20th) and "Break In Circle" (20th) (2d wk). Fine $7,000. Last week, $9,200.

Guild (Indie) (400; $1.25)—"Rebecca" (20th) and "The Third Man" (20th) (reissues) (2d wk). Good $2,000. Last week, $2,200.

Liberty (Hamrick) (1,890; 90-$1.25)—"Night Passage" (U) and "The Kettles On Old MacDonalds Farm" (U) (2d wk-5 days). Oke $4,500. Last week, $7,200.

Orpheum (Evergreen) (1,600; $1.30-$1.50)—"Curse Of Frankenstein" (WB) and "Unknown" (WB). Torrid $12,000. Last week, "20 Million Miles Earth" (Col) and "The 27th Day" (Col), $10,000.

Paramount (Port-Par) (3,400; 90-$1.25)—"Loving You" (Par) and "Hidden Fear" (UA). Nice $8,000. Last week, "Beau James" (Par) and "Fury At Showdown" (UA), $7,200.

'Stockings' Terrif 25G, Cleve.; 'Passage' Socko 18G, 'Pride' Fine 15G

Cleveland, July 30.

First-run boxoffice is perking nicely here this session. "Silk Stockings" is pacing the field with a walloping $25,000 at the Stillman, being helped by a $1.50 top. "Night Passage" also is great at the Allen. "Pride and Passion" is rated good at the State. "Around World in 80 Days" continues its amazing pace with a great take in seventh stanza at the Ohio.

Estimates for This Week

Allen (S-W) (3,800; 70-$1)—"Night Passage" (U). Smash $18,000. Last week, "Prince and Showgirl" (WB), $12,500.

Hipp (Telem't) (3,700; 70-$1)—"Lonely Man" (Par). Fair $11,000. Last week, "Fire Down Below" (Col), $8,000.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World in 80 Days" (UA) (7th wk). Great $22,000. Last week, $22,500.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Cinerama Holiday" (Cinerama) (4th wk). Lofty $17,500. Last week, $18,500.

State (Loew) (3,500; 70-90)—"Pride and Passion" (UA). Good $15,000. Last week, "Loving You" (Par), $9,000.

Stillman (Loew) (2,700; 90-$1.50)—"Silk Stockings" (M-G). Wow $25,000. Last week, "Delicate Delinquent" (Par) (m.o.), $10,000.

'Passage' Potent 14G Tops Toronto New Pix; 'Love' Lush 15G, 'Sun' 10G

Toronto, July 30.

Doing best currently is "Night Passage," big at Uptown. "Love in Afternoon" looms fine at the Imperial, both being lusty newcomers. "Prince and Showgirl" and "Sweet Smell of Success" are holding hefty in second stanzas. Reissue of "Bambi" in a three-house combo looks fast in first holdover week. On announced final fortnight, "Oklahoma" has surged in its 66th stanza, with "10 Commandments," in 38th frame, still holding even. "Island in Sun" shapes solid in fourth and final Carlton round.

Estimates for This Week

Carlton (Rank) (2,518; 60-$1) — "Island in Sun" (20th) (4th-final wk). Fine $10,000. Last week, $13,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 694; 698; 50-75)—"Kronos" (20th) and "She-Devil" (20th). Oke $11,500. Last week, "Dino" (AA) and "The Oklahoman" (AA), $13,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,486; 1,385; 60-75) — "Prince and Showgirl" (WB) (2d wk). Fancy $14,000. Last week, $21,000.

Hyland (Rank) (1,357; $1) — "Doctor at Large" (Rank) (7th wk). Nice $4,500. Last week, same.

Imperial (FP) (3,344; 60-$1.10)—"Love in Afternoon" (AA). Fine $15,000. Last week, "Delicate Delinquent" (Par) (2d wk), $14,000 in 8 days.

International (Taylor) (557; $1)—"Three Men in Boat" (IFD) (3d wk). Good $3,000. Last week, $3,500.

Loew's (Loew) (2,098; 75-$1.25)—"Sweet Smell of Success" (UA) (2d wk). Hefty $13,500. Last week, $19,000.

Tivoli (FP) (995; $1.50-$2) — "Oklahoma" (Magda) (66th wk). On final week, $10,000.

Towne (Taylor) (693; $1) — "Scandal in Sorrento" (IFD). Big $6,000. Last week, "Happy Road" (M-G) (4th wk), $3,500.

University, Eglinton, Westwood (FP) (1,556; 1,088; 994; 60-$1) — "Bambi" (BV) (reissue) (2d wk). Fast $19,000. Last week, same.

Uptown (Loew) (2,096; 75-$1.25) —"Night Passage" (U). Big $14,000 or near. Last week, "Gun Glory" (M-G), $7,500 at 60-$1.

York (FP) (877; $1.25-$2) — "10 Commandments" (Par) (38th wk). Fine $4,500. Last week, same.

Cincy Soars; 'Pride' Wham $24,000, 'Loving' Hot 14G, 'Angels' Tall 15G

Key City Grosses

Estimated Total Gross

This Week.....$2,875,700
(*Based on 23 cities and 254 theatres, chiefly first runs, including N. Y.*)

Total Gross Same Week

Last Year.....$2,669,800
(*Based on 21 cities and 220 theatres.*)

Cincinnati, July 30.

A class product carnival at downtown houses this week is rewarding with five-figure grosses, a Cincy rarity at any time of year. Topping the new bills by a wide margin is "Pride and Passion," overcoming handicap of small Grand location for a great session. "Bambi" at Keith's is socko. A swell take looms for "Band of Angels" at flagship Albee. "Loving You" at Palace shapes smash. Long run "Seven Wonders of World" and "Around World in 80 Days" keep rolling up hefty markers.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Band of Angels" (WB). Swell $15,000 or near. Last week, "Beau James" (Par). $11,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Seven Wonders" (Cinerama) (60th wk). Maintaining last week's hefty $18,000 tempo.

Grand (RKO) (1,400; 90-$1.50)—"Pride and Passion" (UA). Great $24,000. Last week, "Delicate Delinquent" (Par) (m.o.) (2d wk), at 90-$1.25 scale, $7,500.

Guild (Vance) (300; 50-90) — "Great American Pastime" (M-G) (3d wk). Fairish $1,300 after $1,500 second round. Holds.

Hyde Park (Shor) (617; 50-90)—"Young and Passionate" (Indie) (m.o.). Slow $1,000. Last week, "Fire Under Her Skin" (Indie) (m.o.) (3d wk), ditto.

Keith's (Shor) (1,500; 75-$1.25)—"Bambi" (BV) (reissue). Sock $13,000. Last week, "Night Passage" (U), and simultaneous showing at Shor's Twin Drive-in combined for great $19,500.

Palace (RKO) (2,600; 90-$1.10)—"Loving You" (Par). Smash $14,000. Last week, "Curse of Frankenstein" (WB), $12,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World" (UA) (7th wk). Lush $19,000 after $19,500 sixth round. Advance sale is perking.

'Affair' Sock 13G, Prov.; 'Tremain' 9G

Providence, July 30.

Weather still is taking many folks to the beaches but mainstem houses are faring well under the circumstances currently. Majestic is topping the field with "An Affair to Remember," which is smash. The State is not so good with "Silk Stockings." RKO Albee's "Johnny Tremain" looks nice. "Delicate Delinquent" shapes okay at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Johnny Tremain" (BV) and "Destination 60,000" (AA). Heavy kid trade for nice $9,000 or close. Last week, "Island In Sun" (20th) and "Rebel In Town" (AA) (3d wk), $5,000.

Avon (L-G) (527; 60-90)—"Tea and Sympathy" (M-G) and "Bridges at Toko-Ri" (Par) (reissues). Oke $1,800. Last week, "John and Julie" (DCA) and "Tears for Simon" (Rep), $1,100.

Majestic (S-W) (2,200; 65-80)—"Affair to Remember" (20th) and "Tempo of Tomorrow" (20th). Socko $13,000. Last week, "Curse of Frankenstein" (WB) and "X-the Unknown" (WB), $10,000.

State (Loew) (3,200; 65-80)—"Silk Stockings" (M-G) and "Bailout at 43,000" (UA). Fair $10,000. Last week, "Man On Fire" (M-G) and "Decision Against Time" (M-G), $9,500.

Strand (Silverman) (3,200; 65-80)—"Delicate Delinquent" (Par) and "Dragoon Wells Massacre" (AA). Okay $7,000. Last week, "Beau James" (Par) and "High Terrace" (AA), $5,500.

Heat Fails to Slough Hub; 'Bambi' Brisk 17G 'Affair' Bangup $21,000

Boston, July 30.

Heat wave continues, but biz is unaffected. Holdovers are still big factors. Only two new entries this frame, "Walk Into Hell," hotsy at the Paramount and Fenway combo; and "Affair to Remember" slick at the Metropolitan. Memorial went to reissues with "Bambi" for a big session. "Sweet Smell of Success" is fat in its second round at the State and Orpheum. Hard ticket shows are good with "Around World in 80 Days" leading at the Saxon in 16th frame.

"Walk Into Hell" did strongly in 100 New England first-runs openings, starting last Friday (26).

Estimates for This Week

Astor (B&Q) (1,372; $1.90-$2.75)—"10 Commandments" (Par) (37th-final wk). Fancy $18,000. Last week, $13,000. "Hatful of Rain" (20th) opens Thursday (1).

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Nana" (Times) (3d wk). Fat $10,000. Last week, $11,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Seven Wonders" (Cinerama) (49th wk). Sturdy $14,000. Last week, ditto.

Exeter (Indie) (1,200; 60-$1.25)—"French Are Funny Race" (Cont) (4th wk). Third week ended Saturday (27) was hep $6,500.

Fenway (NET) (1,373; 60-$1.10) —"Walk Into Hell" (Indie) and "Frontier Gambler" (Asso). Slick $9,500. Last week, "Curse of Frankenstein" (WB) and "X the Unknown" (WB) (2d wk), $2,000.

Kenmore (Indie) (700; 85-$1.25) —"Monte Carlo Story" (UA) (4th wk). Oke $5,000. Last week, $5,500.

Memorial (RKO) (3,000; 75-$1.10) —"Bambi" (reissue) and "Badge of Marshal Brennan" (AA). Big $17,000. Last week, "Island in Sun" (20th) (3d wk), $12,000.

Metropolitan (NET) (4,357; 90-$1.25) — "Affair to Remember" (20th). Hotsy $21,000. Last week,

(Continued on page 16)

H.O.s Hamper K.C. But 'Joe' $11,000; Lewis Light 6G, 'Arrow' 13G

Kansas City, July 30.

This week shapes as moderate all around, with holdovers in several situations. However, "Joe Butterfly" in three Fox Midwest houses shapes good while "Run of Arrow" in a preem in four Dickinson locations is doing okay, coupled with two second run films. "Tammy and Bachelor" is pleasant in second week at Uptown, after playing a week in four Fox Midwest theatres. "Delicate Delinquent" in second stanza at the Paramount is light. "Tarzan and Lost Safari" is dull at Midland. "Around the World in 80 Days" at Tower and "Cinerama Holiday" at the Missouri both continue strong.

Estimates for This Week

Dickinson, Glen, Shawnee Drive-in, Leawood Drive-in (Dickinson) (750; 700; 1,100 cars; 900 cars; 85c person)—"Run of Arrow" (RKO-U). In a premier with "First Traveling Saleslady" (RKO) and "Killer Is Loose" (RKO) (2d runs). Looks good $13,000. Last week, "Trooper Hook" (UA) and "Hit and Run" (UA), $11,000.

Midland (Loew) (3,500; 75-90)—"Tarzan and Lost Safari" (M-G) and "Decision Against Time" (M-G). Dull $6,000. Last week, "Fire Down Below" (Col) and "Port Afrique" (Col), $8,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Cinerama Hiliday" (Cinerama) (21st wk). Fancy $11,000. Last week, same.

Paramount (UP) (1,900; 75-90)—"Delicate Delinquent" (Par) (2d wk). Light $6,000 for Jerry Lewis pic. Last week, $10,000.

Rockhill (Little Art Theatres) (750; 75-90)—"On the Riviera" (UA) (reissue). Fair $1,000. Last week, "Torment" (Indie) (reissue), $1,200.

Roxy (Durwood) (879; 90-$2)—"10 Commandments" (Par) (24th wk). Announced to close next week, bullish $5,000. Last week, ditto.

Tower (Fox Midwest) (1,143; $1.25-$2)—"Around World" (UA) (9th wk). Big $12,000. Last week, same.

Uptown (Fox Midwest) (2,043; 75-90) — "Tammy and Bachelor" (U) (2d wk). Bright $7,000. Last week, played Uptown, Fairway, Esquire and Granada for $18,000.

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90)—"Joe Butterfly" (U) and "Pawnee" (Rep). Good $11,000 or over. Last week, "Tammy" (U), with Uptown.

NEW PRODUCT PERKING MPLS.

Chi Okay; 'Affair' Bright $25,000, 'Frankenstein' Trim 13G, Both 2d, 'Bambi' Socko 14G, 3d, 'Pride' 19G

Chicago, July 30.

Lagging Loop biz this week shapes as natural result of lack of major entries with most holdovers in their final days. "Monte Carlo Story" at the Esquire has prospects for a fat $11,000. Only other starter is "Hot Rod Rumble" and "Calypso Joe" at Monroe, fair $3,500.

Second framers run fair to good. "An Affair to Remember" holds well at the Oriental. "French Are Funny Race" is potent at the little Cinema. "Prince and Showgirl" is dullish at United Artists, while "Delicate Delinquent" looms modest at the Chicago. "Giant Claw" with "Night World Exploded" is the first bill in months to be held a second frame at the Grand. "Curse of Frankenstein" looms big in second Roosevelt round.

"Bambi" stays sock for third at the Garrick. "Pride and Passion" shapes okay in fifth State-Lake week.

Roadshows stay steady this frame with "Around World" is still capacity in 17th frame at Todd's Cinestage, "Seven Wonders" looks hotsy for 32d week at the Palace (passing the $1,250,000 mark early this week). "10 Commandments" reaches its $1,000,00 mark during 36th frame at the McVickers.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.50)—"Delicate Delinquent" (Par) (2d wk). Gentle $19,000. Last week, $42,000.

Cinema (Indie) (495; 85)—"French Are Funny Race" (Indie) (2d wk). Racy $2,400. Last week, $3,000.

Esquire (H&E Balaban) (1,400; $1.25)—"Monte Carlo Story" (UA). Big $11,000. Last week, "Beau James" (Par) (3d wk), $7,000.

Garrick (B&K) (850; 90-$1.25)—"Bambi" (BV) (reissue) (3d wk). Staunch $14,000. Last week, $16,000.

Grand (Indie) (1,200; 90-$1.25)—"Giant Claw" (Col) and "Night World Exploded" (Col) (2d wk). Nifty $7,000 after $12,000 first frame.

Loop (Telem't) (606; 90-$1.50)—"Silk Stockings" (M-G) (5th wk). Durable $9,500. Last week, $9,100.

McVickers (JL&S) (1,580; $1.25-$3.30)—"10 Commandments" (Par) (36th wk). Bright $24,000. Last week, $25,000.

Monroe (Indie) (1,000; 67-87)—"Hot Rod Rumble" (AA) and "Ca-

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'Pride' Whopping $18,000, Frisco; 'Stockings' 11G, 'Delinquent' Ditto, 2d

San Francisco, July 30.

First-run biz is good here this stanza, with "Pride and Passion" looming great in second week. "Affair To Remember" shapes okay in first holdover session, as does "Silk Stockings," also in second. One of few new entries, "I Was Teen-age Werewolf," is rated fancy at St. Francis. "Delicate Delinquent" is passable good for second frame. Longrunners, "Seven Wonders," "Around World" and "10 Commandments" all are doing fine. "Green Man" tops arty theatres.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Night Passage" (U) and "Spook Chasers" (AA) (2d wk). Fair $9,000 or near. Last week, $15,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Affair To Remember" (20th) and "Abductors" (20th) (2d wk). Okay $14,000 or near. Last week, $17,500.

Warfield (Loew) (2,656; 90-$1.25)—"Silk Stockings" (M-G) (2d wk). Oke $11,000 or close. Last week, $16,500.

Paramount (Par) (2,646; 90-$1.25)—"Delicate Delinquent" (Par) and "Oklahoma Woman" (Indie) (2d wk). Passably good $11,000. Last week, $19,000.

St. Francis (Par) (1,400; 90-$1.25)—"I Was Teen-age Werewolf" (AI) and "Invasion of Saucer Men" (AI). Fancy $12,000. Last Week, "Beau James" (Par), same.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of

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'JAMES' FINE $9,000 IN OMAHA; 'BAMBI' 6G

Omaha, July 30.

A fat "Beau James" at the Orpheum is getting the most coin among downtown first-runs this week. "Bambi" is collecting the kids' play at the State and is rated hefty; "Prince and Showgirl" is slow at matinees but perks at night to shape strong at the Brandeis. "Lonely Man" is thin at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Prince and Showgirl" (WB) and "Pawnee" (Rep). Solid $4,000. Last week, "Loving You" (Par) and "Man in Road" (Rep), $7,400.

Omaha (Tristates) (2,066; 75-90)—"Lonely Man" (Par) and "Two Grooms for Bride" (20th). Slow $4,500. Last week, "Kronos" (20th) and "She-Devil" (20th), $5,000.

Orpheum (Tristates) (2,980; 75-90)—"Beau James" (Par). Fine $9,000. Last week, "D. I." (WB), $11,500 in 8 days.

State (Goldberg) (850; 75-90)—"Bambi" (BV) (reissue). Big $6,000. Last week, "Man on Fire" (M-G), $6,300.

'Affair' Neat 11G, L'ville; 'Silk' Same

Louisville, July 30.

Two quality films are drawing healthy biz this week, "Silk Stockings" at Loew's with upped scale, and "Affair to Remember" at the Rialto. Both are copping better than average takes. Ninth week of "Around World in 80 Days" at the Brown will beat the previous stanza. Third week of "Tammy and Bachelor" at the Kentucky is sock as is the Mary Ann, where second week of "Curse of Frankenstein" looms big.

Estimates for This Week

Brown (Fourth Ave) (800; $1.25-$2.40)—"Around World" (UA) (9th wk). Perking to socko $10,000 after eight week's $9,000.

Kentucy (Switow) (1,000; 50-85) "Tammy and Bachelor" (U) and "Fear Strikes Out" (Par) (3d wk). Great $7,000 after last week's $8,000.

Loew's (United Artists) (3,000; 74-99) — "Silk Stockings" (M-G). Fine $11,000. Last week, "Fire own Below" (Col) and "Phantom Stagecoach" (Col), $8,000.

Mary Anderson (People's) (1,000; 50-85)—"Curse of Frankenstein" (WB) and "Nothing Could Stop It" (WB) (2d wk). Helped by midnight show last Saturday, but just okay $6,500. First week, $11,000.

Rialto (Fourth Avenue) (3,000; 50-85) — "Affair to Remember" (20th). Looks to hit a nice $11,000 or near. Last week, "Kronos" (20th) and "She Devil" (20th), $8,500.

'10C's' Great $13,000, Denver; 'Passage' Same

Denver, July 30.

Standout here currently is "Night Passage" which is rated fancy at Paramount in second round. It stays part of third session. Running neck-'n'-neck is "10 Commandments," big on preem at Aladdin after 13 rounds at Denham. "Around World in 80 Days" still is solid at the Tabor, and stays on. "Green Man" is filling the arty Vogue, and stays. "Love in Afternoon" is nice in second stanza at the Centre.

Estimates for This Week

Aladdin (Fox) (1,400; $1.25-$1.50)—"10 Commandments" (Par). (After 13 weeks at the Denham). Big $13,000. Last week, "St. Joan" (UA) (2d wk), $3,000.

Center (Fox) (1,247; 70-$1.25)—"Love in Afternoon" (AA) (2d wk).

(Continued on page 16)

BALLY BOOSTS 'RAIN,' 'LOVING'

Minneapolis, July 30.

Presence in town of James Stewart and Jayne Mansfield for Star-Tribune newspapers' Aquatennial show, the large amount of free space given to them by those dailies and end of the summer celebration which had so many counter attractions, as well as the powerful array of pictures, newcomers and holdovers, is spelling a boxoffice shot in arm currently. In their 51st and third weeks, respectively, both hard-ticket pix, "Seven Wonders of World" and "Around World in 80 Days," continue to prosper mightily, latter racking up mostly sellouts.

However, one new pic, "Will Success Spoil Rock Hunter?" looks slim at Radio City. "Hatful of Rain" is sock at bandbox World. "Delicate Delinquent" is nice on moveover. "Silk Stockings" is only moderate in second round. "Rain" was another heavily plugged pic.

United Paramount's stunt in opening its State nearly four hours earlier than usual, at 8:30 a.m., and advertising that the first 100 in line would be admitted free (as star Elvis Presley's guests) on the first day of "Loving You," paid off in a big way. It got the pic away fast, with a big week in sight. Fact that more than 100 were ahead of them didn't discourage other Presley fans from staying and paying their way. The early line was all youngsters, except for a pair of sixtyish women.

Estimates for This Week

Academy (Mann) (847; $1.50-$2.65)—"Around World" (UA) (3d wk). Likely to hit its present near-capacity pace for a long time to come. Big $17,800. Last week, $18,000.

Century (S-W) (1,150; $1.75-$2.65)—"Seven Wonders" (Cinerama) (51st wk). Its staying power is remarkable. One week from a full year and still way up in money. Terrific $14,500. Last week, $16,000.

Gopher (Berger) (1,000; 85-90)—"Man on Fire" (M-G) (2d wk). One fresh arrival, "Will Success ion. Light $3,000. Last week, $4,000.

Lyric (Par) (1,000; 85-90)—"Delicate Delinquent" (Par) (m.o.). Here for six days after eight Radio City big ones. Nice $6,000. Last week, "Bernardine" (20th) (3d wk), $4,000.

Radio City (Par) (4,100; 85-90)—"Will Success Spoil Rock Hunter?" (20th). Jayne Mansfield getting wholesale attention and gave it a big opening. Sagged after that for poor $7,000; pulled after 6 days. Last week, "Delicate Delinquent" (Par), $15,500 in eight days, including $5,000 opening day when Jerry Lewis appeared on stage four times and scale was tilted to $1.50.

RKO Orpheum (2,800; 75-90)—"Silk Stockings" (M-G) (2d wk). Moderate $6,000. Last week, $7,500.

RKO Pan (RKO) (1,800; 75-90)—"Trooper Hook" (UA) and "Hidden Fear" (U). Mild $3,800. Last week, "Bop Girl Goes Calypso" (UA) and "Big Caper" (UA), $4,000.

State (Par) (2,300; 85-90)—"Loving You" (Par). There apparently still is a big army of Presley fans and they're turning out strongly for this one. Big $10,000 or close. Last week, "Beau James" (Par), $7,500.

Suburban World (Mann) (800; 85)—"Bed of Grass" (Indie) (2d wk). Satisfactory $1,400. Last week, $2,000.

World (Mann) (400; 85-$1.25)—"Hatful of Rain" (20th). This well regarded and heavily plugged pic may build. Socko $6,000 or near. Last week, "La Strada" (Indie) (2d wk), $2,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Break in Heat Bolsters B'way B.O.; 'Passage' Fast $25,000, 'Silk' Slick 160G, 'Affairs' Hotsy 100G, Both 2d

With the backbone of the year's worst heat wave broken early last week, cooler weather dominated most of last seven days, and this will give Broadway first-run business a much stronger tone currently. While not favored by many newcomers, some houses are holding close to last week's figures or actually topping them this stanza. Rain was a plus factor, too. Sunday trade, which was favored by some rainfall and threat of same, climbed higher than even the most optimistic had expected.

Pacing the new entrants is "Night Passage" at the Mayfair with a fast $25,000 in initial round. "Constant Husband," newcomer at the arty Plaza, is heading for a fine $9,600. Another arty entry, "Passionate Summer," hit nice $9,000 opening stanza at the Paris. "Lovers' Net" finished its opening week with a good $9,600 at the Little Carnegie.

Still champ is "Silk Stockings" with stageshow, second session at the Music Hall heading for a sock $160,000. Also big is "Affair To Remember" with stagebill at the Roxy, where $90,000 is in prospect for initial holdover round. Reissue of "Bambi" is holding at smash $13,000 in second week at the Normandie. "Young Don't Cry" with vaudeville looks nice $16,200 opening frame at the Palace.

"Hatful of Rain" held with strong $25,000 in second stanza at the Victoria. "Pride and Passion" looks to actually top the previous week with a good $35,000 in current (5th) session at the Capitol. "Sweet Smell of Success" likely will round out its fifth frame today with a big $19,000 at the State, same as fourth week.

"Band of Angels" looks okay $23,000 for third week at the Paramount, and will go a fourth before bringing in "Curse of Frankenstein" with a midnight preem Aug. 6. "Rising of Moon" is holding in sensational style with $8,500 or close in third week at the tiny 55th St. Playhouse.

Hard-ticket pictures still are being helped by the influx of summer visitors to N. Y. "Around World in 80 Days" continued at capacity $37,100 in 41st week at the Rivoli. "10 Commandments" looks to perk to a big $44,000 in current (37th) round at the Criterion. "Seven Wonders of World" held with $30,300 in 68th session at the Warner, where it is now in its 69th week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Beau James" (Par) (6th wk). Fifth round ending today (Wed.) looks to hit okay $13,500. Last week, $15,000. "Fire Down Below" (Col) due in Aug. 8.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Lovers' Net" (Time) (2d wk). Initial week finished Sunday (28) was good $9,600.

Baronet (Reade) (430; $1.25-$1.80)—"Maid in Paris" (Cont) (3d wk). This session winding tomorrow (Thurs.) is heading for fancy $6,800. Second was $8,000.

Capitol (Loew) (4,820; $1-$2.50) — "Pride and Passion" (UA) (6th wk). Fifth round finishing tomorrow (Thurs.) looks to reach good $35,000. Fourth was $34,000.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (38th wk). The 37th frame finishing tomorrow (Thurs.) looks to hit sock $44,000 for 15 performances. The 36th was $41,000 for 15 shows. Continues on.

Fine Arts (Davis) (468; 90-$1.80) — "Light Across the Street" (UMPO). Opened Monday (29). In ahead. "Torero" (Col) (10th wk), was fair $3,600 in 6 days after $4,300 for ninth round.

Globe (Brandt) (1,500; 70-$1.50)—"Face in Crowd" (WB) (9th-final wk). Final round of five days was only meagre $4,000. Eighth full week, $5,000. House closed after Sunday (28) performance.

55th St. Playhouse (Moss) (300; $1.25-$1.50) — "Rising of Moon" (WB) (4th wk). Third frame completed last night (Tues.) was solid $3,500 after $9,500 for second week. Only fast turnover, and terrific take over weekends makes

(Continued on page 16)

'PASSAGE' HEADY 11G, INDPLS.; 'AFFAIR' 10G

Indianapolis, July 30.

Biz is spotty here this stanza, heavy rain Saturday night hurting some entries beyond repair. Brightest note is new surge of "10 Commandments," getting big last-minute play at Lyric with closing set for next Sunday. "Night Passage" also is strong at Indiana, assisted by Jimmy Stewart's visit with press and tv people here before opening. "Affair to Remember" is still smash in second week at Keith's. "Let's Be Happy" at Circle and "Tarzan and Lost Safari" at Loew's are sagging.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-90)—"Let's Be Happy" (AA) and "Destination 60,000" (AA). Slim $6,000. Last week, "Johnny Tremaine" (BV) and "Bailout at 43,000" (UA), $7,500.

Indiana (C-D) (3,200; 60-90)—"Night Passage" (U). Fine $11,000. Last week, "Delicate Delinquent" (Par), $16,000 in 10 days.

Keith's (C-D) (1,200; 75-$1.25)—"Affair to Remember" (20th) (2d wk). Smash $10,000 after $11,000 opener.

Loew's (Loew) (2,427; 60-85)—"Tarzan and Lost Safari" (M-G) and "Decision Against Time" (M-G). Drab $5,000. Last week, "Sweet Smell of Success" (UA) and "Big Boodle" (UA), $9,000.

Lyric (C-D) (900; $1.25-$2.20)—"10 Commandments" (Par) (26th wk). Big $13,000. Last week, $10,000.

'Affair' Sockeroo $19,000 in Philly

Philadelphia, July 30.

Mid-city houses are marking time with double features and holdovers this session but newies, "Pride and Passion" and "Hatful of Rain," are due in midweek. Continued heat wave is doing biz no good at many locations. "Affair To Remember" shapes great at the Fox to pace newcomers. "Fire Down Below" is rated okay in second Stanley round. "Seven Wonders," now in 66th week at Boyd, is set to play nine more weeks.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Something of Value" (M-G) (4th wk). Okay $6,500. Last week, $8,000.

Boyd (SW-Cinerama) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Cinerama) (66th wk). Great $13,000. Last week, $12,500.

Fox (20th) (2,250; 55-$1.80)—"Affair to Remember" (20th). Great $19,000 or near. Last week, "Island in Sun" (20th) (5th wk), $12,500.

Goldman (Goldman) (1,250; 65-$1.25)—"Bernardine" (20th) (3d wk). Okay $7,000. Last week, $8,000.

Green Hill (Serena) (750; 75-$1.25) (Closed Sundays)—"French Are A Funny Race" (Indie). Good $3,000. Last week, "Green Man" (DCA) (8th wk), $2,300.

Mastbaum (SW) (4,370; 90-$1.49)—"Beginning of End" (Rep) and "Unearthly" (Rep). Poor $7,000. Last week, "Tammy and Bachelor" (U), $10,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Around World in 80 Days" (UA) (31st wk). Sturdy $13,500. Last week, same.

Stanley (SW) (2,900; 99-$1.49)—"Fire Down Below" (Col) (2d wk). Okay $12,000. Last week, $15,000.

Stanton (SW) (1,483; 99-$1.49)—"The Midnight Story" (U) and "Gunslinger" (Indie). Slow $7,000. Last week, "Sweet Smell Success" (UA) (3d wk), $8,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Bambi" (BV) (reissue) (4th wk). Fancy $6,500. Last week, $8,200.

Viking (Sley) (1,000; 75-$1.40)—"Man on Fire" (M-G) (4th wk) Oke $7,500. Last week, $8,500.

Bass, Golding to Speak for Film Biz

But KCOP Panel Found 'Is Advertising Too Suggestive?' Hard to Cast

Hollywood, July 30.

After being rebuffed by several industryries who refused to take up the cudegel to defend to the Motion Picture Producers Association Ad Code on an Aug. 11 debate on KCOP, Dan Lundberg has finally set a pair of panelists but their positions on the code won't be known until air time. Agreeing to discuss the question "is film advertising too suggestive?" are Saul Bass, film ad consultant, and David Golding, ad-pub v.p. of Hecht-Hill-Lancaster.

Church objections to "degenerate film advertising prompted the debate in the first place, said Lundberg, who is moderator. Program coordinator Rosemary Orme said "Lou Greenspan of the Motion Picture Industry Council refused when we asked him to speak out for the Code; we approached the MPAA, but they referred us to Universal, saying that studio was the only one with its ad department located here, so would be best qualified to talk about the code. At U, they told us ad-pub director David Lipton was in the Far East, and his assistant, Clark Ramsey, said he wouldn't speak about it—that Lipton was the logical one. No one else at U would appear on our show. Jerry Zigmon, coast manager of Paramount theatres, said he didn't even know there was such a code, and he checked with MPAA which told him there was.

"It may not be a pro and con discussion. We have lined up two persons tentatively, but can't yet disclose their names," remarked Miss Orme.

Jimmy Stewart Sees Too Many Legiters 'Stylized'; Friends Vs. Audiences

By JAMES L. CONNORS

Albany, July 30.

James Stewart, during a stopoff in Albany last week for a press-radio-television luncheon to promote "Night Passage," expressed disagreement with two widely-accepted ideas. The first: that experience in stage acting is highly beneficial for screen work. The second: actors in motion pictures suffer from the lack of applause which is regularly accorded legitimate performers.

Stewart indicated that too much emphasis has been placed on the value of stage training, for motion picture trouping.

"To me, stage actors often seem to be 'stylized,' and not 'natural' when it comes to acting in films," Stewart said. He appeared in a number of Broadway plays and starred in one or more, before going to Hollywood.

With time, the "stylized" manner of stage footlight-acting tends to disappear, on the screen, Stewart implied.

Contrary to oft-expressed belief, the 49-year-old star stated that film actors do not particularly miss the applause which comes from live performance. They are compensated by the appreciation and esteem of their fellow artists, in the relatively small companies that are a part of film production.

Because this is "such a disjointed affair," an actor needs and receives the friendship and good will of his colleagues. They are bound together by ties of mutual affection and esteem which makes up for "audience applause," Stewart said. Their approbation is sufficient.

Todd Loses Tax Plea

Los Angeles, July 30.

Mike Todd's plea to reduce the unsecured property tax on the assessed residual value of $1,526,900 for the negative of "Around the World in 80 Days" was turned down by the Board of Supervisors, sitting as the Board of Equalization. Tax amounts to $105,064.46.

Board held the valuation was properly based on the value inherent in the property, over-riding Todd protests that the firm had made only 60 prints and did not intend to make more.

'Goodman My Pal'

[Sex Fadiman]

In reporting the sudden death last week of Jack A. Goodman, senior editor of Simon & Schuster and N. Y. literary eyes and ears for Jerry Wald of 20th-Fox, reference was made here to Goodman's versatility, brilliancy and occasional pugnacity.

Clifton (Kip) Fadiman, fellow member with Goodman of the Writers' War Board, objects to the statement that he and Goodman "detested each other" and asserts to the contrary a friendship of 28 years. He points to a new Fadiman book due for fall publication via a deal consumated by Goodman last winter.

'Kid From Canada' Set at Edinburgh

Edinburgh, July 30.

"The Kid from Canada," produced by the Children's Film Foundation, and aimed at young audiences throughout the world, will show at the Edinburgh Film Festival next month. This was unspooled recently in the House of Commons, London, before Commonwealth Prime Ministers.

Story concerns a Canadian boy's visit to the Highland home of his Scottish ancesfors. Kay Mander directed. The "Kid" of the title is acted by Christopher Braden, son of Bernard Braden, Canadian actor, who plays a support role to his son.

"Let's Be Happy," Associated British-Pathe film, starring Vera-Ellen and Tony Martin, also skedded for this year's Film Festival.

An entry of new Italian films is also being completed.

NO WAGES, NO CREDIT, JAY RICHARDS SUES

Los Angeles, July 30.

Failure to get a post as associate producer on "Baby Face Nelson" cued a $12,500 lawsuit in Superior Court.

Action was brought by Jay Richards, who charged Alfred Zimbalist and Irving Shulman had agreed to give him the job at $250 per week, plus screen credit. Agreement was mentioned in the pact between Zimbalist and Shulman, he contended, although he had no pact.

Richards sued for $2,500 in lost salary plus $10,000 for loss of prestige for not getting screen credit. Zimbalist-Shulman Productions, and United Artists were named co-defendants.

SEEKS BOGIE VEHICLE

Wald Wants Late Star's 'Underworld, U.S.A.' For 20th

Hollywood, July 30.

Producer Jerry Wald is negotiating with the Humphrey Bogart estate for "Underworld, U.S.A." property in which Bogart had planned to star in and to co-produce with Walter Wanger. Actor died last Jan. 14. Allied Artists would have released the Bogart film.

Wald, now an indie producer at 20th-Fox, wanted the property when he was exec producer at Columbia, and he and Wanger were bidding for it. When Wanger lined up Bogart and a package, Wald exited the deal, but after Bogart's death Wanger notified Wald the property was now available.

Consequently, Wald is negotiating with Morgan Maree, who was business manager for Bogart. Original story is by Joseph Dineen.

Bobby Watson visiting in Springfield, Ill. (home town) told reporters that he cleaned up during Adolph Hitler's time as his most-active cinematic mimic. Since then he's returned to bits.

Canada's Stratford Festival (Sans Recognition) Seen Worthwhile By Kingsley

Showing of the Danish Carl Dreyer film, "Ordet," at the recent Stratford International Film Festival roused a great deal of interest in the picture within Canada and got the picture an extended local booking, Edward L. Kingsley of Kingsley International reported this week.

Kingsley, who has taken "Ordet" for distribution in the U. S., also entered his Greek "Girl in Black" at Stratford. He said the fest had been very well received and that the organizers of the event are hoping for sanction of their fest by the International Federation of Film Producer Assns.

"The only people who virtually come running every time they hear of a festival are the Soviets and their satellites," said Kingsley. At Stratford, Russia, Czechoslovakia, Poland and Yugoslavia repped the Communist countries. There was no Italian entry. The Swedes refused to participate officially pending authorization from the Federation. The U. S. had "The Naked Eye" and "On the Bowery" at the fest. Canada entered "Oedipus Rex" among others.

"Ordet" has a strange history. It won the 1955 top prize at Venice, and with it much critical acclaim. However, none of the U. S. distributors wanted to touch it and it's only now—two years later—that Kingsley will intro it here. Last important Dreyer pic to be seen in the States was "Day of Wrath."

Kingsley reported that, next year, the Stratford organizers would set up discussion groups following the screenings.

Rank-Yank Tastes 'Balanced' Weeks

Rank Film Distributors of America, though in business only since mid-May, already had several weeks in which cash income balanced cash outlay, Kenneth Hargreaves, RFDA prexy, disclosed in Manhattan yesterday (Tues.) Hargreaves estimated that his company —a wholly-owned subsid of Britain's Rank Organization—needs to gross $5,000,000 a year before breaking even. Included in that figure would be a $2,000,000 slice for the producers, i.e. Rank.

Hargreaves and sales chief Irving Sochin, citing the success of the Rank exploitation releases to date, made it plain that the Rank outfit was now firmly established and a going concern, due to stay in the market. Hargreaves said he hoped the $5,000,000 billings mark might be established by the end of the fiscal year, which is next June.

Rank company will reissue "Henry V" in widescreen version before Christmas, Hargreaves disclosed. Sochin held that British films were accepted in the U.S market by exhibitors "no matter who is in them." They just had to be sold, he added.

Hargreaves said RFDA had no intention of joining the Motion Picture Assn. of America, and it didn't apply for Code seals on its pictures. Reason for not joining the Assn., he explained, was that MPAA dues mostly went to help its members' films in the foreign market "where MPAA can't do us any good."

COUNTY WILL DO IT: SET UP FILM MUSEUM

Los Angeles, July 30.

County Board of Supervisors has approved formation of a committee to launch plans for a film industry museum to be located in Exposition Park. It would be a storehouse for cinema memorabilia and be built as a tourist attraction.

Present plans call for an admission price of 50 cents per person with half the proceeds going to defray costs and the remainder to the Motion Picture Relief Fund. Harry Maizlish has been proposed as chairman of the committee and Joseph Schenck has been named as a committe member.

Film industry itself has never been able to get plans for a museum off the ground.

Picture Pioneers' Charity Plea

The officers of the Foundation of Motion Picture Pioneers have broadcast this communique to its membership, which warrants fullest circulation, and reads in part:

"A man's success is said to be measured by his ability and/or luck. Ofttimes it is a combination of both. Will it surprise you to learn that important motion picture personalities, whose talents apparently remained unchanged but to whom lady-luck turned her back, found the need of something more substantial than a word of sympathy? Ultimately their circumstances required financial support—but from where was it to come?

"The reason for the existence of the Foundation of Motion Picture Pioneers is to help in such emergencies. The recipients retain their self-respect because their cases are kept secret.

"It should shock you to learn that a man who at one time was head of the advertising department of an important motion picture company is now dependent upon the foundation for his very existence. Then there is the case of an individual who at one time owned an important circuit of theatres in the Midwest. Next is a well-known Hollywood producer who had always been successful . . . an important short subjects sales manager . . . a salesman . . . a statesrighter . . . a theatre manager, etc.

"This is only part of the story. The other part is that we, who have been more fortunate, have the privilege if not in fact the responsibilty to be silent benefactors to those pioneers who, through no fault of their own, need an assist from us.

"The Foundation needs your contribution, and we are sure you want to participate to whatever extent your circumstances and judgment allow."

Checks made payable to the "Foundation of Motion Picture Pioneers, Inc." are tax deductable.

Van Heflin Just Can't See Toll-TV

There Aren't That Many Sock Attractions To Invite 'Free' Tuneouts, Sez Actor

Hollywood, July 30.

Those large segments in Hollywood favoring pay-as-you-see tv are blinding themselves to the facts of their life in their desire for hypoed production and employment, asserts Van Heflin. The star said here that he feels from a purely realistic viewpoint the chances of toll-tv coming into actuality are dim.

"Psychologically, those millions of people who see television free today are going to resist having to pay to see something on tv. They bandy fantastic figures around about how many millions of people will pay to see a picture, but there is no proof to back up such statistics.

"Also, they talk about these millions wanting to pay to see good motion pictures on tv. But what assurance is there that these pictures will be good? The finest creative talent in all Hollywood turned out no more than ten—at the most—quality pictures which were really tops last year. So where do they think the talent will come from to turn out quality pictures for tv on a regular basis?

"They talk about having sports events on toll-tv, but how many sports fans are there in the entire population? And how many world's series or world's heavyweight boxing fights are there a year? I really can't see where or how they expect to provide enough fine entertainment on toll-tv to make the viewer pass up his free-tv and pay.

"I do know the tests attempted thus far haven't been too successful. That was true of Telemeter's Palm Springs test which was a bomb, and I don't know of any such test which was a real success.

"Hollywood would be better off concentrating on turning out fine quality motion pictures for the theatres instead of making pictures for toll-tv. If the latter does come about, all it will help do is to close the theatres," commented Heflin.

'Peyton Place' Libel Cases

Laconia, N. H., July 30.

Belknap County Superior Court here has held a preliminary hearing on libel suits totalling $250,000 which have been brought by a Laconia couple against Grace Metalious of nearby Gilmanton, author of the spicy novel, "Peyton Place," now being made into a 20th Century-Fox feature with production in progress in Camden, Me.

In separate actions, Thomas Makris, former principal of the Gilmanton Corner school, seeks $100,000, while his wife, Geraldine Gale Makris, is suing for $150,000. Both charge defamation of character in the book, published by Julian Messner Inc. of New York City, a codefendant with Mrs. Metalious in the libel actions here.

Dividend Pulse Holding Strong

Washington, July 30.

Motion Picture dividends are the best in the past half dozen years. They top recent years' figures both for the month of June and for the first half of 1957.

Dept. of Commerce figures last week disclosed that film industry dividends January through June this year hit $14,529,000. This was a little above the $14,318,000 for the first half of 1956 and the best since the $15,065,000 figures for the first half of 1951.

June's dividend total of $4,193,000 bettered the $3,842,000 of June 1956. It was highest since the $4,671,000 stockholder melon of June 1951.

Dividends by companies this June and last:

Allied Artists, $21,000 for both years.

Consolidated Amusements, $55,000 for each year.

Loew's Inc., $1,286,000 each time.

Paramount Pix, $1,094,000 each June.

20th-Fox, $1,058,000 each year.

United Artists Theatres, $8,000 each time.

United Artists Pictures, $350,000 this June; none last year.

Universal, paid $59,000 this June against $314,000 last year but did pay dividends on a certain group of its securities in July.

Roxy Theatres, nothing this time; $6,000 last year.

Walt Disney Productions $131,000 this year; none June 1956.

Official Films $131,000 this year. None last year.

Antonio Grande Productions Inc. authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Herbert R. Burris was filing attorney.

PUBLICISTS UNITE

Rogers & Cowan Office Amalgamates with Jacobs

The Rogers & Cowan and Arthur P. Jacobs public relations firms have been merged into Rogers, Cowan & Jacobs, with Henry C. Rogers as president, Warren J. Cowan and Jacobs as veeps. The show biz p.r. firms, with fully staffed offices in Beverly Hills, London, Paris, Rome and New York will scon occupy its own new building in BevHills.

Joseph Wolhandler is v.p. in charge of the N. Y. operation. Dennison Thornton heads London; Nadia Marculescue is in charge of the Paris office; Augusto Borselli in Rome.

Firms have been specialists in motion picture and tv exploitation and publicity.

More Coin Remittances From Egypt Loom for U.S. Cos.; 'Release Tax' Pends

Rome, July 30.

All U. S. companies operating in Egypt have received their picture licenses for the coming year, Charles Baldwin, MPEA Mediterranean Area topper revealed here following his recent trip to Cairo. In addition, it appears "reasonably certain," according to Baldwin, that some additional dollar earnings will become remittable from that country in the near future. Question of the newly-instituted "release tax" is still under discussion.

In addition to granting new licenses, Baldwin's trip was made for two principal purposes: (1) to discuss with the Egyptian authorities the possibility of obtaining additional dollar remittances of earnings accrued by MPEA companies prior to July 31 last year, when Egypt's dollar assets in the U. S. were blocked by the American Government action; and (2) to discuss the new "release tax" on imported motion picture films recently authorized by an Egyptian law to provide funds for the operations of the recently created "Institution for the Consolidation of the Cinema Industry," a new government agency which will operate within the Egyptian Ministry for National Guidance.

"It seems reasonably certain," Baldwin said, "that following conversations with the appropriate officials of the Egyptian government, some additional dollar remittances of earnings (before July 31, 1956) will be permitted, although a definite decision will have to come from the Foreign Exchange Commission." Regarding the second point, he said: "The tax matter was also discussed in official circles and an arrangement was made whereby the MPEA will be afforded an opportunity to submit further views concerning this matter, which will be considered by the authorities who will determine the exact nature of the new tax." The confab on the tax matter, the MPEA official added, resulted in a frank and constructive exchange of views.

Use of Tax Stamps Simple

With regard to another detail of the tax legislation affecting Yank interests in Egypt, involving new fiscal stamps, Baldwin was given an official interpretation stating that the new stamp setup, authorized together with the "release tax" to get additional funds for the Egyptian picture business, will be applied in the same manner as the general fiscal stamp in past was used and not in the potentially more burdensome manner which Yanks had feared at first.

Some 300 Yank pix were thought imported into Egypt during the past year, but Baldwin points out a curious facet of the import agreement with Egypt: it is issued in tonnage and not by number of pix. Last year, for example, the permit is said to have called for some "five tons" of pictures. New figure is not revealed yet, but is felt to be higher. Baldwin pointed out that despite the still-tense situation in Egypt, he was personally received with the utmost cordiality during the full course of his negotiations and talks in that country.

WOULD PICTURE STRIKE SOLVE MEXICAN JAM?

Mexico City, July 30.

Picture laborites are trying to beat the producers to a strike. The producers threatened to "strike" Aug. 1 unless the workers, members of the technical-manual help locals of the Picture Production Workers Union (STPC) don't back down on their stand for a 50% wage tilt and other economic concessions. In response, the unionists announced that they will strike July 24, unless the producers yield to their demands.

Talks to find a compromise start tomorrow (Wed.) and producers are believed set to decline any pay hike, but to consider granting other "reasonable" economic benefits, as they reason these.

Some Mexican producers profess to regard a strike as a blessing in disguise as it should break the bottleneck of too many Mexican pix awaiting release.

Attendance at British Cinemas Still Slides But Gross Takes Climbs

London, July 30.

Picture theatre attendance is still on the decline in Britain. For the first quarter this year, attendance was 264,000,000, which was 7% down over the comparable period in 1956. Despite this admissions were 9% above those in the final quarter last year.

Gross takings during this period, at over $72,800,000, were 1% more than in the corresponding quarter of 1956, and 9% above the final quarter last year. These figures, issued by the Board of Trade, are based on statistics compiled from 4,243 theatres with a seating capacity of 3,945,000. About 80 theatres with a seating capacity of 3,945,000. About 80 theatres shuttered during the first three months of this year.

The effect of commercial tv on admissions is still strong. In the three cities housing the outlets, there are marked drops in grosses compared with last year. In London, attendance dropped 7.2%; Birmingham is down by 9.3%; while in Manchester the biggest downtrend of all is registered at 12.3%.

Although a paid attendance was down on the corresponding quarter last year, the increase in total gross is due to higher admission prices.

NEW UFA'S KICKOFF IS PLAY, NOT PICTURE

Berlin, July 30.

The new UFA made its first public appearance here recently—with a theatrical performance rather than a film.

Occasion was the presentation of Carlo Goldoni's "Servant of Two Masters" at the Hebbel Theatre. Cast consisted in the main of young players from the new UFA talent school, headed by Volker von Collande.

Both the piece and the players disappointed. There were several whistles when the curtain fell. Press came up with unusually bad writeups. Several scribes said it was a loss of prestige for the UFA and advised it to come along with something more constructive. UFA plan to make vidpix also is drawing unfavorable comment. Noone is quite sure just to whom UFA will sell these films since the state-owned German tele is anything but well off in a financial sense.

Southern Int'l Into Film Prod. in Aussie

Sydney, July 23.

Southern International Productions, headed by Lee Robinson and Chips Rafferty, will produce "The Stowaway" with Martine Carroll and Trevor Howard. Pic will be lensed mainly in Tahiti and Panama. One version will be in French. Ralph Habib and Paul Decharme will be associated with Robinson and Rafferty in the project.

S. I. also has a deal on with the Columbia Broadcasting Corp., to film the first part of a seven-part series titled "High Adventure" for Lowell Thomas. Rafferty will handle this chore in New Guinea.

KIDS WILL LOVE WOLFIT

Actor Argues Shakespeare Prematurely Imposed By Schools

London, July 30.

To be or not to be? That is the question which was discussed by Sir Donald Wolfit and Donald Lindsay, headmaster of a famous English school on Granada TV's "Youth Wants To Know." Sir Donald insisted that Shakespeare should not be taught in schools, while Lindsay maintained that the actor was "talking nonsense."

Sir Donald, who's appeared in Shakespeare's plays throughout the world says the study of the author should be completely banned in all schools. Children were forced to study the works when they were incapable of understanding them.

David Eady's Film

London, July 30.

David Eady, son of the man responsible for the Eady Report (which led to the levy) and Jon Penington have just completed "The Heart Within," the first picture to be made under the banner of Penington-Eady Productions. It will be distributed by J. Arthur Rank Film Distributors, and is scheduled for general release on Sept. 16.

The picture, which was made at Twickenham under the direction of Eady, and produced by Penington, stars James Hayter, Clifford Evans and Earl Cameron. The Penington Eady team have another two productions lined up.

Five Yank Films At Messina Fest.

Messina, July 23.

Five Yank productions will have their Italian premieres at the week-long non-competitive Messina Film Festival, which opens in this Sicilian city July 27. Film get-together, third of a series, will unspool at the Messina Fairground Theatre, with Raffaele Resta, Italo Undersecretary for Entertainment, presiding.

American pix selected for screening alongside the only Italo entry, Titanus' "Nonna Sabella," are "Love in Afternoon (AA), "Omar Khayam" (Par), "Full of Life" (Col), "Wayward Bus" (20th), and "Tammy" (U).

Fete, which is expected to draw a number of stars, winds up with a prize ceremony in Taormina, where the "Donatello David" statuettes, yearly Italo exhib awards will be handed out to last year's winners. Among these are "Giant" (WB), as best foreign film of the year, Ingrid Bergman (who will attend the ceremonies in person) best actress for "Anastasia" (20th), and Sir Laurence Olivier, best actor for "Richard III." Latter's prize will be accepted by British Ambassador Sir Ashley Clarke, because of the star's enforced absence.

Arg. Producers Start Bitter Fight Vs. Exhibs; Native Pix Bop B.O. 43%

Buenos Aires, July 23.

Left to Itself, the Argentine Public Said, No!

The Argentine Screen doesn't Defend Itself, it ACCUSES!

Under these opposing headlines, the major warfare between Argentine exhibitors and producers went beyond the skirmish stage this week. The exhibs took the offensive with another open letter in the press, under the first banner headline, and quoting attendance figures at the 18 theatres affected by the previous week's Screen Institute order to exhibit four native pictures. Attendance in those theatres dropped 43% in the week ended July 17 (with the native product), compared with attendance in the previous week, July 4 to 10, when foreign (mostly U. S.) product was screened.

In retort to the exhibs claim, production interests staged a meeting at the Presidente Alvear Theatre Monday (22). About 75% of the audience probably comprised opportunists anxious to see a galaxy of stars, without paying for it. Many crix were also in the theatre, but the Critics Assn. is not among the industry groups allegedly supporting the meeting. These made common cause against the "wicked and mercenary" exhibitors, whom they accused of wanting to stamp out the native screen industry. Some speeches even referred to a "handful of foreigners" (unspecified) trying to down the industry.

It seems a pity to some that industry thinks it worthwhile to resort to mob psychology of this kind, instead of setting about making good pictures, as they are quite capable of doing once left to themselves to compete without State interference.

Some Speeches Inflamatory

Some speeches were quite inflamatory. Blurbs were repeated on the two radio channels, reminding the public that foreign films are costing the country $10,000 daily in precious foreign devisen.

One director derided the exhib's attendance figures, claiming that they deliberately picked the week of July 4 to 10 as a sample because it is a notoriously good box-office week due to Independence Day (July 9) holiday. The fact remains that even with the singularly low holdover terms imposed on exhibs by the Screen Institute for native product, the first two releases were unable to hold on for more than two weeks. Most violent speaker was Union leader Ramon Martinez, who complained that film workers have been unemployed for one and a half years, but did not explain how exhibitors are responsible for this. Martinez wants all studios reopened as Cooperatives.

Emilio Villalba Welsh, representing Argentores, accused exhibitors of slandering the industry and the press of mercenary servility. He praised the Aramburu Government for a Film Law which granted the industry unlimited freedom of expression without censorship of any kind.

Exhibs are determined to resist the Film Law, as at present enacted and predict there must be a joint meeting of Producers, Exhibitors and Screen Institute officials with the highest government echelons before July 31 or they will have to shutter their theatres. Film workers have continued policing the lobbies of Buenos Aires film theatres to make certain that where native material is being exhibited, every facility is given in the matter of displays and encouraging the public into the theatre.

Exhibitors in Rosario, Province of Santa Fe, refuse to accept the Screen Institute's authority, from which they claim Federal immunity, and reject his order to exhibit the native films passed as "compulsory" by his Qualifying Board.

On Friday (26) Loew's Metro Theatre is obliged to preem "Las Campanas de Teresa," under order from the Screen Institute, and the Assn. of Film Directors is taking over the theatre the previous night for a benefit (beneficiary not specified). Metro will play the picture under protest as the holdover terms imposed by the Screen Institute are a violation of Article 10 of the new Film Law. The Institute apparently is unaware of the Metro Theatre capacity of 2,455 salable seats, and set the holdover at 2,000 seats under this.

Europe Likes U.S. Music More, Post-Date Gershwin, Reports Tom Scherman

Thomas Scherman, conductor of N.Y.'s Little Orchestra, is back from his European guesting tour. His 16 dates with symphonies in halls and radio systems embracing Britain, Germany, Holland, Switzerland and Belgium is believed the most intensive of any Yank leader this summer. William L. Weissel went along to handle the business details of the zig-zag tour "like a Columbia Concerts route in the States."

Scherman comments that Europeans are now accepting more American composers and know names other than Gershwin.

Program in Berlin presented harmonica player John Sebastian and Morton Gould's "Tap Dance Concerto" with U.S. hoofer Danny Daniels. The staid Berliners were wowed by the novelty.

Following concerts at Lewisohn Stadium, N.Y., Scherman is readying a three-week fall U.S. tour of his Little Orchestra with duo-pianists Vronksy & Babin and Ogden Nash's "Carnival of Animals" with Faye Emerson as narrator.

Re-Staging Mozart

Vienna, July 30.

State Opera has finished plans for a Mozart Festival Week Jan. 24-30, 1958. This involves presentation of Mozart operas, staged as new productions, under the direction of Josef Krips, Rudolf Kempe and Herbert von Karajan. Prominent international singers are being contracted.

Paul Hindemith's opera "Mathis, the Painter" will have its Austrian premiere in April next year.

'Global Quota,' Urged by French, Brit. Pix Biz, Nixed by British Govt.

London, July 30.

A plan to introduce a "global quota" among countries within the projected free trade area in Europe, advocated by prominent sections of the British and French film industries, has been firmly turned down by the British government. It has given an uncompromising brief in this direction to the British delegate from the Board of Trade, who is representing it in the negotiations. Under the proposal, it was suggested that the present British film quota should be raised from 30% to a minimum of 40%. Also, that exhibitors would not be restricted to showing British films only, but would be permitted also to exhibit films from France, Germany, Italy and all other countries joining the free trade project.

Some of the participants apparently have gone so far as to suggest that under a "global quota," qualifying European pix should also be permitted to grab their appropriate share of the Eady levy, which assumes statutory form in October. Even British producers, who seem to favor the "global quota" principle, will be out of sympathy with the further suggestion of Eady participation.

The two British producing organizations, both of whom are actively concerned in the Free Trade and Common Market discussions, have maintained a hush-hush attitude and have declined to express their views publicly until they have made their own policy decisions. There is little doubt, even at this stage, however, that there will eventually be a clash of opinion between the British Film Producers Assn., on the one hand, and the Federation of British Film Makers on the other.

British Exhibs Vs. Global Quota

Introduction of a global quota would be violently resented by British exhibs, who have always adopted a cautious policy towards the screening of Continental product. Outside a few key situations, very few foreign language pix succeed at the boxoffice here. And if the quota were inflated in a way that made their presentation essential, there doubtless would be an immediate storm of protest.

This global quota idea would seriously cut into the American share of the British market. If the pattern of the quota were repeated throughout out other free trade countries, the Hollywood film industry would be affected on a major scale. Yet, probably because films are the only commodity likely to be hit by the proposal, the U. S. State Department and the White House have been adopting a benevolent outlook towards both the Free Trade and Common Market proposals.

Britain, of course, is outside the Common Market area, which is restricted to the six European powers who were signatory to the Messina agreement. While the European Common Market aims at settings up a free trade area among the six countries concerned, they will all certainly participate in the European Free Trade area, if such a project materializes. The French Government has already approved the principle of ECM and Jacques Flaud, the French government expert on film affairs, has had a series of talks with the BOT on both the Common Market and free trade area proposals.

It's generally accepted that the BOT has made it clear to Flaud and to others concerned, that it would not countenance a suggestion that a definition of a British film, for purposes of the free trade area, should be restricted to pix distributed only by British companies. The BOT of course has to stand by its own definition as given in the Films Act.

ACID PROSE OF SELZNICK & C. SKOURAS AIRED AS PART OF GOLDWYN CASE

San Francisco, July 30.

Just as last week's hearings in Samuel Goldwyn's antitrust action were ending in Federal Court here an exchange of letters between David O. Selznick and (the late) Charles Skouras were introduced into evidence. Dated in February and March of 1949 the missives sum up in dramatic, often sarcastic, language on both sides the perennial conflict in the motion picture industry between the manufacturer (producer) and the retailer (exhibitor).

Excerpts follow.

Selznick to Skouras, Feb. 22, 1949:

"In later years, if anyone is interested in finding the reasons for the decline and fall of the motion picture business... it may be that the clue will be revealed by this letter.

"'Portrait of Jennie' is one of the most costly pictures of recent years. It has been widely hailed by critics; the people and the press of Boston, the only other city where it has opened, have gone overboard...

"As of Sunday, we have just finished an eight-week engagement ...at the Carthay Circle Theatre (Los Angeles)...

"The Carthay, last year, had a total gross business of $383,000. During each of 12 weeks of that year it played to less than $4,000...

"During the first seven weeks of the 'Portrait of Jennie' engagement, the picture took in approximately $73,000; and you can't say it was the theatre, because the theatre, even in its top years, has had at best a very spotty record.

"Our weekly average for the engagement was in the neighborhood of $10,000 a week... an extremely creditable (record).

"During the engagement we spent approximately $25,000 advertising...

Our film rental, for what would appear to be a considerably better than average engagement for this theatre — in fact, the most successful engagement of any film to play the theatre in approximately a year — gave us, before advertising, $37,500. However, the advertising expenses were completely ours; and after deducting the advertising we have the dubious satisfaction of having a net rental of approximately $12,500. The theatre, on the other hand, had a much more respectable return on the engagement — it received approximately $35,000, or close to three times as much as we received.

'Lopsided'

"I cannot believe that such a lopsided arrangement can be justified by anything but the most myopic approach to your problems and to our problems — assuming, which perhaps I should not do, that you recognize that product has something to do with theatre business. I make this statement regardless of your investment in the theatres, and of whatever basis you may be using to write off this investment; and regardless of what profits you may be making by intercompany rentals, or by profits as between individual's and your parent company. Whatever general overhead charge you make against the theatre cannot justify it. Nor can it be justified either by bookkeeping which gives the profits on popcorn and candy to management, while charging overhead for this management in excessive amounts to the individual theatres.

"You and your company are entitled to a profit; but so long as you persist in your attitude that when a picture fails, the loss should be borne entirely by the producer, and when a picture succeeds, the lion's (or perhaps I should say the hog's) share of the profits should go to the exhibitor, the producer faces doom...

"Bit by bit the attitude is changing in other cities. We are finding exhibitors eager to recognize and encourage fine pictures that not alone do good business, but lure back to the theatres that tremendous portion of the attendance which has been alienated through the awful and incessant run of assembly line product... the Washington and Boston deals are merely typical of deals we are getting everywhere — everywhere, that is, except from those exhibitors who seem almost incredibly slow in recognizing that when producers stop making fine films, the exhibitors will be totally unable to cope with television and with all the other factors that are going to take business away...

"I have very few illusions as to what we will get out of you in connection with the Loew's State combination... I know from too long and too bitter experience of your conviction that someone came down from Mount Sinai with a tablet inscribed to the effect that your theatres must make a profit, regardless of what films you play—and that when you get an outstanding film, you must take a share disproportionate to your investment, or your risk, or your contribution. I am not yet prepared to do anything about it—other than to say to you that you should have no wonderment at the steps being forced on the independent producers... You have taken many, many steps to stifle this competition, resisting all the signs and portents of the new business morality; but you have failed to realize that through these tactics ... you have only expedited the day when you will have (competition). Believe me, Charlie, you are at the very forefront of the men who are destroying the American motion picture business... I suppose even when the business evaporates further, you will blame it on... everything from dog racing to television, and on everyone from the writers to the company heads, instead of realizing that it is the greed of such operations as your own... your theatres are worthless without important product, and you are making it utterly impossible for men like myself to give you important product.

"... You will give no different terms to a $4-million picture than you will to the shabbiest factory quickie. You will give no consideration whatsoever to the effect upon your over-all year's business, and upon the retention of your audiences... So be it. It will be your own head, Charlie—and in more ways than one...

"The eighth week (of 'Portrait of Jennie' at the Carthay) is even more absurd. The picture grosses $5,506. Our film rental was $1,306; our advertising was $1,700, so for the doubtful special privilege of paying you $4,200, which was more than the theatre grossed during each of a large number of weeks last year, we wound up losing $296.

System Wrong

"Something is terribly wrong with a system that allows the manufacturer of a product to come off with such a meagre return on his investment. In my opinion the solution is more your responsibility than it is mine. After all, you do control the outlet and the terms; and we, in reality, wind up at your mercy...

"I am sorry, Charlie; but I have stopped being a chump and a feeder for men like yourself. I shall find other ways of coping with this business, a portion of which is my birthright—as well as my right because of the contributions I have made to it... The final chapter isn't written yet, Charlie ... I would like to venture the prophecy that when the final chapter is written, you will be sorry that you did not change your approach and your methods while there was yet time. It is however, later—far, far later—than you know..."

Skouras to Selznick, March 7, 1949:

"I'm sorry that you cannot bring yourself to understand that our theatres do not operate themselves without expense any more than your pictures make themselves without cost.

"I'm sorry that our business cannot live on the once-a-year miracle picture you feel you furnish us and that you regard most pictures other that your own as 'assembly line product' and 'shabby factory quickies'...

"I'm sorry that your ambitions for 'Portrait of Jennie' led your organization to indluge in a lavish advertising campaign costing in excess of 40% of the theatre gross... I'm sorry that those expenses have not paid off in profit or Academy Award nominations and that virtually all the Award nominations have been won by such 'assembly line' producers as L. B. Mayer, Arthur Rank, Darryl Zanuck and Jack Warner.

"I'm sorry that you cannot remember that the Carthay Circle was a universally known and important theatre long before your name became publicly known...

Sneer At Quality

"I'm sorry that you have fallen into that way of thinking that stamps all expensive pictures as good and important just as I'm sorry that you have convinced yourself that all your pictures are $4-million efforts despite the remote relationship so much of your effort and expense bear to the finished picture.

"I'm sorry for your sake that some 80 million Americans like to see a motion picture every week and that they are tolerant enough to realize that all pictures cannot be uniformly perfect or, of course, Selznick 'epics.' I'm sorry that the 80 million Americans... find your pictures undesirable in about the same proportion as they find undesirable the product of other major producers...

"I'm sorry that you cannot remember that whether you wish it or not we are all members of one industry and that your vehement expression of your lack of regard for me, my past, present, and future does not endear you to me or add one cubit to the stature of David O. Selznick or the industry...

"I'm sorry that you cannot remember that my business and personal relationships with other producers remain, for the greater part on a friendly, mutually satisfactory plane...

"I'm sorry that your personal fealty to me has led you to license all your pictures to our company despite the availability of other theatres and your constant dissatisfaction. I'm sorry that you have not licensed your pictures to other theatres, as other producers have done, without rancor or bitterness...

Why Tell Public?

"I'm sorry that some uncontrollable impulse has led you to express to the world at large the conviction, welling out of your bitterness, that virtually everything is wrong with the motion picture industry ... that, whatever the effect may be on others, the exhibitors of America owe you the obligation of conducting each year a David O. Selznick week, when all of the receipts... are to be surrendered intact to you.

"I'm sorry that you cannot understand that I am charged by the directors... and by 33,000 shareholders with the obligation of operating the company's theatres at a reasonable profit.

"I'm sorry that a man of your ability has wasted his time writing at length to such an irresponsible and unsympathetic character as you have stamped me, evidently for the purpose of seeking additional income inspite of the fact that prior to the opening of the picture we accepted a license agreement, proposed in major part by your representatives.

"I'm sorry that each of your productions is followed, like some uncontrollable reflex, by a diatribe much like your recent letter. I'm sorry, indeed, that I have taken the trouble to acknowledge any such letters, and I hope... you will soon overcome this unbecoming habit...

"I'm sorry, above all, that you as the son of an illustrious gentleman have so completely cast aside the great qualities that were your real birthright.

"I'm sorry, David, in short, for you."

The following day, March 8, 1949, Charles Skouras sent copies of both letters to his brother Spyros, in New York, and his brother, George, in Durham, N. C., advising the correspondence was for their information, "of a personal and confidential nature, and I would appreciate your treating it as such."

Selznick answered Skouras March 18, 1949, in a nine-page, single-space, typed letter of which these are parts:

"I have run into all sorts of odd people to whom you have given copies of my previous letter to you, and of your reply...

"Whereas formerly I had sought to propitiate the victims of the inequities of the Skouras type of operation, and had urged that remedy be sought through amiable negotiation, I now see at long last the hopelessness of such a viewpoint. I owe, and I shall extend, my apologies to Sam Goldwyn, the Disney executives, and others who have long felt the need of drastic action...

"Your brother Spyros, and your farsighted associate Joe Schenck, have both repeatedly stated to me that the producer simply had to get a larger share of the boxoffice receipts...

"... I know of no custom or tenet of American business which dictates that when the product has extraordinary appeal, the retailer must get the lion's share of the profits. The 'heads we win, tails you lose' philosophy must go, Charlie, even in this business..."

Todd to Theatre Men: 'You're Interfering With Wheels of Progress'

Mike Todd would like to stop having to "sell" his latest, "Around the World in 80 Days," to devote himself to the upcoming "Don Quixote," but he can't. And the reason, explained Todd in Gotham yesterday (Tues.), is that exhibitors simply don't seem to be able to keep pace with showmanship concepts.

In fact, as Todd sees the state of the business now, the theatremen have forgotten that there's something else to showbiz other than maneuvering and negotiating deals. "A lot of those guys have to be 'unlearned,'" declared Todd. "Showbusiness used to be the strange and the unusual. It isn't that any more. Everything's canned; and the worst offenders are the exhibitors. They're just willing to sit back and leave well enough alone."

Producer made it plain that his "Don Quixote" would be cast without compromise as to story concepts. He also said the picture definitely wouldn't be shot in the Todd-AO process, but in a system which it took him about a half-hour not to describe. It's presumably a 65m negative, shot in standard 35m speed, which is squeezed slightly and from which regular printdown copies can be made. Todd made it clear that the "80 Days" (non-Todd-AO) engagements at this moment were not printdowns from the Todd-AO negative, but from a duplicate wideguage negative which he shot simultaneously.

If he finds a town where the exhibitors won't "cut loose," i.e. play the game according to his rules, Todd said he would be willing and anxious to play to film "in a tent." Sum and substance of Todd's argument: Exhibs have become flabby and disinterested. Unless they wake up to his vigorous brand of showmanship, they won't survive, i.e. they won't get to play his pictures.

"80 Days" is doing standout biz in most situations and particularly Asbury Park, where it's showing in the 35m version. Some special equipment is required in the booth.

LAND DISPOSAL PUTS GLOW IN TECHNICOLOR

Sale of land in Van Nuys, Cal., saved the half-year for Technicolor, which showed a net of $710,000—or 35c per share on 2,032,236 shares outstanding—for the first six months of 1957, according to prexy Herbert T. Kalmus.

Showing compares with $980,000 —49c per share—for the comparable period in 1956.

Kalmus explained that the first quarter of '57 showed earnings after income taxes of 9c per share. Second quarter ended with a 4c per share loss, leaving a 5c gain for the half-year. Situation was saved by the sale of the land, listed as non-recurring profit, which amounted to 30c per share.

Techni board, meeting last week (25), decided to skip paying out dividends at this time "in the best interest of the corporation." Kalmus said the second quarter operating loss included initial losses incurred in connection with Technil's diversification program. Lab has been suffering from competition from Eastman color, and from the swing away from tinting generally.

Warners' 9-Month Net, $3,174,000

Warner Bros. this week reported a $3,174,000 net—$1.76 per share —for the nine months ended June 1, 1957. Earnings were more than 46% over the same period in '56, when the net stood at $2,165,000, or 87c per share.

Balance sheet at the end of the third quarter continued to show "a strong financial position," per the company. Fiscal year ends Aug. 31, '57.

Nine months net in '57 applied to 1,793,996 shares of common outstanding, after deducting the 688,251 shares in the treasury on June 1. Period reflects the extraordinarily strong grosses rolled up by "Giant," a WB release.

Total film rentals and sales were put at $57,981,321, an increase of over $3,00,000 over the $54,225,898 in rentals for the same months in '56. Foreign earnings, according to the company, also are ahead of last year. They are highlighted by a 31% rise in profits of Associated British Picture Corp. in which WB has a 37½% interest.

"We are optimistic over our prospects for the future," commented prexy Jack L. Warner, noting upcoming major relases and continuing expansion of the Warner tv production program. Company also reported progress for its commercial and industrial film division and its music publishing division.

Profit and loss statement for the nine months showed a rise in amortization costs from $38,649,551 to $39,610,036. Operating and general expenses were held at the line, $14,706,887. Profit before taxes was $6,249,020 against $4,115,201 last year.

We're Just as Tough As 'D.I.'; Unless We Get Dates You Can Keep It—Exhibs

Minneapolis, July 30.

Twin Cities' group, Exhibitors Trade Association, independent theatreowners' organization, is squawking about distributors' alleged increased failure to adhere to the local clearance schedule which gives downtown first-run houses only a 28-day protection over the neighborhood theatres in the earliest availability slot.

Promising a battle to get "a square deal" for the subsequent-runs, the group is firing its first shot by notifying Warner Bros. here that unless "The D.I." is released to Twin Cities' 28-day neighborhood houses on Aug. 7, when "it's supposed to break for them," no member of the group, comprising practically all the Minneapolis and St. Paul uptown theatres, will play it at any time. This is an ultimatum, they say.

Martin Lebedoff, the group's chairman, charges that distributors have been creating an artificial shortage of prints as an excuse for not living up to the local clearance schedule.

'Intellectualized' Come-On For 'Children of Love'

St. Paul, July 30.

In a new approach to selling a sex film as far as this berg is concerned, the loop Tower Theatre's newspaper ad daringly and probably effectively for the boxoffice seeks to "justify" its current presentation of "Children of Love."

A headed "why adults only?", declares "when a man or woman attains majority he or she is entitled to know the facts of life—so why shouldn't this be true of a motion picture's audience?"

The ad, continuing in same vein, asserts: "'Children of Love' is a movie that has attained its majority ... a dramatic human document ... ripped from the pages of life ... Spectacularly filmed against backgrounds of stark reality!

"Because it so dramatically dares reveal a shocking subject that honestly and frankly challenges every woman ... because the nature of its story up to now has been so 'hush-hush' ... what should a movie do? Hide its head in the sand like an ostrich? ... or face the jolting truth as does 'Children of Love'."

Concluding verbiage is: "An unusual adult motion picture!"

HOT & COLD RUNNING DEALS IN CALIFORNIA

(GOLDWYN CASE PARADES INSIDE STUFF)

By WILLIAM STEIF

San Francisco, July 30.

Fox West Coast president John Bertero gave nearly as much as he got in third week's testimony of Sam Goldwyn's $1,755,000 antitrust suit against 20th-Fox, National Theatres, FWC and FWC Agency Corp.

Bertero took a terrific pounding from Goldwyn's lawyer, Joseph Alioto, before Federal Judge Edward P. Murphy, but managed to fend off most of the blows. At one point, indeed, Bertero mounted a counter-attack, asking the judge to make a special finding that Bertero had not violated any Federal court decree in updating controversial Bluebook of runs, clearances and availabilities in 1949.

Bertero said reason for sales was that the industry for implying that he'd violated the decrees.

Late in the week Michael Naify, chief of the United California circuit, was recalled for examination by Alioto, and Naify detailed four deals he almost completed for half his 100-theatre chain in 1947-48.

Bertero's testimony centered on FWC real estate deals, his relation to the buying department and his company's policy with regard to product flow and what Alioto insists upon calling "pools of monopoly."

Bertero said FWC bought about 25 theatre sites in "growing California communities" in late 1930's and early '40's which "we started selling off" in 1950-51.

"Only two or three were ever built," he testified.

Alioto tried to get Bertero to admit covenant restricting land sales to non-theatrical purposes was attached in contracts, but Bertero wouldn't bite, cited the fact that the Paramount case had made such covenants illegal.

Bertero said reason for sales was that the industry plunged from "real prosperity to depression" because of "onslaught of tv, difficulty in financing," and added most of the property was in Southern California.

"Many people in the lower echelons," said Bertero, "thought they were doing a good job" when they got real estate buyers to agree to non-theatrical use covenant, but he claimed the illegal clause was never included in final sales contracts.

Alioto jumped into the breach by citing a 1950 letter from FWC's W. H. Lawlear to Bertero and Charles Skouras in which Lawlear mentioned a buyer's agreement to non-theatrical use clause in purchase of a Richmond, Cal., house. But Bertero remarked, "I was supposed to watch Lawlear and didn't do a very good job." The FWC chief added:

"There are very few purchasers of closed theatres . . . in 1951 National Theatres had to divest 104 houses, we tried to sell to anyone in the world who'd make a reasonable offer . . . we paid money to many of our landlords to rid ourselves of leases."

He denied FWC ever erected signs on vacant land saying theatres would be built, thus scaring off potential competitors. He denied "personal knowledge" of Naify-Skouras negotiations to stifle competition in pooled areas by construction of new theatres, adding "our policy was to go into new areas, to improve our economic well-being."

An example of this policy, Bertero said, was the Westwood, in Los Angeles, on which he said FWC lost money in the first five years of operation, got it all back in the sixth.

Alioto claimed theatre deals in San Mateo, Richmond, Berkeley, Stockton and Inglewood—latter to squeeze out Marco Wolf—were made to close areas to competition, but Bertero stoutly denied the accusation.

Bertero appeared a little gunshy when Alioto brought up the subject of the Los Angeles Theatre in downtown L.A.

Alioto pointed out that Metropolitan Theatres, jointly owned by FWC, Sherrill Corwin and Mike Rosenberg, cut United Artists Theatre circuit in for 25% of profits of the Los Angeles when UA had no apparent interest in the operation. Bertero said he couldn't recall why that should be. Objection from defense lawyer Arthur B. Dunne elicited this comment from the judge: "I'm frank to say that 25% is a pretty big cut in any league and I'm surprised Mr. Bertero doesn't remember."

Memory Refreshed

Alioto's line of questioning was an effort to establish that UA's Joe Schenck got the quarter-split to influence Loew's Nick Schenck to assign Metro product to the theatre. But Bertero, his memory refreshed by the judge's prodding, testified UA had a profit-sharing deal with FWC in downtown L.A.'s Loew's State and UA Theatres. Bertero said UA objected to FWC, as its partner, "competing" with theatres in which they held joint interests, and so FWC gave UA the quarter-split to "equalize" UA's position.

Eventually, Alioto wrung from Bertero the admission that FWC got a 25% split on the profits from Harry Vinnicoff's Strand Theatre, in Long Beach, for no visible reason.

Into the record went testimony that FWC's George Bowser and Vinnicoff made an oral agreement on the split in 1942, but that Bertero never knew about it until five years later, when he ordered it discontinued.

Real reason for the arrangement, Alioto claimed, was that the Strand, as part of the United West Coast pool (FWC's 48 houses, UA's 11 and their spheres of influence), moved from fourth-run to third-run.

Alioto also introduced a series of interoffice memos from FWC files showing agreements by buyers of FWC property not to use land for theatres, though this did not necessarily contradict Bertreo's testimony.

Home-Building Rider

However, Alioto later drew testimony from Bertero that the deed of the Westchester Development Co. under which FWC got land to build the Fox Loyola in L.A., contained an agreement that Westchester Development wouldn't sell any other land in its tract for theatre purposes until at least 7,500 homes had been built and sold there.

Evidence of FWC San Diego pool with an exhibitor named Ulman went into the record, too. Exhibit contained a map showing designated areas around FWC-Ulman pool in which neither could acquire or build theatres without putting them into a pool.

When Alioto dug into the Bluebook situation he met plenty of resistance.

Bertero noted that he was well aware of the 1950 Federal consent decree which prohibited FWC (then Wesco) from communicating clearances to distributors which might hurt independent exhibitors. Bertero maintained that his 1936 printing of the Bluebook was made simply to memorialize NRA Code Authority's schedules.

So Alioto produced a Bertero letter written to 20th-Fox (as a distributor) in which Bertero pointed out "errors of printing" and advised that "clearances are as they were set out" in NRA. Bertero wouldn't admit "printing" referred to in letter applied to Bluebook, whereupon original NRA schedules and Bluebook were compared and Bluebook's errors were unveiled.

Alioto hammered on his point that FWC was, in fact, imposing fixed clearances on distributors which gave it an advantage over potential competitors, although practice violated consent decree.

Updated Bluebook

Under Dunne's direct examination, defense developed the point that Bertero in 1949 simply had had the Bluebook updated because, over the years, he'd grown unfamiliar with the clearance situation. Bertero testified this 1949 version—within the 1947-50 limits of the case—had never been sent to distributors.

Goldwyn claim, of course, is that 1949 Bluebook was imposed on distributors and so constricted competition.

Dunne also brought out that in the clearances battles of the early 1940's, 23 of 25 cases submitted to arbitration boards were decided in FWC's favor and it was about this time Bertero asked the judge for a special finding, asked Alioto for his apology. Judge reserved comment.

Bertero testified his view of product flow was that negotiation with distributors for pictures was always better than competitive bidding.

He said, because FWC was under wraps of court decrees, he got FWC buyer Bert Pirosch "well-inculcated" with his policy and Bertero "never knew an instance in which Pirosch initiated competitive bidding."

Bertero admitted there were times when distributors who "ordinarily" dealt with other circuits would come to Pirosch for a deal, and Pirosch would consult with Bertero.

In each case, testified the FWC president, he'd tell Pirosch to tell the distributor to give "first opportunity to our competitor . . . and come back in a couple of weeks if they can't make a deal."

He also instructed Pirosch "it was proper (under the court decrees) to discuss deals with exhibitors if we told the distributor . . . any agreement among exhibitors was only with consent of the distributor." The general policy was that FWC "should negotiate for the company's benefit with any distributor who had a worthwhile picture and could make reasonable terms for us."

Didn't 'Draw Lots'

Under Dunne's questioning, Bertero denied there was any agreement not to license certain films or that Pirosch drew lots with other exhibitors for product.

During his final session over the Bluebook hurdles, Bertero admitted he recommended the same L.A. clearances for everyone and advised his buyers not to ask any more than what was in the book.

Other points developed in Bertero's testimony included:

(2) Consolidated net profit of Golden State and T & D Jr. circuits for 1938-48 was $7,327,705, of which FWC's share was $2,179,463—dividends paid in the 10-year period were $3,795,338, of which FWC's share was $1,161,757;

(2) Golden State and T & D Jr. net profits jumped from $709,335 in 1945 to $1,557,251 in 1946, a fact Goldwyn side attributes to tightening monopoly situation;

(3) Bertero did not write DAILY VARIETY a letter signed by Michael Naify in mid-1948, in which Naify denied UA's Schenck had option of half the Naify circuit—letter's writer was Oscar Samuels, Naify's Frisco lawyer;

(4) 35 lawsuits were filed against FWC in 1947-51 period;

(5) Washington-Oregon pool of Fox's Evergreen circuit included John Hamrick, John Danz, Mrs. Hazel Parker, and Alioto tried to show that when Evergreen was forced to bail out in 1950-51, George Skouras' UA was set to step into vacated spots on same basis—evidence included contract between Evergreen and Danz covering downtown Seattle in which Evergreen got all the first-runs. Danz the second-runs;

(6) Bertero admitted he'd heard "rumor" that Pat de Cico, whom Alioto identified as "Joe Schenck's protege," was in candied ice-cream business with Charles Skouras and Schenck, with FWC theatres concession—this was during de Cico's time with UA circuit. Alioto failed to establish that de Cico had discussed booking with Pirosch after United West Coast dissolution was ordered, however.

Judge Bored?

By mid-session of Bertero's last day on stand the judge, apparently thoroughly bored, remarked "not too much is to be gained in ancient history" and curtly suggested Alioto start focusing on period of suit, 1947-50.

Naify's testimony, at week's end, was part of Alioto's continuing effort to prove that UA's Schenck had option to buy half of Naify's interest from time in mid-August, 1947, that Naify bought out partners R. A. McNeil and Eugene Emmick.

Goldwyn claim is that George Skouras, through Schenck, was in on deal from the start and that this was the backdoor through which Charles Skouras and FWC kept control of Naify circuit, and consequently most of the West's playing dates, when Justice Department turned down FWC's direct purchase of half the Naify chain.

Naify testified that after the Justice Department rejected FWC purchase, he turned to Schenck, in late September, 1947. But, he said, Justice Department also nixed UA entry and Oscar Samuels, his lawyer, advised Naify to make no Schenck commitment.

Nevertheless, Schenck told Naify not to worry, that he was sending his lawyer, Charles Carr of Los Angeles, to Washington, D.C., to see what could be done.

By December Naify was very nervous about how he was going to find $2,300,000 for his next installment to McNeil-Emmick, and he got Schenck to go on a Bank of America note for him in Los Angeles. But, testified Naify, he made it clear to Schenck that there was no commitment, that he was free to get someone else to buy half the circuit.

In the succeeding months Naify said he tried to sell to Louis Lurie, Frisco financier, who was eager for a sale-and-leaseback deal which involved selling commercial properties on a capital-gains basis—unfortunately, a provision of the option under which Naify bought the McNeil-Emmick shares gave all proceeds from sale of commercial propetties to McNeil and Emmick, so deal was scotched.

Jesuits Declined

He also overtured Father Malone of Loyola U, Los Angeles, on a leaseback arrangement, but the priest was scared off by then-current inquiries into tax-exempt organizations;

(To this Judge Murphy, educated at Santa Clara, remarked, **"I thought Jesuits were in education instead of real estate."**)

Col. Henry Crown, boss of Chicago's Materials Service Corp. was ready to make a deal but suffered a heart attack and lost interest.

Milton Reynolds, Chicago pen-manufacturer, whose son-in-law, Julian Levy, contacted Naify through 20th-Fox's Herman Wobber and discussed deal for several days in March, 1948. Reynolds-Levy deal flopped because Naify wouldn't give up more than 50% of circuit and Reynolds-Levy couldn't get financing without controlling interest.

Defense contends Carr didn't wangle Justice Department okay in Schenck-UA participation until December, 1948. Alioto claims deal was in the bag all along, that other dickering was window-dressing.

At the session's end Alioto introduced letters in which Schenck tried to "patch up" trouble between Naify and Metro's W. F. (Bill) Rodgers. Naify testified Schenck did this simply "out of friendship," not because he was Nick Schenck's brother.

When Dunne objected to letters' introduction, Judge Murphy overruled, saying "certain features of that correspondence confirm my thinking along that line, for the

And so. on a somewhat enigmatic note, week ended. time being at least."

No Forced Use Of Todd-AO Gear

Todd-AO Corp., which holds the rights for the Todd-AO widescreen process, cannot force an exhibitor to use Todd-AO equipment in the showing of a film originally made in that process.

This was the implication last week when Judge William J. Barker of the U.S. District Court for the Southern District of Florida denied a motion for a temporary injunction made by Todd-AO Corp., against S. E. Britton,

(Continued on page 117)

GEORGE STEVENS FRONTS

Will Head Directors Guild Dicker With Producers

Hollywood, July 30.

George Stevens has been appointed chairman of the negotiating committee of Screen Directors Guild, which has begun mapping its demands for new pacts with the major studios, indies and telepix producers, all current pacts expiring next year. A fact-finding committee of 40 was also named to survey the various fields on conditions and report back to Stevens' group.

Negotiations with the majors may begin in September or October, although the major contract won't expire until next March 13. Indie pacts fall up April 13.

Dem Bums Not Us

Portland, Ore., July 30.

A number of Portlanders of some current notoriety have been going through motions of consulting their attorneys respecting Allied Artists' feature, "Portland Expose." This is due to kick off new firstruns at Al Foremen's (United Circuit) hardtops and ozoners Aug. 14.

Just where ballyhoo begins and ends in the palaver is uncertain. Underworld of this burg has gotten much regional and national attention but the characters declare the film is "fantastic" and bears no resemblance to the vice conditions as aired here.

REDUCE REALTY VALUATIQN

Three Kansas City Film Houses Get Tax Break

Kansas City, July 30.

Relief in the form of reduced valuations has come to at least three firstrun theatres here. Reductions have been made on the Midland Theatre, Loew operated, and the Roxy Theatre, flagship of the Durwood circuit.

The Jackson County (Mo.) Board of Equalization sliced $135,100 off the assessed valuation of the Midland, reducing its total valuation to $800,000.

A few days later the board cut the valuation on the Roxy from $205,000 to $165,000. Both are main stem houses

National Screen Services Allied

National Screen Service will handle the manufacture and distribution of Allied Artists' posters and accessories for the next three years. Deal was wrapped up in New York this week by George Dembow, NSS president, and AA v.p. Edward Morey and eastern ad-pub director Martin S. Davis.

Heretofore AA's accessories were provided by various vendors. AA's trailers have been handled by NSS right along and there are no changes along this line.

Home-Toll Highlights Bell System

[2-3-4-PARTY LINES FIGURED IN]

By ABEL GREEN

Ever since Don Ameche "invented" the telephone in "Alexander Graham Bell"—the ting-a-ling instrument has played an important role in show business. First it started as the handy prop for the butler or the maid to set the "entrance" of the master or madame. It's been a radio and later a television adjunct to prizes, giveaways, guessing contests and what-not. All this becomes dwarfed in the prospective context of pay-see television.

In even sharper contrast, as the movies-mated-to-electronics visionaries prognosticate things, here are the official figures of the state of telephonitis in these United States as of Jan. 1, 1957:

The grand total of phones numbers over 60,000,000, of which 49,438,000 are Bell System-affiliated.

There are six times as many home phones, in total, as business phones—the figures are 29,165,282 residence phones against a total of 4,577,144 business phones.

However, the one-party phones drop to 11,909,774 because there are almost as many two-party line subscribers (just under 10,000,000) and there are half as many four-party lines (5,370,000).

The state-by-state, territory-by-territory, telephone picture is not available (although undoubtedly privy to the affiliated phone companies) but the pay-vision showmen can draw their own conclusions from following table.

TELEPHONE DEVELOPMENT (Jan. 1, 1957)

Total Telephones	
Bell System Operating Companies	49,438,000
Associated Bell Companies (Minority Ownership)	1,558,000
Service Stations	348,000
Independent Telephone Companies	8,846,000
Total United States	60,190,000

	Bell System Operating Companies	*Other**
Main Telephones		
Business		
1 party	4,392,039	
2 party	103,904	
4 party	8,861	
Rural	72,340	
Total	4,577,144	
Residence		
1 party	11,909,774	
2 party	9,970,329	
4 party	5,375,038	
Rural	1,910,141	
Total	29,165,282	
Private Branch Exchange and Business Extensions	9,696,147	
Residence Extensions	5,480,129	
Total Telephones		
Business	14,792,454	2,684,598
Residence	34,645,411	8,067,862
Total	49,437,865	10,752,460
Rounded to	49,438,000	10,752,000

Note: Total Telephones Include, In Addition to Business and Residence, Miscellaneous stations such as Public, Mobile and Toll.

*Other Includes A. Associated Bell Companies-Southern New England (Minority Ownership)—Cincinnati and Suburban

B. Service Stations

C. Independent Telephone Companies

Clips From Film Row

NEW YORK

Joseph A. Tanney, S.O.S. Cinema Supply Corp., and Kern Moyse, of Peerless Film Processing Corp., named chairman and vice-chairman, respectively, of Motion Picture Industry Credit Group's exec committee.

Jack Blum, manager of Loew's Spooner, has been switched to the Boulevard while Rene Clairmont, a relief manager, takes over Blum's former spot. Allan Isaacs, manager of Loew's Olympia, has been moved to Loew's 175th St., with relief manager Harold McMahon assuming Isaacs' previous berth. Named new relief managers are Joseph Epstein, manager of Loew's Grand, and Lafayette Woodard, assistant manager at Loew's Rio.

Cal Amusement Corp., N. Y. metropolitan area circuit, has taken a long-term lease on the 1,800 seat Rivoli Theatre in Newark, N. J. House was leased from the Ferry Holding Corp., with Berk and Krumgold, theatre realty specialists, setting the deal.

MINNEAPOLIS

M. A. Levy, 20th-Fox district manager, a grandfather. His daughter gave birth to a boy.

Ted Mann, who operates loop World and nabe Suburban World and Westgate here, granted right to bid competitively for his two St. Paul loop houses, the World and Lyceum.

Minneapolis Arian and St. Paul Faust, nabe houses, having third annual "Academy Award" film festivals, with twin bills of Oscar winners through July.

New ozoners in the territory have opened at Pine City, Walker and Minneapolis suburb Coon Creek, Minn.; across the river from Stillwater, Minn., near St. Paul, in Wisconsin, and at Wahpeton, N. D., bringing area's total to around 75.

Heeding a petition with a number of signers with a Chamber of Commerce plea, G. P. Qualey agreed not to close his cinema, the only one in Lanesboro, Minn. He'll keep it open at least one more month to see if it can be made self-sustaining.

Shuttered theatres reopened at McGregor and Lake Benton, Minn.; Michigan, N. D., and Bristol, S. D.

Ted Mann's deal for "Around World in 80 Days" calls for him to pay 90% of net profits during its run at his local Academy which he remodeled at a cost of more than $150,000 to convert what formerly was the Alvin into a film roadshow house.

Six-man production crew from Reid H. Ray Twin Cities' Film Industries off on six-week Mediterranean location trip to film a 28-minute color pic for U.S. Navy.

Like "The Bachelor Party," "Baby Doll" is going into three local nabe art houses day date on current clearance break, being sold "for adults only." "Bachelor" played downtown at World and "Doll" at Orpheum. Practically all of local non-art uptown theatres have passed up both pix despite supposed product shortage.

Loop RKO Orpheum boosted children's admission prices from 25c to 35c for "Johnny Tremain."

Local circuit owner Sol Fisher appealing to state board of review from a state unemployment compensation referee's decision holding him liable for unemployment insurance costs in case of one of his "bumped" projectionists who obtained other employment before his filed claim was paid.

Universal exploiteer Sheldon Secunda in from N.Y. to beat drum for "Tammy and Bachelor."

Paramount has zoned neighborhoods into four zones here and on Aug. 21 will release "10 Commandments" on competitive bids to one outlying house in each of them day date for special advanced admission runs. Pic ran 13 weeks downtown on all reserved seats policy at $2.25 top. It's now being dated throughout territory.

United Artists exploiteer Jack Behr in from Hollywood to stage campaign for "Pride and Passion," Twin Cities' Orpheum theatres underline; will be assisted by Ralph Banghart from Chi.

Universal tossed cocktail party for Jimmy Stewart, here to participate in Minneapolis Star-Tribune newspapers' "Aquatenniel" celebration show.

PITTSBURGH

Thomas A. Morris returned to Tarentum as manager of SW Harris. He was there for a short time in 1955; then was transferred to the Nittany, State College, Pa.

Tom McGreevey, son of John McGreevey, chief booker and buyer for Harris chain, got his masters degree in chemistry at Dartmouth and will enter Michigan U. this fall to work for his masters in business administration. He goes there with a scholarship.

Fred Kunkel, manager of Penn Theatre, making big plans to celebrate house's 30th anni in September. It opened as a Loew operation, now its owned by UA.

Midway Drive-In near Clarion sold by Associated Theatre circuit to David E. Edwards, of Pleasant Hills.

Farkas family in Johnstown celebrating its 40th anni in theatre business. Managed by Adolph Farkas, family operates the Lyric and Rialto in Johnstown and also runs a ballroom skating rink.

James Nash named president of Tri-State Drive-In Theatres Assn. Replaces George Basle, who resigned on account of ill health. Ernest Warren was appointed to Nash's old post of secretary.

Earl Gordon has quit as manager of Stanley-Warner nabe art house, the Squirrel Hill, after five years to go with the Don M. Casto Enterprises, developers of supermarkets. Gordon becomes executive secretary in charge of advertising and promotion for outfit's three local marts.

Vox Theatre in Ligonier, recently taken over by Mr. and Mrs. Clyde S. Waugaman, renamed the Frontier, and will reopen in August after being shuttered several years.

'Stereophonic' Is Back—In News

Stereophonic sound gospel again is being spread by 20th-Fox.

Spyros P. Skouras, 20th prexy, disclosed last week that his company was making available combination MagOptical prints on all current and upcoming CinemaScope attractions.

At the same time, he said, 20th will feature stereo sound in all of its ad campaigns "to impress on the public the ability of their local exhibitor to provide them with the most modern form of motion picture entertainment."

Earl I. Sponable, 20th's chief engineer, is putting out a special brochure for exhibs to instruct them in the use and the advantages of MagOptical prints.

These prints carry an optical sound track in addition to four magnetic tracks. An exhibitor can have his choice of either sound reproduction, though he must install special sprockets to accommodate the prints.

It was 20th which pioneered stereo sound. However, apart from the firstruns, the system never caught on. Only about 3500 situations in the country are equipped for stereo. Skouras wants more theatres to make the installations.

Exhibs from time to time have complained that the studios aren't recording enough pictures stereophonically to make it worth their while to install the equipment.

Times Sq. Firstruns For Palace Sans Vaudeville; 'Faces' & 'Jet Pilot' Set

Palace Theatre on Broadway, which is dropping vaudeville to become a firstrun house for "top" pictures, is inaugurating its new policy with three entries from Universal. It will tee off with "Man of a Thousand Faces," the Lon Chaney biopic starring James Cagney, on Aug. 13. The theatre will close on Aug. 9 to prepare for the "Man" preem.

Following the first U picture, "Jet Pilot," the RKO picture which has been turned over to U for release, and "Interlude," June Allyson-Rossano Brazzi starrer, will play the Palace.

According to RKO Theatres, which operates the Palace, the new policy is aimed at making the theatre one of the top New York showcases of the same calibre as the Radio City Music Hall, Capitol, Astor and Roxy.

Imperial Film Service International Inc. has been authorized to conduct a motion picture business in New York, with capital stock of 200 shares, no par value. Burton R. Sax and Joseph Foster are directors and filing attorneys.

Actor Mel Welles Teamed With Millionaire Toolman For Non-Star Features

Hollywood, July 30.

Two further pix properties for slate of newly formed Ararat Productions were disclosed over weekend by producer-director Mel Welles. A former actor, Welles is teamed with Berj (cq) Hagopian, millionaire tool and die manufacturer, with Hagopian as exec producer and an active partner in Ararat.

Properties are "The Hostages," by Richard Miller, to roll late in September, and "The Black Pearl," by Huston Branch, to be lensed late in December. Underwater location photography gets underway on "Pearl" off Bahamas and Mexican Coast late in November, with budget of $600,000 tentatively earmarked for project. Hagopian-Welles team is looking into Panavision or Technirama process for latter offering.

Ararat will stick to established policy of using "complete unknowns" in casts of first three pix, according to Welles. "Unless you buy a big name, it's just as well to get a talented unknown," he opines.

Ararat is making initial schedule with no pre-set releases, a deliberate policy, Welles insists. Since firm has sufficient capital, it doesn't need financial help to make the picture. It increases the gamble, but we can make better pictures," he declares.

Welles, who left over weekend for Mexico City to prepare shooting on first Ararat pic, "Killer's Cage," to roll Aug. 5, will produce and direct the first two features on the schedule, "at least." Firm is still looking for "high adventure stories" for future production, with schedule of two or three pix annually sought as eventual goal. "Red McCaw," developed by Gil Frye from a Welles telepix project, also is in prepping stages, as well as another untitled property.

PUBLICISTS SEPT. 1 DATE: 'SIGN OR BE UNFAIR'

Hollywood, July 30.

Publicists Association, Local 818 IATSE, has set a Sept. 1 deadline for contracts with indie praiseries handling motion picture accounts. After that, firms which have not signed up will be listed with IATSE which will in turn notify all studios, producers and film firms not to make deals with non-union flackeries.

Negotiations with the indie praisers have been going on for several months. Publicists Association, which has contracts with all the majors, is seeking to plug up the loophole by which indie producers can hire non-union praisers to handle pix.

Warns Yanks Of Probably Fewer French Permits

Paris, July 30.

According to Guy Desson, head of the parliamentary film commission, France will definitely not press for individual treatment wth U.S. companies during the French-U.S. Film Accord talks now going on, both on an industry and governmental level. As per usual the Motion Picture Export Assn. will receive a block number of dubbing visas which will be distributed among the U.S. majors. However, Desson warned that Americans may be facing a drastic reduction in visas from its previous 110 per year.

Desson explained that France had over-produced somewhat last year, costs had skyrocketed, and too many expensive films had been made, making home amortization practically impossible. This had led to a need for foreign marts since the internal take, though growing, was simply not enough. This meant promising reciprocity to new film customers and, with growing Gallic production, this brought the amount of foreign films needed to about 250 from the over 300 previously used.

In plain fact, points out Desson, this means that the U. S. may have to accept a corresponding cut in films depending on how many foreign visas have been promised to other countries. These points are now being discussed in Paris and the old accord stays in operation until September.

Desson also maintained that the Ministry of Commerce and Industry, under Arthur Comte, will take a more direct hand in film matters in the hands of the Centre National de La Cinematographie.

Audience 40% Under-Age For 'Frankenstein'; Cops Blame Parents, Not Mgr.

Portland, Ore., July 30.

Picking up the "horrothon" all-night "screamiere" stunt as used by Warner Bros. in San Diego and elsewhere, Evergreen circuit showmandizer Oscar Nyberg at the Orpheum here ran into some unforeseen complications. The British import, "The Curse of Frankenstein" was coupled with "The Unknown" and the reels were to begin unspooling at 11:30 p.m.

Coppers "heard about it" just before the curtain went up and rushed to the scene. They found about 700 teenagers in line waiting to buy their tickets and over 1,200 already in the house. It was charged forthwith that a large group of the kids were violating the local curfew law.

Nyberg told police he was not familiar with the details of the law, but cooperated by instructing his cashier to check the ages of all ticket buyers. In the meantime, officers and policewomen started to weed violators out of the theatre and packed them off home. It was finally estimated that about 40% of audience were in violation and it would take all night to check. Cops gave up. They blamed the parents and turned in over two hours of police overtime for the detail.

Bill Thourlby Flys To Copenhagen for Short

George Coogan rolls a two-reeler in Copenhagen Aug. 1 titled "All About Love." This is for a U. S.-Danish firm, Cooper-Nielsen, which previously shot in Copenhagen a feature, "Escape From Terror," now slated for September release via Budd Rogers. It stars Jackie Coogan (nephew) and Mike Stokey.

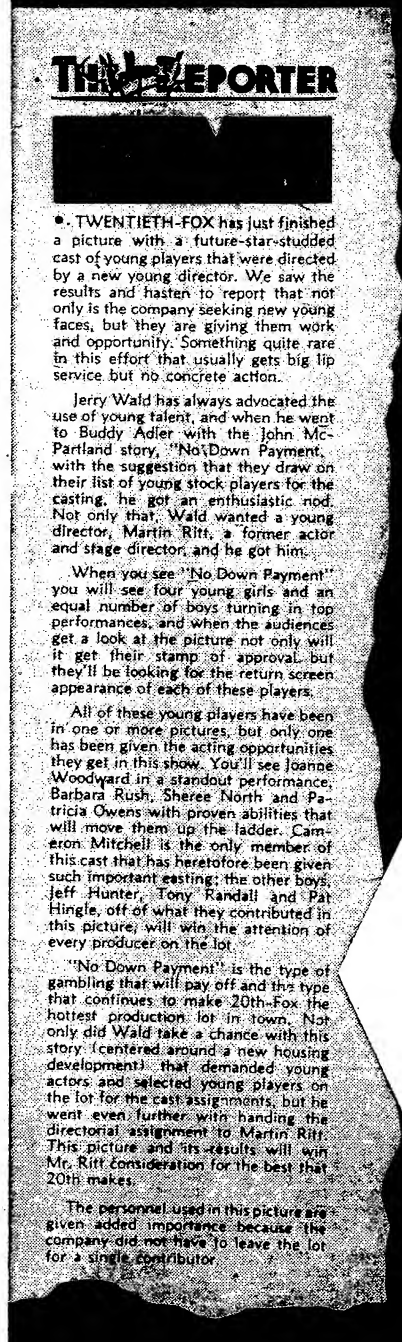
For the "Love" short, Coogan is using Bill Thourlby, who played Jayne Mansfield's husband in the legit edition of "Will Success Spoil Rock Hunter?" He flew back to Denmark last Saturday (27). Local actress Jonna Jensen will be the girl. Will shoot in Copenhagen streets, museums and famed Tivoli Gardens.

THE WORD* IS OUT!

20th has another blockbuster in September!

"No Down Payment

is the type of gambling that will pay off and the type that continues to make 20th-Fox the hottest production lot in town."



•. TWENTIETH-FOX has just finished a picture with a future-star-studded cast of young players that were directed by a new young director. We saw the results and hasten to report that not only is the company seeking new young faces, but they are giving them work and opportunity. Something quite rare in this effort that usually gets big lip service but no concrete action.

Jerry Wald has always advocated the use of young talent, and when he went to Buddy Adler with the John McPartland story, "No Down Payment," with the suggestion that they draw on their list of young stock players for the casting, he got an enthusiastic nod. Not only that, Wald wanted a young director, Martin Ritt, a former actor and stage director, and he got him.

When you see "No Down Payment" you will see four young girls and an equal number of boys turning in top performances, and when the audiences get a look at the picture not only will it get their stamp of approval, but they'll be looking for the return screen appearance of each of these players.

All of these young players have been in one or more pictures, but only one has been given the acting opportunities they get in this show. You'll see Joanne Woodward in a standout performance, Barbara Rush, Sheree North and Patricia Owens with proven abilities that will move them up the ladder. Cameron Mitchell is the only member of this cast that has heretofore been given such important casting; the other boys, Jeff Hunter, Tony Randall and Pat Hingle, off of what they contributed in this picture, will win the attention of every producer on the lot.

"No Down Payment" is the type of gambling that will pay off and the type that continues to make 20th-Fox the hottest production lot in town. Not only did Wald take a chance with this story (centered around a new housing development) that demanded young actors and selected young players on the lot for the cast assignments, but he went even further with handing the directorial assignment to Martin Ritt. This picture and its results will win Mr. Ritt consideration for the best that 20th makes.

The personnel used in this picture are given added importance because the company did not have to leave the lot for a single contributor.

CINEMASCOPE

*
and word travels fast... so call 20th today— set your date now!



Picture Grosses

'Affair' Mighty $27,000, D.C.; 'Loving' Lusty 17G, 'Tammy' Bright $18,000

Washington, July 30.

Four newcomers are combining to bring some life to the mainstem's sagging b.o. "An Affair to Remember" is smash at Loew's Capitol, while "Tammy and Bachelor," though not up to hopes for a truly sock entry, is rated bright at Loew's Palace. "Night Passage" is big in second week at Keith's. "Mademoiselle Striptease" is a sturdy entry at Plaza, tiny house of the Trans-Lux chain. "Loving You" looms lively in two houses.

Estimates for This Week

Ambassador (SW) (1,490; 80-$1.10)—"Loving You" (Par). Okay $5,000 or near. Last week, "Prince and Showgirl" (WB) (2d wk), $8,400.

Capitol (Loew) (3,434; 85-$1.25)—"Affair to Remember" (20th). Smash $27,000, to top the town. Stays. Last week, "Bernardine" (20th) (2d wk), $14,000.

Columbia (Loew) (1,174; 85-$1.25)—"Sweet Smell of Success" (UA) (4th-final wk). Very steady $6,500 after $8,500 in third to wind up one of best runs here in years.

Keith's (RKO) (1,859; 85-$1.25)—"Night Passage" (U) (2d wk). Pleasing $9,500 after robust $14,000.

Metropolitan (SW) (1,100; 85-$1.10)—"Loving You" (Par). Big $12,000. Last week, "Prince and Showgirl" (WB) (2d wk), $11,500.

Palace (Loew) (2,360; 85-$1.25)—"Tammy and Bachelor" (U). Bright $18,000. Stays. Last week, "Silk Stockings" (M-G) (2d wk), $11,000.

Plaza (T-L) (290; 90-$1.50) — "Mademoiselle Striptease" (Indie). Very fast $6,000, with crix kudos helping. Holds. Last week, "Miller's Beautiful Wife" (DCA) (5th wk), $1,200.

Trans-Lux (T-L) (600; 90-$1.25)—"Fire Down Below" (Col) (4th-final wk). Fair $3,500 after $4,000 in third.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (17th wk). Great $21,000. Last week, $22,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Seven Wonders of World" (Cinerama) (31st wk). Holding its own with $13,000 after $13,500 last week. Continues.

'AFFAIR' SMOOTH 14G, PITT; '80 DAYS' 14½G

Pittsburgh, July 30.

Only new pic making dent this week is "Affair to Remember" at Harris and it looks big enough to stick around for awhile. "Silk Stockings" at Penn is runner-up, but only fair. Major disappointment is "Love in the Afternoon," which is drab at Stanley and comes out after a single stanza. Roadshow pix, "10 Commandments" at Warner and "Around World in 80 Days" at Nixon, are still holding up.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Night Passage" (U) (2d wk). Dropping sharply and unlikely to get more than fair $7,000. Last week, $10,000.

Harris (Harris) (2,165; 80-$1.25)—"Affair to Remember" (20th). Getting the femmes in droves. Looks like at least socko $14,000 and may go over that. Last week, "Fire Down Below" (Col) (2d wk), $7,000 in 5 days.

Nixon (Rubin) (1,400; $1.50-$3)—"Around World" (UA) (16th wk). Has leveled off to a steady, but highly profitable pace. Doesn't change much now from week to week and can stay on practically forever at this level. It'll be sock $14,500 again this week. Last week, $14,000.

Penn (UA) (3,300; 80-$1.25)—"Silk Stockings" (M-G). Apparently the management figured correctly in earmarking this for only one week, with "Pride and Passion" (UA) on locked booking to open Friday. Fair $10,000. Last week, "Beau James" (Par), $11,000.

Stanley (SW) (3,800; 80-$1.25)—"Love in Afternoon" (AA). One of summer's top disappointments. Heavy advertising splurge is going for nothing; dismal $7,000 looms. Last week, "Prince and Showgirl" (WB), $8,500.

Warner (SW) (1,500; $1.25-$2.50)—"10 Commandments" (Par) (20th wk). Still sailing along. "Final six weeks" notice has been rescinded and DeMille epic will stick until next Cinerama subject comes in, probably around Oct. 1. Big $14,500. Last week, $15,000.

BROADWAY

(Continued from page 9)

these figures possible at this tiny house.

Guild (Guild) (450; $1-$1.75) — "Green Man" (DCA) (11th wk). Held with big $7,000 in 10th round ended last night (Tues.), same as ninth week, $7,000.

Mayfair (Brandt) (1,736; 79-$1.80) — "Night Passage" (U) (2d wk). First session completed yesterday (Tues.) was fast $25,000, including preview coin. In ahead, "Delicate Delinquent" (Par) (3d wk), okay $12,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Bambi" (BV) (reissue) (2d wk). This stanza finishing tomorrow (Thurs.) looks to hold with smash $13,000. First week was $16,000.

Palace (RKO) (1,700; 50-$1.60)—"Young Don't Cry" (Col) with vaudeville. Week ending tomorrow (Thurs.) looks to reach nice $16,200. Last week, "Gun Glory (M-G) plus vaude, $16,500.

Paramount (AB-PT) (3,665; $1-$2)—"Band of Angels" (WB) (4th-final wk). Third stanza ended yesterday (Tues.) was okay $23,000. Second was $30,000, way over expectancy. "Curse of Frankenstein" (WB) due in on Aug. 7 after midnight preem night of Aug. 6.

Paris (Pathe Cinema) (568; 90-$1.80) — "Passionate Summer" (Kingsley) (2d wk). First round ended Friday (26) was nice $9,000. Has picked up in second week.

Plaza (Brecher) (525; $1.50;$2)—"Constant Husband" (Indie). First session, which ends today (Wed.), looks like fine $9,600.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.85)—"Silk Stockings" (M-G) and stageshow (2d wk). This combo is holding with socko $160,000 or close. First week was $170,000. Stays on indef, the Hall now getting its quota of out-of-town summer visitors.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World" (UA) (42d wk). Still capacity $37,100 for 11 shows in 41st week ended last night (Tues.). The previous week was $37,100 for the same number of performances.

Roxy (Nat'l. Th.) (5,717; $1.25-$2.50)—"Affair To Remember" (20th) with iceshow onstage (2d wk). Holding with torrid $90,000 in first holdover session ending tomorrow (Thurs.). First week was $100,000.

State (Loew) (3,450; 78-$1.75)—"Sweet Smell of Success" (UA) (6th wk). The fifth frame winding up today (Wed.) looks to reach big $19,000 same as fourth week.

Sutton (R&B) (561; 95-$1.75)—"Doctor At Large" (U). Opened Sunday (28) with one of the biggest teeoff days. In ahead, "Third Key" (Rank) (8th wk), landed okay $5,600 after $6,200 in seventh week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"La Strada" (T-L) (55th-final wk). This long-run champ held with oke $4,600 in 54th frame ended Sunday (28).

Victoria (City Inv.) (1,060; 50-$2)—"Hatful of Rain" (20th) (3d wk). The second stanza ended yesterday (Tues.) was sturdy $25,000 or near. First week was $30,000. Stays on, natch!

Warner (SW-Cinerama) (1,600; $1.20-$3.50) — "Seven Wonders" (Cinerama) (69th wk). The 68th round ended Saturday (27) was good $30,300. The 67th week was $33,800. "Search For Paradise" (Cinerama) due in Sept. 24.

World (Times) (501; 95-$1.50)—"Stella" (Burstyn) (8th wk). Held at good $4,100 for seventh session ended Sunday (28).

SAN FRANCISCO

(Continued from page 9)

World" (Cinerama) (36th wk). Big $20,900. Last week, $23,500.

United Artists (No. Coast) (1,207; $1.25-$2.00)—"Pride and Passion" (UA). (2d wk). Wow $18,000 or close. Last week, $27,000.

Stagedoor (A-R) (440; $1.25-$2.20)—"10 Commandments" (Par) (10th wk). Good $7,500. Last week, $7,800.

Larkin (Rosener) (400; $1.25) — "Green Man" (DCA) (5th wk). Fine $4,200. Last week, $4,800.

Clay (Rosener) (400; $1.25) — "Julietta" (Indie), (2d wk). Okay $2,200. Last week, $3,200.

Vogue (S.F. Theatres) (364; $1.25) — "Gold of Naples" (DCA) (9th wk). Nice $2,200. Last week, $2,500.

Bridge (Schwarz) (396; $1.25) — "Third Key" (Rank) (4th wk). Fair $2,000. Last week, $2,500.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (31st wk). Great $26,000. Last week, $25,000.

'Affair' Boffo $16,000, Buff.; 'Success' Fat 13G

Buffalo, July 30.

Higher grosses loom this week at first-runs here, with most newcomers showing up well. "Sweet Smell of Success" is rated sharp at the Buffalo while the real leader is "Affair To Remember," great at the Center. "Bernardine" is good in second Paramount round. "Around World in 80 Days" continues socko in 17th stanza at Century. "Seven Wonders of World" looms strong in 48th session at Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85) — "Sweet Smell of Success" (UA) and "Big Boodle" (UA). Sharp $13,000. Last week, "Man on Fire" (M-G) and "Barretts Wimpole St." (M-G) (reissue), $9,800.

Paramount (ABPT) (3,000; 60-85) — "Bernardine" (20th) and "Two Grooms for a Bride" (Indie) (2d wk). Good $9,500 in 6 days. Last week, $17,000.

Center (ABPT) (2,000; 60-85)—"An Affair to Remember" (20th). Boff $16,000. Last week, "Curse of Frankenstein" (WB) and "X Unknown" (WB) (2d wk) (5 days), $9,000.

Lafayette (Basil) (3,000; 60-85)—"Love In Afternoon" (AA) and "Dragnet of Badlands" (AA). Good $9,000. Last week, "The Oklahoman" (AA) and "No Place to Hide" (AA), $10,000.

Century (Buhawk) (1,400; $1.50-$3)—"Around World" (UA) (17th wk). Socko $12,000. Last week, $12,200.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Seven Wonders" (Cinerama). (48th wk). Strong $8,000. Last week, $7,700.

Cinema (Martina) (450; 60-90)—"Bachelor Party" (UA) (2d wk). Fine $2,600. Last week, $3,600.

LOS ANGELES

(Continued from page 8)

1,715; 90-$1.50)—"I Was Teen-age Werewolf" (AI) and "Invasion Saucer Men" (AI). Tall $17,500. Last week, Downtown Paramount, with Ritz, Vogue, "Curse Frankenstein" (WB) and "X, The Unknown" (RKO-U), big $29,300. Others in units.

Los Angeles, Vogue, Ritz, Loyola (FWC) (2,097; 885; 1,330; 1,248; 80-$1.80)—"Island in Sun" (20th). Whopping $39,000 or near. Last week, with Hollywood, Uptown in place of Ritz, Vogue, "Restless Breed" (20th) and "Courage Black Beauty" (20th), $10,600.

Four Star (UATC) (865; $1.15)—"Moon is Blue" (UA) and "Barefoot Contessa" (UA) (reissues). Slim $2,600. Last week, in unit.

Orpheum (Metropolitan) (2,213; 80-$1.80)—"Curse of Frankenstein" (WB) and "X, Unknown" (RKO-U) (moveover). Lagging $4,200. Last week, in unit.

Chinese (FWC) (1,908; $2-$2.40)—"Affair To Remember" (20th) (2d wk). Excellent $21,000. Last week, $28,100.

Fine Arts (FWC) (631; $1.25-$1.75)—"Rising of Moon" (WB) (2d wk). Poor $1,700. Last week, $3,000.

Hillstreet, Hawaii, Fox Beverly (RKO, G&S, FWC) (2,752; 1,106; 1,334; 80-$1.80)—"Delicate Delinquent" (Par) plus second features (2d wk). Modest $15,800. Last week, $23,600.

Hollywood Paramount (F&M) (1,468; 90-$1.80)—"Beau James" (Par) (4th wk). Okay $6,300. Last week, $7,800.

Fox Wilshire (FWC) (2,296; $1.50-$2.40)—"Pride and Passion" (UA) (5th wk). Tidy $13,000. Last week, fine $15,700.

Egyptian (UTAC) (1,503; 80-$1.80)—"Love in Afternoon" (AA) (6th wk). Sharp $9,000. Last week, $10,000.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders of World" (Cinerama). Started eight week Sunday (28) after great $43,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World 80 Days" (UA) (32d wk). Rich $27,100. Last week, $27,200.

Warner Beverly (SW) (1,612; $1.50-$3.30)—"10 Commandments" (Par) (37th wk). Fast $15,300. Last week, $18,200.

Vagabond (Rosener) (390; $1.50)—"Torero" (Col) (2d wk). Hot $6,200. Last week, ditto.

Canon (Rosener) (533; $1.50)—"Town Like Alice" (Indie). Small $2,800. Last week, $3,400.

Crest, Sunset (Lippert, Cohen) (800; 540; $1.25-$1.50)—"Time of Desire" (Indie). Record $12,000. Last week, "Miller's Beautiful Wife" (Indie) (4th wk), $2,800.

'Loving' Nice $11,000, Seattle; 'Curse' 9G

Seattle, July 30.

Despite competitive summer attractions, summer visitors, here for "Seafair" celebration opening this week, will help biz at many first-runs currently. "Loving You" looms fairly nice at Fifth Avenue while "Curse of Frankenstein" is hep at Music Hall. "Night Passage" is rated good on abbreviated holdover at Orpheum. "Delicate Delinquent" is swell in second Coliseum stanza. Of course, "Around World in 80 Days" still is great in 15th week at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around the World" (UA) (15th wk). Miracle pace continues, great $12,000. Last week, $12,300.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Delicate Delinquent" (Par) and "Spin Dark Web" (Col) (2d wk). Swell $9,000. Last week, $14,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.50 — "Loving You" (Par). "Lure of Swamp" (20th). Nice $11,000 or near. Last week, "Affair To Remember" (20th) and "Smiley" (20th), $9,700.

Music Hall (Hamrick) (2,200; 90-$1.25) — "Curse of Frankenstein" (WB) and "X Unknown" (WB). Hep $9,000 or close. Last week, "Man on Fire" (M-G) and "Living Idol" (M-G), $4,300.

Orpheum (Hamrick) (2,600; 90-$1.25) — "Night Passage" (U) and "Kettles on Old McDonald's Farm" (U) (2d wk). Good $5,000 in 5 days. Last week, $7,800.

Paramount (SW-Cinerama) (1,282; $1.20-$2.65) — "Cinerama Holiday" (Cinerama) (14th wk). Swell $12,000. Last week, $11,500.

BOSTON

(Continued from page 8)

"Love in Afternoon" (AA) and "Dragoon Wells Massacre" (2d wk), $9,500.

Paramount (NET) (1,700; 60-$1)—"Walk Into Hell" (Indie) and "Frontier Gambler" (Asso). Torrid $17,000 or near. Last week, "Curse of Frankenstein" (WB) and "X the Unknown" (WB) (2d wk), $8,000.

Pilgrim (NET) (1,000; 65-95) — "Pickup Alley" (Col) and "Black Tent" (Indie). Oke $9,000. Last week, "Loving You" (Par) and "Apache Warrior" (2d run), $10,000.

Saxon (Saxon) (1,100; $1.50-$3.30) — "Around World" (UA) (17th wk). Sixteenth week ended Friday (26) was fine $25,000. Last week, same.

Trans-Lux (Trans-Lux) (730; 75-$1.10)—"Naked Night" (Indie) and "Dark River" (Indie) (2d wk). Neat $7,000. Last week, $9,000.

Orpheum (Loew) (2,900; 75-$1.25)—"Sweet Smell of Success" (UA) and "Big Caper" (UA) (2d wk). Fine $11,000. Last week, $18,000.

State (Loew) (3,600; 75-$1.25)—"Sweet Smell Success" (UA) and "Big Caper" (UA) (2d wk). Good $8,000. Last week, $12,000.

CHICAGO

(Continued from page 9)

lypso Joe" (AA). Fairish $3,500. Last week, "Fire Maidens Outer Space" (DCA) and "Bride of Monster" (Teitel) (2d wk-3 days), $2,000.

Oriental (Indie) (3,400; 90-$1.50) —"Affair to Remember" (20th) (2d wk). Peppy $25,000. Last week, $31,000.

Palace (SW-Cinerama) (1,484; $1.25-$3.40)—"Seven Wonders of World" (Cinerama) (32d wk). Towering $35,000. Last week, $36,500.

Roosevelt (B&K) (1,400; 65-90)—"Curse of Frankenstein" (WB) and "X-Unknown" (WB) (2d wk). Trim $13,000. Last week, $23,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Pride and Passion" (UA) (5th wk). Okay $19,000. Last week, $22,000.

Surf (H&E Balaban) (685; $1.25)—"Green Man" (DCA) (6th wk). Mellow $3,000. Last week, $3,700.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World in 80 Days" (UA) (17th wk). Still capacity $26,400. Last week, same.

United Artists (B&K) (1,700; 90-$1.50) — "Prince and Showgirl" (WB) (2d wk). Dull $11,000. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.50) — "Something of Value" (M-G) (4th wk). Good $18,500. Last week, $20,000.

World (Indie) (606; 90)—"Invitation To Dance" (M-G) (4th wk). Bouncy $3,800. Last week, $4,200.

Color Pictures International Corp. has been authorized to conduct a business as motion picture producers in New York, with capital stock of 100 shares, no par value. Salvatore A. Locurto of Bronx, was filing attorney at Albany.

San Sebastian

Continued from page 7

trib conflict. Calculated refusal to attend a film festival unrelated en total to the Span-MPEA film impasse will be seized upon by the Spanish film industry (which, in the main, is itself cold-shouldering San Sebastian) to further jeopardize MPEA vested interests in this country.

Overcoming Censorship

Full impact of MPEA brushoff was partially watered down by U.S. indie entry. Lamont greeted the gala opening in the name of pic's producer as well as the indie producers of America. He later told this reporter his mission in San Sebasian was limited to selling "A Kiss" in Spain for Crown Productions, that the fest tie-in helped him overcome a censor problem and sign a deal with Interpeninsular Film of Madrid.

Lamont and Interpeninsular are fighting festival decision to drop "Kiss" into the out-of-competition category. Lamont burned when he learned via press notices of committee switch attributed to prior release of pic in other European countries. Committee action cuts off "Kiss" from Golden Seashell prize and, more important, from possible tax-free release in Spain for winning selection which represents a cash saving of one million pesetas ($22,800).

Traditional Basque hospitality was underscored when Czech delegate Ladislao Kachtik onstaged Mon. (22) to present his country's "Model T" (or The Grandfather Automobile). A lone heckler of the Reds' delegate was quickly throttled by Spaniards in the audience and Czech salute received hefty applause.

France Tues. (23) established a new low for cooperation. Its entries included Henri Decoin's "Feu aux Poudres" (Match to the Powder Keg), a gendarme-arms smuggler meller only par for programmers, and at the gala night screening, "S.O.S. Norhona" uncomfortably below standard. Neither film was sub-titled as required by FIAP regulations. Gallic stars failed to show and French delegates by-passed customary greetings to Spain, San Sebastian and audience.

Festival came to life for Spain entry "Pasos" (Footsteps). Saying in the industry is that no festival gets off the ground until Madrid producer Cesareo Gonzalez arrives with his stable of stars and starlets. Cesareo brought Lola Flores and pied pipered an impressive contingent of Madrid film stars to San Sebastian. Official boxes at the Teatro Eugenia Victoria were dotted with government film brass from Spain, France, Italy and Germany. Excluding "Pasos," the soiree was brilliant.

With Mexico, Germany, Italy and England scheduled in the four remaining days, the first San Sebastian International Film Festival will wind Sun. (28), with the awarding of Golden Seashells to the best feature and documentary entered.

DENVER

(Continued from page 9)

Nice $9,000. Last week, $10,500.

Denham (Cockrill) (1,428; 70-90)—"Loving You" (Par) (2d wk). Okay $7,500. Last week, $14,000.

Denver (Fox) (2,525; 70-90)—"Giant Claw" (Col) and "Night World Exploded" (Col). Mild $8,000. Last week, "Bambi" (BV) (2d wk), $10,500.

East Drive-In (Wolfberg) (750 cars; 75c)—"Midnight Story" (U) and "Joe Dakota" (U). Good $6,000. Last week, on subsequents.

Lakeshore Drive-In (Monarch) (1,000 cars; 75c)—"Midnight Story" (U) and "Joe Dakota" (U). Oke $7,000. Last week, on subsequents.

Orpheum (RKO) (2,600; 70-90)—"Gun Glory" (M-G) and "Seventh Sin" (M-G). Light $7,000. Last week, "Silk Stockings" (M-G) and "Wild Dakotas" (Indie), $8,000.

Paramount (Wolfberg) (2,200; 70-90)—"Night Passage" (U) (2d wk). Fancy $13,000. Last week, $21,000.

Tabor (Fox) (930; $1.25-$2.50)—"Around the World in 80 Days" (UA) (11th wk). Big $9,000. Last week, $10,000.

Vogue (Shulman) (442; 75-90)—"Green Man" (DCA). Fine $2,000. Holding. Last week, on reissues.



NEW YORK—Biggest M-G-M opening in a year at the Music Hall.

CHICAGO—First week at Loop Theatre new M-G-M house record.

DETROIT—Opening sets new all-time record at Krim Theatre.

EVERYWHERE—Happy box-offices!

MUSIC HALL, N. Y. SOCK! SOCK! AROUND THE BLOCK!

SUCH LOVELY LINES!

The BIG Summertime Hit!

M-G-M presents
AN ARTHUR FREED PRODUCTION
Starring
FRED ASTAIRE
CYD CHARISSE
In
"SILK STOCKINGS"
Also Co-Starring
JANIS PAIGE
PETER LORRE
With
JULES MUNSHIN • GEORGE TOBIAS • JOSEPH BULOFF
Screen Play by
LEONARD GERSHE and LEONARD SPIGELGASS
Suggested by "Ninotchka" by Melchior Lengyel
Music and Lyrics by COLE PORTER
Book of Original Musical Play by
GEORGE S. KAUFMAN • LEUEEN McGRATH • ABE BURROWS
Produced on the Stage by Cy Feuer and Ernest H. Martin
In CinemaScope And METROCOLOR
Directed by ROUBEN MAMOULIAN

Catholics Aid DeMille Via Post Office

'Learn and Keep the 10 Commandments' Slogan On All Ottawa Letters

Ottawa, July 30.

At a total cost of $13 for a postage-meter slug, C. B. DeMille's "Ten Commandments" is garnering a hefty batch of national publicity with the help of Canada's post office and resultant coverage of the gimmick by The Canadian Press news service. With "The Ten Commandments" in its fourth week of a first local run, all letters passing through Ottawa post offices are carrying a postage-meter slug reading "Learn and Keep the "Ten Comandments." The $13 slug was paid for by Ray Tubman, manager of the Capitol theatre where the picture is running.

Arrangements with the post office were set up by the Roman Catholic Committee of Ottawa on Cinema, Radio and Television under a federal post office ruling that allows the use on cancellation machines of non-controversial, public service slugs for national organizations.

The committee's original copy read "See, Learn and Keep the Ten Commandments" but the "See" was dropped when the post office department balked at its commercial slant.

Canadian Press' 150-word story was carried by most daily newspapers coast to coast with full mention of the picture.

ABRAM MYERS CALLS RECENT B.O. WOBBLY

Spring and early summer business has been "extremely disappointing," according to reports from Allied States Assn. units. During the six months from November to April most territories, according to Allied general counsel Abram F. Myers, characterized business as "spotty." "Since then," Myers admits candidly, "the reports all seem to be bad."

Exhibitor leaders, Myers notes, are searching for causes as well as the cure for the bad business cycle. He urged "experienced and (under normal conditions) successful exhibitors" to air their views publicly if they believe they have spotted the reasons or possible remedies. "While their views may not be shared, or their suggestions adopted, by other industry branchers, such forthright expressions provoke thought in others and help to mold industry opinion," Myers maintains.

48 Pix Starting

Continued from page 7

the Outlaw" and "The Townsend Harris Story."

At Paramount, six pix go before the cameras. "The Matchmaker," "Houseboat," "The Jayhawkers," "From Amongst the Dead," "The Buccaneer," and "Comanchero."

Allied Artists has five properties being prepped. Quintet are 'Hong Kong Incident," two untitled "Bowery Boys" pix, "Joy Ride" and "Never Love a Stranger."

Universal puts four films in production within the next two months. Quartet are, "Hemp Brown," "Once Upon a Horse." "This Day Alone," and "There's a Time to Love."

Metro and Warners both start two pix. At the culver lot—"Gigi" and "Cry Terror." Warners, "Marjorie Morningstar" and "Onionhead."

The remaining nine films to roll in August and September are indie productions.

"Macabre," a Susina Film; "The Big Country." Anthony-Worldwide Prods.; "Killer's Cage," Ararat Prod.; "Motorcycle Gang," Golden State Prod.; "Time Is a Memory," Batjac Prod.; "Kings Go Forth," Frank Ross Prod.; "The Proud Rebel," Samuel Goldwyn Jr.; "Run Silent, Run Deep," H-H-L; and "God's Little Acre," Security Picts.

Beauty Vistarama Inc. has been chartered to conduct a motion picture and television business in New York, with capital stock of 100 shares, no par value. Louis J. Wunder, director and filing attorney.

Le Bret Eyes Karlovy, Sees Cannes Lesson

Karlovy Vary, July 30.

Robert Favre Le Bret, president of the Cannes Film Festival, was in seeing how the East goes about its film fests here at the Karlovy Vary Festival in which Czechoslovakia wound up on Mon. (22). Le Bret noted that this fest, which welcomes only 300 visitors, has about the same number of personnel as Cannes which now has to traffic-manage about 900 people every year.

Le Bret was undoubtedly answering Jacques Flaud, head of the governmental Centre National De La Cinematographie, who criticized the last Cannes Fest in VARIETY a few issues ago.

Le Bret maintained that Cannes still had the same fiscal outlay, $140,000, it had at its conception in 1946. Since then costs had skyrocketed and the franc had dropped. The tremendous rise in attendance necessarily called for a hike in budget, opined Le Bret. He said that the governmental film body was now studying conditions at the last Cannes Fest and would soon recommend changes if necessary.

Heller Acrobatics

Continued from page 4

from the pair's connection with Paramount.

The Heller switch, believed unprecedented in annals of American business, was disclosed by reading letters from the firm to the Loew's board at a studio press conference held by Vogel Monday (29). Recommendations originally made orally July 12, repeated in a letter July 25, were withdrawn in a letter the next day. Latter letter said the original decision was based on the fact Vogel didn't have "sufficient constant support on the board to enable him to properly discharge his duties . . . thus many operating decisions normally left to judgment of president had to be submitted to the board with result his recommendations were frequently disregarded . . . the president and his subordinates were virtually powerless to take prompt, effective management action which they considered advisable."

However, the firm now feels stockholders should decide at the Sept. 12 meeting. In a separate letter to the board, the Heller firm emphasized that Vogel should remain and "be given full opportunity to carry out his program," if he receives effective working majority of directors at stockholder meeting, "Our view is that Vogel is a very competent executive. Were it not for the conflict within the board we would have recommended unqualifiedly his retention as president and chief executive officer."

'Noah's Ark'

Continued from page 3

television. In essence, it's aim was to eke out the last buck from theatres before the films were sent into the nation's living rooms for free.

Hefty Ad Budget

In its new version, "Noah's Ark," however, represented a new picture to Dominant and it decided to treat it as such. A hefty ad budget was allotted to the picture, the promotion and publicity gears were unloosened, and a distribution pattern was set. Latter consisted of saturation bookings in one area at a time.

The Philadelphia tri-state area, consisting of Pennsylvania, New Jersey and Delaware, was selected for the first saturation bookings, with 100 dates being set from July 24 to Aug. 25 The picture was launched with full page ads in the Philly newspapers, listing all the theatres and dates. The ad did not refer to the picture's origin or that it was a new version of a 1929 silent film. The ad was headed "The most spectacular picture of all time!" Sub-heads read "so big . . . starts at 100 theatres. See this great attraction when it starts in your town. No advance in regular admission prices."

Reference to advance in admission price is apparently a subtle way of bringing attention to hiked prices on present day blockbusters. The body of the ad contains a panel of pictures with scenes from the film. Copy surrounding the photos read "Thrill to these electrifying scenes . . . the ritual of human sacrifice . . . the flight of the pagans . . . the stampede of animals . . . the worship of the golden calf . . . rise of the tower of Babel . . . the rescue of Miriam . . . and the flood that destroyed the world."

According to Arnold Jacobs, general sales manager of Dominant the picture, which opened in 30 theatres in the Philly zone on Wednesday (24), grossed $20,000 for the teeoff day. Film, booked in both hardtops and drive-ins, was set for three and four-day runs. Out of the 30 initial theatres showing the film, 10 are holding it over for seven-day engagements, according to Jacobs.

Following the Philly territory run, the picture will be similarly saturation-booked in the Washington, D.C. area, after which it will be shown throughout the country under a similar policy.

Jacobs revealed that similar plans are in the works to convert other silent films for modern-day use. However, he stressed that there was no intention of flooding the market with these films and that the company will be "picky and selective" in deciding what pictures are suitable for the reconversion treatment.

Other companies with accessible silent footage may follow the AAP example in an effort to come up example. The Hal Roach company is sifting through some of its old comedy footage in an effort to come up with material that will be suitable for assembling into a feature film that can be successfully released to theatres.

MPEA Gesture Brings Italo Pact

Motion Picture Export Assn. last week opened the way to an agreement re the film rental pact with Italian exhibitors. Move came in the wake of a modified proposal from AGIS, the Italo exhib organization. Agreement was promptly signed in Rome.

Conciliatory MPEA position, paving the way for a new understanding, was cabled to its Rome rep last week. It appears to eliminate any chance of interference on the part of the Italian Government, which has the right to issue a decree in the case of a continuing deadlock between distributors and exhibitors.

The Americans also made a concession, agreeing in effect to a formalization of the procedure under which a committee would choose the "exceptional" films which are entitled to free negotiability re terms.

Main concession on the part of AGIS involves the elimination of a proposed supervisory committee that would have lorded it over the entire AGIS-ANICA agreement. Under the AGIS proposal, the 1953 status quo—involving an arbitration body—would be reestablished.

The MPEA companies, with the exception of Metro, are all members of the distributors section of ANICA, in which the Italian distributors and producers are represented. Six of the U. S. companies definitely favored a concession to the Italians re the selection procedure for exceptional pictures. Metro was firmly opposed.

On the question of publicity expenditures, a revised proposal was submitted by AGIS. This is considered a fairly minor point in New York.

Generally speaking, MPEA members were loath to let things progress to a point where the Government would decree terms. It was felt that such a move would be detrimental to the American interests.

Inside Stuff—Pictures

Chicago American devoted 21 column inches of recent Sunday feature section to present a case for the motion picture theatre in its current competition with old features on television. The principal points made by feature writer Ann Barzel are (1) "The full impact of some pictures is lost in solitary viewing," and (2) that "a fuzzy, drab, bedraggled copy that could not be compared with the original . . . is not really such a bargain."

Not to denounce the home screen, however, which says she must outgrow its imitation of Hollywood, Miss Barzell cited its merits of immediacy and, using comics as an example, of intimacy.

Advertising-publicity toppers in Gotham have lost some of their enthusiasm for industry sponsorship of Hollywood's Academy Awards in the future. Idea has been brought up several times in the past. Several of the ad-pub men now feel that the $400,000 plus that would be needed to sponsor the big show might be better spent elsewhere. Furthermore, they say they've had a change of heart about the question of Oldsmobile sponsorship of the show which, this year, finally was restrained and well-intgerated.

"It's all very well to talk about the industry bankrolling the Awards," said one, "but will it ever be really an industry show? After all, during the breaks, the individual stations probably would plug everything from beer to cigarets. So it wouldn't make much difference." He added that the show itself was a good enough plug for the film biz.

What was probably the most complicated and expensive setup ever arranged on a studio stage for stills was completed on Arthur Hornblow's "Witness for the Prosecution" with the entire cast and crew participating. Total cost for the setup, according to production manager Ben Hersh, will run to several thousand dollars—but it provided one key still which United Artists expects to use as the basis for the entire advertising campaign.

Producer Hornblow and director Billy Wilder shut down principal photography at 5 P.M. and held stars Tyrone Power, Marlene Dietrich, Charles Laughton along with featured players Elsa Lanchester, Una O'Connor, Ruth Lee and the remainder of the cast as well as more than 200 extras and bit players to give stillmen Madison Lacey and Phil Stern complete control of the set which was lighted by lenser Russell Harlan and his staff. Key shot was one taken by Stern with a newly-designed Japanese camera, the Panon, which shoots a negative image covering a 140 degree angle without distortion. Wilder recreated a scene in Old Bailey courtroom for the scene and the cost and crew remained until 6:30 P.M., going into overtime, in order to complete all necessary photography. Stern took three black and white and two color negatives, making the shot on orders from Life magazine. Lacey, shooting from the same angle, got four black-and-white negatives using a 3½ inch lens on a 4x5 speed graphic.

Conversation about possible economies in distribution circles almost invariably veers to the matter of cooperative advertising and it continues a sorepoint with the distribs. The beef is that exhibitors in first-run situations are not anteing up enough coin to launch a picture and as a result the distrib is required to shell out disproportionately high promotion coin.

Some theatremen take the position that showcase advertising in effect accrues to the benefit of a picture in the entire area. And, they reason, what should the first-run operator pay for such blanket coverage?

In any event some companies are beefing that they're forced to pay 80% of the ad costs whereas a 50-50 split would be in consonance with the rental terms.

That co-op ads represent a major item is for sure. They added up to a $6,000,000 budgetary entry for at least one of the top companies last year.

Jaime Arias, who handled Spanish publicity for "Pride and the Passion" and who was unit publicity director for "Thieves' Market" until producers Wyler and Peck decided to shelve the project, has moved into pharmacy ballyhoo. Arias is now head of public relations for INIBSA, a Barcelona distrib of U.S. pharmaceuticals also peddling Kleenex, Airwick, Lanolin Plus and Apiserum.

On his first mission, Arias turned Apiserum (a Gallic honey and vitamin compound) into an overnight national topic of conversation with controversy raging around rejuve merits of product. Keeping the flames hot, he imported Sorbonne savants to convince Spanish press and beehive the lecture circuit for Apiserum. Heavy press ads and radio spots accompanied to make the vitaminized vespa victual a hornet's sales nest.

The ex-Max Youngstein protege is also handling public relations for the Costa Brava hotels at the seaside resort town of S'Agaro.

A new device known as a color film previewing timer, developed by the Hazeltine Research Corp., supplies directly and immediately the information required for the adjustment of film printers to produce high-quality positive prints from negative color film. It can be used with both 35m and 16m film and with both additive and subtractive printers.

The Hazeltine device displays instantaneously on a color television tube a positive reproduction of a color negative film inserted in the timer. Three knobs permit the adjustment of color balance and intensity. The apparatus, according to the research firm, is so calibrated that the positive scene on the color television tube appears substantialy as it will in a positive print using the printing information taken from the timer.

The Ottawa Citizen (17) carried a St. Lawrence Seaway feature by Fred Inglis on a family of five brothers named Clark, of Morrisburg, Ont., who are being moved, houses and families, from their familiar waterfront locations to inland sites to escape the seaway flooding.

What Inglis neglected to mention was that one of the Clark brothers, Henry, was a pioneer filmer operator in Morrisburg. Henry opened the old Star theatre in 1913, a 200-seater with a hand-operated Powers projector, which gave away to progress in the early '30s and became the Cameo, with sound. The Star played oldies including "If Winter Comes," "The Covered Wagon," others, using a foot-pumped player piano for pit music.

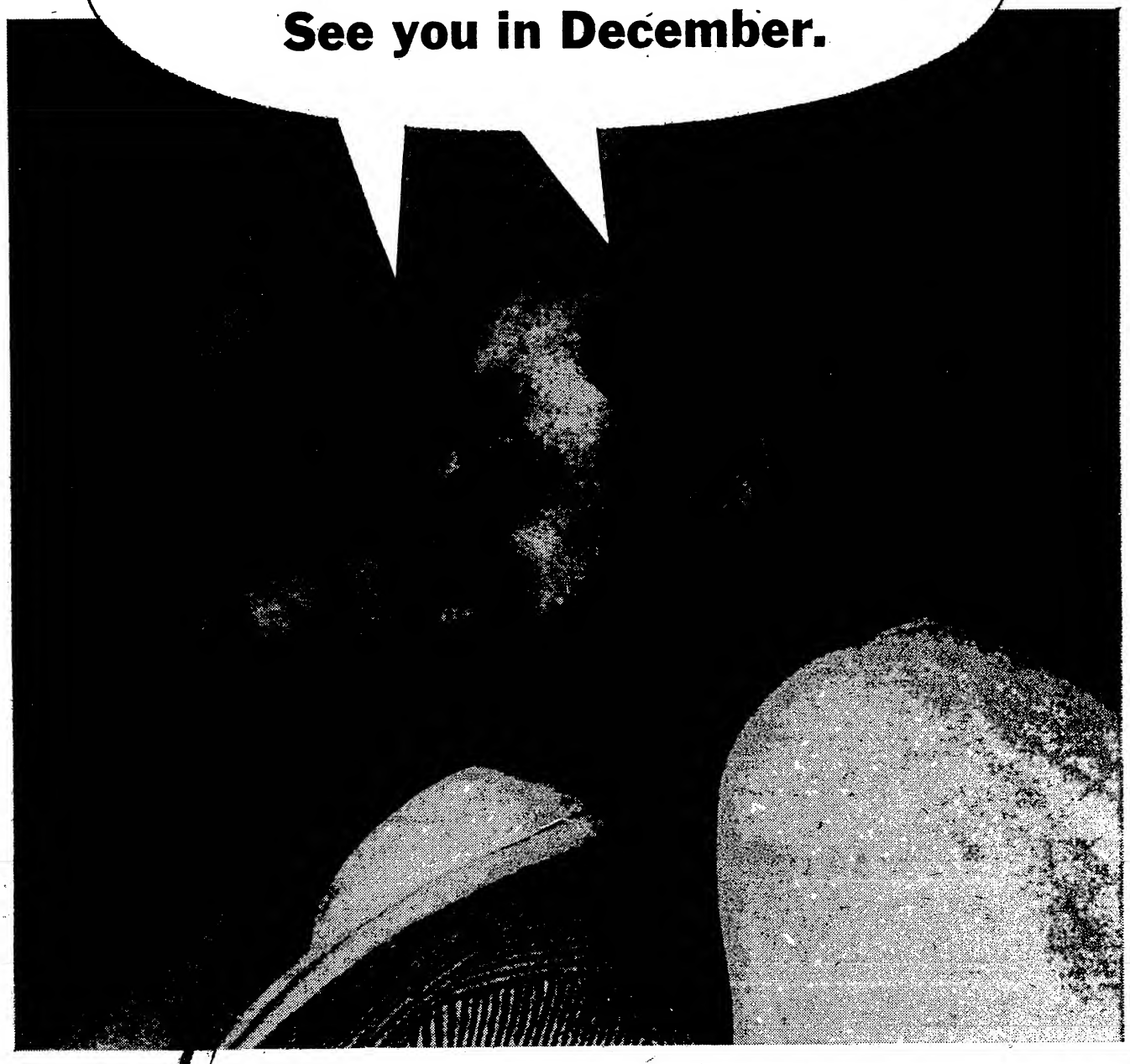
Spain's interest in "Pride and the Passion" is high following opening in New York and Chicago. San Sebastian Film Festival activity sought this release for special handling but United Artists toppers mentioned Stanley Kramer obligation to give first viewing to General Franco. Dubbed print will not be ready until late September or October.

Government here may set a precedent, if "Pride and the Passion" is everything Kramerites report it is, by rebating 300,000 pesetas ($7,000) in customs duties on temporarily imported explosives and plastics consumed during the course of filming.

Quotes from reviews as picked up in ads, running in New York Times recently. ". . . having a high old time with illict amour and haute cputure"; "bursting with provocative insinuations"; "raw passions"; "Sophia Loren is a monument to her sex, and the mere opportunity to observe her is a privilege"; "portrays sex for sex's sake"; "spicy adult cinema package"; leaves little to the imagination."

Roy O. Disney, president of the amusement park, said Disneyland expects to show a profit of more than $1,000,000 for the fiscal year ending July 31 after depreciation of approximately $2,200,000. Disney Productions paid the option price of $528,810 for the shares—approximately $100,000 in cash and the balance in notes.

"HOLIDAY'S" OVER
...and we've had a ball!
See you in December.



BOB HOPE * * FERNANDEL
ANITA EKBERG * * MARTHA HYER

in

SHOOTING IS NOW COMPLETED IN PARIS

Paris Holiday

Technirama® • Technicolor®

THRU UA

Screenplay by Ed Beloin • Directed by Gerd Oswald • A Tolda Production

Passes Passing Reason—Distribs

Alarm in Texas As Grocery Store Tie-Ins for Family Patronage Become Competitive

Abilene, Tex., July 30.

What once was a courtesy admission to city leaders, a trading commodity for small favors, and a friendship maker for the theatre manager is now a brand on the fires of competition between theatremen. The "free pass" is rapidly heading for a battle at the various local theatre's boxoffices.

It all started shortly after the first of the year when the new Town and Country Drive-In tied with Thornton's Grocery Stores. Shoppers began receiving one free-carload pass with each $20 in food purchases. The pass was good for 60 days, and tickets could be accumulated until the $20 point. The ozoner has a 1,500 car capacity and is managed by Sherman Hart.

A month later the Tower Twin and the Crescent Drive In Theatres owned and operated by Rudy Erickson, closed a similar deal with the M-System chain of grocery outlets. In this tie-in, a pass was given to the grocery purchaser with every $5 worth of groceries but with one admission having to be paid at the boxoffice.

Hart early this month divided the Town and Country into two separate theatres, and showing double bills on each of the two screens for admission or pass or both.

Film distributors, becoming worried, slapped a limit on the number of passes which would be allowed each night. This limit was set at 10% of the theatres total capacity.

A final development came when E. L. Williamson, a partner on the Key City and Chief Drive-In Theatres, said his ozoners would begin honoring passes from any merchant for any theatre in the city.

STUDIO BACKLOTTERS' UNEMPLOYMENT DOWN

Hollywood, July 30.

Employment among film technicians and backlot workers is up, IATSE officials noted last week. Observed Herb Aller, head of Cameramen's Local, "Unemployment (among his craft) is down to 10%; it's been as high as 30% in the past." Same applies to sound and film editors, he notes, and attributes the upswing to accelerated telefilming now getting underway.

George Flaherty, IA international rep here, agrees and added that shortages are developing among certain top technicians, with grips, carpenters, laborers and painters enjoying prosperity. However, Flaherty was concerned with length of current upswing cycle, noting "soft spots" in employment picture, among projectionists, for instance.

Flaherty felt that if past patterns continue, film employment picture will be rosy for perhaps three months, "then we're in trouble again." However, commenting on VARIETY story of last week that tv production is shifting to Coast, he hoped for a longer filming cycle this year, "clean through to tax day."

Loew's New Auditors

Accounting firm of Arthur Anderson & Co. has been retained as the regular accounting firm of Loew's Inc., replacing Miller, Donaldson & Co. Loew's longtime accounting firm.

Anderson outfit had been previously brought in on a short-term assignment to review accounting policies and procedures. It will begin its duties immediately.

In an earlier move overhauling financial phase of Loew's operation, Robert H. O'Brien, who had been a director and financial v.p. of American Broadcasting Paramount Theatres, was signed as v.p. and treasurer of Loew's to succeed Charles C. Moskowitz, who announced his retirement last March. O'Brien joins Loew's on Aug. 5.

New Star Exhibitors Inc. has been authorized to carry on a motion pictures and amusements business in the Bronx. Capital stock is 100 shares, no par value. Jacob Leff is a director and filing attorney.

Loew's Limelight

Continued from page 4

detailed account of the feuding as printed here in the issue of April 10.

Fortune describes the Loew fight vividly as "for the possession of this somewhat flabby but immensely famed hulk." The struggle is "as intricate as it is frenzied, now in its second year and nearing a climax."

Who Can Swing It,

All eyes will be upon the warriors from here on in. It is doubtful now that any compromise is possible. One side wins and the other loses. But which side is the winner will undoubtedly be determined in considerable measure by the footwork and skull practice which is the essence of modern public relations for the corporation with a big headache. Nobody (not yet) has enough stock to be able to command the final decision.

The public fight is likely to be very "personal." Already the typecasting is apparent. Joe Vogel is the hard-working soft-spoken business man who kept aloof from the old struggles within Loew's itself and was, if anything, slightly naive in thinking that his "good will" would gratify either the hurt pride of Louis B. Mayer or the job-hunting of Stanley Meyer.

Will Nick Schenck speak up for himself? Traditionally he has been tight-mouthed. His emotions in retirement may readily be imagined and he may find himself returning to the plot through repeated use of "flashback." In any event, both Schenck and Mayer are fully type-cast as liontamers emeritus with one trait in common: reluctant retirement.

Autocrats and Loew's went together in former times. The net bill of particulars against Louis B. Mayer was just that. He fought with, and ultimately lost to, another autocrat in the east, Nick Schenck. The studio battle came to a head via a Mayer appointee, Dore Schary, who turned out to be an autocrat in his own way, imposing his own choice of offbeat scripts and liberal themes and bothering little with his production echelon's opinions.

Forcing Out Secrets

In the last two years, (a) the quarrelling Loew board, (b) the threats of proxy fights, (c) the embarrassment of refusal-after-refusal of the presidency when it became vacant after Arthur Loew advertised what a back-braker it was: all these things gradually forced Loew's to fall away from the old secrecy policy. It was the studied purpose of a galaxy of lawyers, bankers, brokers to pry those secrets open to start with; and in fact it is distinctly unrealistic not to recognize the historic significance of the pre-Tomlinson and pre-Stanley Meyer period.

Great curiosity has been aroused in the film industry, and now in Wall Street, respecting the antecedents of Tomlinson and Meyer. Fortune speaks of Meyer as "a bold and voluble 44-year-old citizen of Hollywood. His title to film renown derives from once having been co-producer (with Jack Webb) of the television series 'Dragnet.' In 1955, following the sale of his 25% interest in 'Dragnet,' Meyer found himself with a million dollars and nothing grand to do."

Fortune spells out one recently whispered story about Tomlinson in Canada. "Some irony attaches to his indignation over various policies and events at MGM . . . for . . . in October, 1954, just as he was beginning his venture into Loew's Inc., his firm pleaded guilty to defrauding the Ontario government of $360,000 in connection with highway contracts. The firm was slapped with a fine of $100,000 — one of the toughest penalties of its kind in Ontario legal records."

And speaking of public relations, a sage might remark another recently published story — the threatened extinction of real lions in Africa, under the impact of white hunters on safari for wild game.

ALLIED TO PITTSBURGH

Board Meeting Aug. 14-15 in Shift From N. Y.

Allied States Assn.'s regular summer board meeting, originally scheduled for New York, has been shifted to Pittsburgh. It will be held at the Penn Sheraton Hotel on Aug. 14 and 15. Session will be preceded by a conclave of Allied's Emergency Defense Committee on Aug. 13.

New York was abandoned when it was learned that there would be no session of the Joint Committee on Arbitration in August.

Among topics scheduled for discussion by the board is the question of arbitration. Allied representatives who have attended the arbitration negotiations will report to the board and receive further instructions. Allied's committee negotiating with the Council of Motion Picture Organizations relating to the terms and conditions under which Allied will return to COMPO will also report to the board.

Meanwhile, Allied appears to be changing its tone relating to the joint COMPO-Motion Picture Assn. of America business building campaign. Interest in the project, according to Allied general counsel Abram F. Myers, is being revived by reports "that some of the moth-eaten devices of the past were subordinated to a new program which will include a much-needed institutional advertising." Allied is also pleased with the appointment of Oscar Dooh as coordinator of the promotional campaign.

Fortune's Profile

Continued from page 5

have an impact on the stockholders. Apparently says the writer, he was unaware of the Wall Street criticism of Mayer because of the huge settlement of $2,750,000 he was given and Metro's pensionitis generally.

L. B. Mayer a 'Blunder'?

The putting forth of Louis B. Mayer, Fortune argues, was Tomlinson's first blunder. Vogel, on the other hand, also blundered when he accepted Tomlinson's formula for the new board—six seats for the Tomlinson-Meyer group, six for Vogel, and an "independent" 13th man for final seat.

Hughes credits Ben Javits, then Tomlinson's attorney, with pulling off a great bluff in getting Vogel to accede to the proposal. At a meeting at the Hotel Drake, Hughes gives the following account of what happened:

"In a truly remarkable scene, Javits stated his proposition as an ultimatum—asserting that he would shortly receive a phone call from Andre Meyer (of Lehman Bros.), who would (Javits warned) throw his support to the Tomlinson group if Vogel did not accede. (Lending creditibility to this show of strength, Andre Meyer did indeed phone Javits while the group was assembled—but with no such message as Javits had alleged: he was merely returning an earlier Javits call.) Vogel was stunned by the ultimatum. He and his group retired to a separate room to take counsel. The consensus was for acceptance rather than a proxy fight. Vogel gave in. The bold—and empty—bluff of Tomlinson-Javits-Stanley Meyer had worked with unbelievable ease.

"Some of Vogel's advisers thought that this blunder might well turn out to be a fatal one. The challenge of a proxy fight (they held) should have been accepted, since (1) the bankers would never have supported the ambitions of Stanley Meyer, (2) the cost of a proxy fight—hundreds of thousands of dollars—would have discouraged Tomlinson, while (3) the company treasury would have been available to Vogel. At the time, however, Vogel preferred to believe that the Tomlinson-Meyer group on the board would be no more troublesome than a kind of 'loyal opposition'."

Clear-sighted L. B.

L. B. Mayer, now 72, refused to consider returning fulltime to Metro even if invited — according to Fortune Mag. Mayer's quoted as saying:

"No one can help the studio until that damn board pulls itself together." He was evidently not confused by the fact that it was his friends Meyer and Tomlinson who were doing most to pull the board apart.

On Statues for Sime's Square

Continued from page 1

when dealing with the oldest profession in the world next to writing—both, in Frank Harris's phrase, being ruined by amateurs.

Gate-Crashing The Vatican Library

Peter Andreas Munch was a writer, however, who has grown in stature with the years. I recently learned how this Viking, a black Protestant, gained access to the back files of the Vatican library. He wanted a certain book which his researches told him not only was there but where it could be found in the ancient archives. The priest-librarian couldn't find it. Peter Andreas Munch insisted it was in a certain place and leaped over the guard rail and ran to where it ought to have been. He found it. All were delighted at his research skill, and that's how a Lutheran got back into a position of trust in Rome.

He is buried there. An imposing monument in Rome honors his memory as it does in Oslo. What killed him was a trick our Skip tried seven years ago when in Rome. Peter Andreas came out of St. Peter's on a swelteringly hot day and ducked his head in a fountain of icy cold water. The shock felled him and he died three days later at the age of 52—a mere boy by European standards. Eight volumes of unsurpassed Norse history thus came to an end.

So far I have not seen any statues to Knut Hamsun or Sigrid Undset around Oslo. Fru Undset might pass without much debate, except that women do not seem to have quite the influence among statue-building fund-raisers. Or perhaps it is felt that their styles would look a little ridiculous in bronze after their generation had passed.

Hamsun, though, would cause quite a war. An old man when the Nazis poured in, the ex-Chicago streetcar conductor and Nobel prize-winner said a good word for the invading krauts. Even at this late date that's as hard to forgive as if he had murdered the one and only king modern Norway has had.

In Frogner Park there are about 50 statues designed, cast and erected by Gustav Vigeland. He made quite sure he would be remembered for he used himself as a model for much of the male statuary.

This park is about as expansive and as beautiful as you will ever see. At the entrance to the right is a hugh swimming pool and one side has a grass slope leading to a small lake reserved for swans and mud hens. The pool and slope were teeming with bathers, though it seemed cold enough to us for seals.

Vigeland Strips 'Em All

There is a broad tree-lined mall from the main gate for a half mile and leading to a huge fountain and beyond that up three flights of stairs to an obelisk decorated by human figures wound around each other like bewildered serpents. People argue whether this is talent or madness.

Along both sides of the mall across a bridge are bronze statues, all nudes. They are huge, bulky Germanic models of men, women and children, perhaps 50 in all. Vigeland obviously had heard of Rodin, but judging from his male models had never heard of bathing trunks. I suspect physiology classes must find the repetition dull if they do their field work along this mall.

Mixed Wrestling In Bronze

He has statues of what looks to me like mixed wrestling. Nude women are being thrown over nude men's heads and vice versa. Hardly 10% of the conceits seem to mean anything, and all of them, men and women alike, have the piano legs of old ballplayers. There is a statue to Lincoln in this park. He looks as lonely as a young man in formal dinner clothes at a nudist camp.

This guy Vigeland must have been not only a prodigious worker but a super-salesman. He not only sold the stuff but was deeded a large house by the state to use as a studio during his life. It now has become a museum of his works. Obviously he unloaded a lifetime of labor on a docile park commission and got paid for it before Hitler swooped in and stole the nation's assets. I am amazed the crazed kraut didn't melt the statues down for the bronze and if he had, many Norwegians would have forgiven the looting quicker than his taking their church-bells to turn into shells.

In the park, as everywhere else, this town seems to be chewing-gum, coke and ice-cream-cone crazy. We were asked if we had them in America. We didn't dare tell we invented the damned things for fear of being suspected as Russians.

Dread Bankers at Loew's

Continued from page 5

emerging only indicates the enormity of the problem."

This banker is the one with a radical concept for new ownership-control-management of Loew's Inc. an action with which showmen differ and have expressed themselves hopeful will not be realized, even in the stress of trying to set the company on an even keel.

Meanwhile film men mostly side with their own—Vogel.

"We don't want another RKO to happen to Loew's", says Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres.

Simon H. Fabian, president of Stanley Warner Theatres, which like many another circuit depends on the major studios for the life-blood of its boxoffice appeal, is equally concerned and has expressed himself willing to take affirmative and aggressive steps to aid Joseph R. Vogel in getting Loew's Inc. on the beam.

From Chicago, Edwin Silverman, head of the important independent Essaness Circuit, wants "VARIETY to spread the word that he and a lot of theatreowners don't like the machinations within Loew's; hope Joe (Vogel) is given fullest opportunity to prove himself and we, who own plenty of amusement stocks, Loew's included, will not only vote for him but within our own national organizations we'll do a bangup job for him in case of any proxy fight."

This rallying around the Vogel (Loew's) flag is almost historic in its unusualness. Traditionally the industry has been highly competitive and perhaps the dearest penalty it has paid has been because of this sharp bidding among itself for personalties and properties. Only in time of emergency, such as war or national calamity, has the picture business been known to combine and solidify for a single cause, hence this solidarity of cheering section for the Vogel incumbency is an extraordinary manifestation of intra-trade loyalties.

Says another picture topper, and most of them prefer to remain anonymous, not out of fear but because they have expressed themselves that "we can do a better job that way." — "It was ridiculous to have set up that Loew board that way and give management such a millstone. What would I know about sitting on the board of a railroad company or a coal or steel company. I might make windowdressing but I'd still bow to the dictates of the management savvy which has run that railroad or coal or steel business. And I don't care what sort of a fancy degree somebody left the university, showmanship is still something just for showmen.

"Big business has recognized this, as witness the millions it poured into radio and now television. Ford wants to project a new model (Edsel) and looks to showmen and talent like Sinatra and Crosby to get the message across.

"It would be a calamity if the bankers took over Loew's. They're scavengers—they're not looking for forward-going production; they look upon any business for its liquidation worth. We don't want Loew's to be liquidated as RKO went out of business. The future welfare of Loew's effects the whole core of our business."

Samuel Goldwyn is reported to have rallied to the support of Loew's proxy Joseph R. Vogel and is putting in a good word with the Wall Street banking interests.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....11
This Date, Last Year.....18

"OREGON PASSAGE"
Prod.—Lindsley Parsons
Dir.—Paul Landres
John Ericson, Lola Albright
(Started July 29)

COLUMBIA

Starts, This Year.....16
This Date, Last Year.....17

"COWBOY"
(Phoenix Productions)
Prod.—Julian Blaustein
Dir.—Delmer Daves
Glenn Ford, Jack Lemmon, Anna Kashfi, Brian Donlevy, Dick York, Victor Emanuel Mendoza, Richard Jaeckel, Donald Randolph, Eugene Iglesias, King Donovan, Bob Cason, James Westerfield, Amapola Del Vando, Buzz Henry, Guy Wilkerson, Frank De Kova, Vaughn Taylor, Strother Martin, Don Carlos, Gloria Rhoads
(Started June 14)

"RETURN TO WARBOW"
Prod.—Wallace MacDonald
Dir.—Ray Nazarro
Phil Carey, William Leslie, Catherine McLeod, Andrew Duggan, Jay Silverheels
Started (July 22)

"THE GODDESS"
Prod.—Milton Perlman
Dir.—John Cromwell
Kim Stanley, Lloyd Bridges, Steve Hill, Betty Lou Holand, Joyce Van Paten, Joan Copeland
(Started July 22)

WALT DISNEY

Starts, This Year..... 2
This Date, Last Year..... 1

"THE LIGHT IN THE FOREST"
Prod.—Walt Disney
Dir.—Herschel Daugherty
Fess Parker, Wendell Corey, Joanne Dru, James MacArthur, Carol Lynley, Jessica Tandy, Joseph Calleia, John McIntire
(Started July 8)

METRO

Starts, This Year.....12
This Date, Last Year.....15

"SADDLE THE WIND"
Prod.—Armand Deutsch
Dir.—Robert Parrish
Robert Taylor, John Cassavetes, Julie London, Donald Crisp
(Started June 3)

"SEVEN HILLS OF ROME"
(LeCloud Production)
(Shooting in Rome)
Prod.—Lester Welch
Dir.—Roy Rowland
Mario Lanza, Marisa Allasio
(Started June 10)

"THE BROTHERS KARAMAZOV"
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Richard Basehart, Albert Salmi, William Shatner, Judith Evelyn, Harry Townes, Edgar Stehli
(Started June 10)

"MERRY ANDREW"
Prod.—Sol C. Siegel
Dir.—Michael Kidd
Danny Kaye, Pier Angeli, Baccaloni, Robert Coote, Patricia Cutts, Noel Purcell, Rex Evans, Walter Kingsford
(Started July 1)

PARAMOUNT

Starts, This Year.....7
This Date, Last Year.....14

20th CENTURY-FOX

Starts, This Year.....17
This Date, Last Year.....11

"A FAREWELL TO ARMS"
(Shooting in Italy)
Prod.—David O. Selznick
Dir.—Charles Vidor
Jennifer Jones, Rock Hudson, Vittorio de Sica, Mercedes McCambridge, Oscar Homolka, Kurt Kasznar, Alberto Sordi, Elaine Stritch
(Started March 25)

"APRIL LOVE"
Prod.—David Weisbart
Dir.—Henry Levin
Pat Boone, Shirley Jones, Arthur O'Connell, Dolores Michaels, Brad Jackson
(Started April 17)

"PEYTON PLACE"
Prod.—Jerry Wald
Dir.—Mark Robson
Lana Turner, Lloyd Nolan, Hope Lange, Arthur Kennedy, Betty Field, Lee Phillips, Barry Coe, Robert Harris, Terry Moore, Russ Tamblyn, Mildred Dunnock, Scotty Morrow, William Lundmark
(Started April 29)

"THE ENEMY BELOW"
Prod.-Dir.—Dick Powell
Robert Michum, Curd Jurgens, Al Hendison, Frank Albertson, Jeff Daley, Alan Dexter, David Bair, Joe Di Reda
(Started May 28)

"THE YOUNG LIONS"
(Shooting in France)
Prod.—Al Lichtman
Dir.—Edward Dmytryk
Marlon Brando, Montgomery Clift, May Britt, Barbara Rush, Tony Randall, Joanne Woodward, Arthur Franz
(Started June 5)

UNIVERSAL

Starts, This Year.....18
This Date, Last Year.....21

"THE WESTERN STORY"
(Shooting in Mexico)
Prod.—Howard Christie
Dir.—George Sherman
Jock Mahoney, Gilbert Roland, Linda Cristal, Eduard Franz, Edward Platt
(Started June 20)

"RAW WIND IN EDEN"
(Shooting in Italy)
Prod.—William Alland
Dir.—Richard Wilson
Esther Williams, Jeff Chandler, Rosanna Podesta, Carlos Thompson
(Started June 25)

WARNER BROS.

Starts, This Year.....11
This Date, Last Year..... 6

"THE LEFT HANDED GUN"
Prod.—Fred Coe
Dir.—Arthur Penn
Paul Newman, Lita Milan, Hurd Hatfield, John Dehner, John Dierkes, Wally Brown, Denver Pyle, Ainslee Pryor

"FIFTEEN BULLETS FROM FORT DOBB"
Prod.—Martin Rackin
Dir.—Gordon Douglas
Clint Walker, Virginia Mayo, Richard Eyer, Brian Keith
(Started July 12)

"THE OLD MAN AND THE SEA"
Prod.—Leland Hayward
Dir.—John Sturges
Spencer Tracy
(Resumed Shooting)

INDEPENDENT

Starts, This Year.....73
This Date, Last Year.....50

"WITNESS FOR THE PROSECUTION"
(Theme Pictes, Inc.)
(For UA Release)
Prod.—Arthur Hornblow, Jr.
Dir.—Billy Wilder
Tyrone Power, Marlene Dietrich, Charles Laughton, Elsa Lanchester, Una O'Connor, Francis Compton
(Started June 10)

"THE VIKINGS"
Prod.—Jerry Bresler
Dir.—Richard Fleischer
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Per Buckoj, Dandy Nichols, Eileen Way
(Started June 20)

"THE PUZZLE"
(James O. Radford-Anglo-Amalgamated Films)
(Shooting in England)
Exec. Prod.—Ludwig H. Gerber
Prod.—Nat Cohen
Lex Barker, Carole Mathews
(Started July 22)

"YOUNG AND DANGEROUS"
Prod.-Dir.—William F. Claxton
(Regal Films)
(For 20th-Fox)
Lin Gentle, Mark Damon, Ann Doran, Edward Binns, Danny Welton, Ronald Foster, Dabbs Greer, Frances Mercer, George Brenlin, William Stevens
(Started July 25)

"BABY FACE NELSON"
(F-ZS Prods.)
(For UA Release)
Prod.—Al Zimbalist
Dir.—Don Siegal
Mickey Rooney, Carolyn Jones, Sir Cedric Hardwicke, Leo Gordon, Anthony Carouso, John Hoyt
(Started July 26)

"AMBUSH AT CIMARRON PASS"
(Regal Films for 20th Fox)
Prod.—Bernard Glasser
Dir.—Edward Bernds
Brian Donlevy, Jay C. Flippen, Gary Murray, Ellene Jassen, Myron Healy, Bill Phipps
(Started July 29)

HERMAN BECKER, 50 YR. SHOWBIZ VET, SEES B.O. GOLD IN MODERN 'ARTIES'

It's now 50 years ago that Herman Becker first entered the entertainment field, starting in vaudeville and graduating into films. But Becker is still vigorously on the job, and in fact his Rugoff & Becker chain is about to add its 20th link, this one The Cinema, located on the Miracle Mile in Manhasset, Long Island.

House, a 450-seater, preems Aug. 6 with a gala preview as a benefit for the North Shore Hospital. It's the first in this area to be built into a shopping centre area, and it has a parking area capable of accommodating 1,600 cars.

"That's the theatre of the future, the modern suburban with an 'art' policy," Becker opined this week. "In the old days it didn't really matter too much what kind of theatre we had. Exhibitors couldn't help making money. Today, it's different. We've got to be up-to-date."

Becker, who in 1923 went into partnership with Edward Rugoff (today he operates the circuit with Donald Rugoff, son of his late partner), started the "art" policy at the 8th St. Theatre in Greenwich Village back in 1930. He's been making that pitch pay off ever since.

"I remember how we used to bring old pictures back," he recalled. "We used to play 'Henry VIII' over and over again, and it never failed to pack 'em in. It's no different today. People are in a mood for something different. They're ready for it." Becker feels that the so-called "carriage trade" audience sector is growing continually and can be served profitably, particularly of the theatre comes to where the people are.

Of R&B's current 19 operations, only one—the Sutton—is a first-run. It's had some extraordinarily long runs, although the distributors originally were hesitant to book their pictures in there. "They told me it was out-of-the-way," said Becker. "Now look at the record. We played 'Marty' for 40 weeks, 'Quartet' for 38, and 'Genevieve' for 22 weeks. They laughed at me when we put 'I Know Where I'm Going' in there. It stayed for 20 weeks. On 'Marty' alone we paid the distributor $225,000 in film rental on a $500,000 gross."

Another successful nearby R&B operation is the Beekman Theatre. Becker said they were "after him" to switch the Beekman to a first-run policy. "We may do it," he said. Circuit also may expand with the acquisition or construction of further houses.

Becker vigorously attacked the notion that exhibs today aren't selling the product as actively as in days past. "The theatres are as energetic today as ever," he held. "It's the distributors that are wrong. They can't give you bad movies and then expect you to go to work on them."

Are there too many theatres? "I'd say there are too many for the bad pictures they're making," replied Becker. Product generally is either worse on the average than it used to be, or a lot better, the vet exhib found. Actually, his concentration is on offbeat American of the typical British product. "We haven't done so well with the Italian and French films," he said.

Had he foreseen impact of tv? "No, I didn't," admitted Becker. "I never thought it'd get this big. But now I think it's on the way down. They don't have any stars any more. They just can't maintain that format week after week."

With Gus Edwards

Becker started as an office boy for the late Gus Edwards at the age of 16. Five years later he was Edwards' general manager, riding the crest of the vaudeville tide. Eventually he became a producer of vaude acts. To raise the necessary cash; he took a job with Lee Lash, selling ad space on theatre front curtains. With his earnings he started in as a vaude producer. Among others he had Bert Lahr and Jack Pearl working for him for $25 a week.

In 1953, when Lahr was starring in "Burlesque" at the Brighton Theatre, which Becker operated for 20 years, he was getting $1,500 plus a percentage. Becker also started his sister, Ruth Roy, in vaude and managed her career to the top, when she was one of the Palace headliners.

First theatre to be operated by Becker was the Parksville in Brooklyn back in 1918. It had a roof garden and, during the summer months, the top was opened and it became the first open air theatre. When he took over the Parksville, Becker had a losing proposition on his hands. A few years later he had it operating so successfully, he sold it and with the profit acquired other houses.

Though he's deep in the "art" field, Becker hasn't followed suit with other circuits that have gone into the distribution field. "We considered it, but it's too much work," he explained. Had it ever had an itch to go into film production? "Heavens no," he exclaimed. "I've got enough to do minding my own business."

Jabs & Jokes Re That 'Smell'

New York.

Editor, VARIETY:

On the theory that nothing succeeds like excess, the Messrs. Burt Lancaster and Tony Curtis are putting the twists and turns worked up so artfully in "Trapeze" to good use in their dedicated and no doubt profitable distortion of the worlds of journalism and press-agentry in their current production—"Sweet Smell of Success." The various and articulate syndicated gentlemen to whom the caricature of a Broadway columnist may give offense don't need me to argue their case.

It might parenthetically be mentioned here that the movie's producers did manage to suggest that there do indeed exist Broadway byliners with a sense of integrity. (But even here the concession to fair play was watered down by mating the journalistic honor of a rival, fictional columnist with a marital infidelity on the part of the same columnist.)

It is my contention that this picture demeans a whole profession—publicity and public relations—without making the slightest attempt to suggest a basic fact: there exist hard-working and principled practitioners of publicity techniques in the same abundant ratio to less savory types as are to be found in any other profession. As contemptuously employed by the character portrayed by a bespectacled Burt Lancaster, the phrase—"press agent"—is used viciously to smear any man or woman honestly engaged in the hard art of advocating attitudes favorable to clients and, in this sense, legitimately seeking to influence mass opinion.

Lacing this harsh indictment with irony is the lamentable fact that—to many otherwise knowledgeable folk—the difference between a press agent and a public relations counsellor is a deep mystery. Add to this the various specialties in the public relations field (industrial, radio-tv, theatrical, etc.) and the enormity of the disservice rendered publicity people is all the more demonstrable.

Although it has been said that the difference between a press agent and a public relations counsellor is purely financial and even though it has been whispered in some cynical quarters that a public relations counsellor uses big words to explain to irate clients why he can't manage to get those pesky small words into the paper, neither does justice to the actual distinction. It is the function of the public relations counsel to *formulate* the policy best calculated to do the client the most good in the opinion areas of concern to him.

The press agent is charged with the technical job of "getting it into print." In come cases, deponent's for example, both functions—policy formulation and "planting"—are combined within the same person. The difference between public relations and publicity is nicely demonstrated in the case of a major television personality who elected to adjust the working (or is it non-working relationship) between himself and a promising young singer right on the air. This somewhat precedental gesture earned the star reams of publicity but it would take a reckless gambler indeed to wager that the public relations yield was in the main beneficial.

Jack Perlis.

(Perlis, Harvard, '38, is principally identified with television, per Ford's Omnibus program, Martha Rountree, et al—Ed.)

Meanwhile On Broadway

Recent gag in Lindy's, when the pressagents are assembled in full force, or when one or two of the Broadway columnists are known to be present, is to page "Sidney Falco" and "J. J. Hunsecker," respectively the onerous p.a. and columnist characters in "Sweet Smell of Success" currently at Loew's State—and some wag says that half-dozen p.a.'s usually get up to answer to "Falco." Incidentally, the columnists have been singularly noncomittal on the picture and on the subject of the alleged sharp relations between them and p.a.'s. One noted exception has been Hy Gardner who coupled "Success" with "the smear cycle" of films about "The Great Man" and "Face On the Crowd" (tv stars). He had a more or less dispassionate few kind words for his columnar colleagues—not all of them, because he mentioned those he rooted for, and noticeably omitted certain ones with whom he has differed publicly in his own column in the past—and likewise had some posies for the hard-working, enterprising p.a.'s who are "forced to ride a tandem bike and service both their clients and the communications world . . . He can seldom if ever satisfy a client's ego or pacify a columnist if he mistakenly feeds him with a wrongo. He can't win. The best he can hope for is to break even. . . ."

Briefs From Lots

Hollywood, July 30.

Victor Mature will star in "Time Is A Memory," formerly "China Doll," which Frank Borzage will produce and direct for Batjac and a United Artists release . . . **Lief Erickson** set for "Once Upon a Horse" at Universal . . . **Edward and Mildred Dein's** "Hang Me High" set as the first non-Brando starrer by Marlon Brando's indie Pennebaker Company . . . **Rod Taylor's** exclusive contract with Metro switched to a new five year non-exclusive deal . . . **Robert Ryan, Aldo Ray, Rex Ingram** and **Tina Louise** set for top roles in the **Anthony Mann**-Security production "God's Little Acre" which rolls Sept. 3 . . . **Ivan Tors** set **Malvin Wald** to develop the screenplay of "Jet Stream," based on a treatment by **Tom Gries** for a January start with Art Arthur producing.

William Holden will star in "The Transfer" which will be made by the Panama and Frank Company for Paramount release . . . Universal reactivated "Peter and Catherine," **Jeramie Price** novel about Russia's Catherine the Great, and handed it to **Ross Hunter** to produce . . . **Pat O'Malley** snagged a role in "The Trial of Captain Barrett," **Sam Katzman** production at Columbia . . . Metro put **Eva Gabor** into "Gigi" . . . 20th-Fox picked up option on **Tami Conner** . . . Universal assigned **John Gavin** to the male lead opposite **Lisa Pulver** in "A Time to Love and a Time to Die," filmization of the **Erich Maria Remarque** novel to be made in Germany.

"My Man Godfrey," re-titled "Her Man Godfrey," has been switched back to the original tag by Universal . . . **Lili Gentle** borrowed from 20th for a top role in "Young and Dangerous" which **William F. Claxton** is producing and directing for Regal . . . **Betsy Palmer** set for the femme lead in "The Grasshopper" at Columbia . . . **Judy Meredith's** contract with Universal, starting at $200 per week and rising to $1,150 per week after seven years, approved by Superior Judge **Harold W. Schweitzer** . . . **Gene Fowler Jr.** will direct a western, tentatively titled "Cubit to His Stature" for Regal.

Brian Donlevy will star in "Ambush At Cimarron Pass" which **Bernard Glasser** will produce under the Regal banner for 20th . . . **Robert Welch** and **Lester Linsk** bought film rights to "The Money Tree." **Robert Riley Crutcher** screenplay of the **Ernest K. Gann** story . . . Universal purchased "Operation Petticoat" and handed it to **Gordon Kay** for production . . . **Pedro Gonzalez-Gonzalez** inked for a featured role in **C. V. Whitney's** "The Young Land."

New York Theatre

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ALLIED EXHIBS' COUNSEL RAPS CRITICS: 'GIVE PUBLIC SMARTALECRY, NOT INFO'

Allied States Assn. general counsel Abram F. Myers, momentarily taking time out from rapping the policies of the distribution companies, has unleashed a blistering attack on film critics. According to Myers, "the sneering and contemptuous attitude of some reviewers towards motion pictures is becoming irksome to exhibitors and, we hope, will to all lovers of fair play."

While not suggesting the invoking of libel laws against the critics especially at a time "when freedom of expression is exalted above all other freedoms," Myers nevertheless contends that one occasionally runs into a review of a picture "that seems so biased as to have been inspired by personal malice."

The Allied general counsel particularly singles out "the reviewer on a certain weekly periodical with a large circulation." He cites the reviewer, whom he does not name, as "a conspicuous example of the supercilious school of criticism."

"His reviews," according to Myers, "abound with wise cracks, doubtful puns and dirty digs and contain nothing to indicate whether the average American would enjoy the picture. He plainly writes for his own amusement and that of the readers who will accept neat phrases and a play on words as substitutes for information and constructive thought. Most assuredly he does not write for the information of potential movie-goers."

Myers, in his bulletin to Allied members, maintains that the "distainful attitude" is not confined to the writers for the slick magazines. He charges that it "seeps down" into the film appraisals in the daily newspapers. There are exceptions, Myers concedes, "but most reviewers nowadays seem to think they establish their own superiority by snooting movies."

The Allied leader further claims that the "supercilious and consciously high-brow reviewers" are writing only for a small percentage of the country's total population. He dismisses the argument that the reviewers are writing for "the best educated" group by noting that other features in the publications are not written in the "same top lofty style."

According to Myers, the "outraged protests" of authors, playwrights, producers and exhibitors will continue to be ignored by publishers. "Perhaps," says Myers, "the only way in which reform can come is for the readers to complain that they are being unfairly treated because the reviewers do not give them the facts concerning the movies. That is to say, that reviewers are misrepresenting the movies to their readers by commenting only on what they deem to be the bad features of a picture without mentioning other features which the reader might well enjoy."

Myers says that many times he has enjoyed a picture which has been rapped—and this in spite of the fact that he concedes that "the reviewer was probably right in saying that the plot was illogical, that the dialog in some respects was corny, or that the star did not make the most of his role." Myers argues that "the fact was that despite these imperfections the picture was highly entertaining—a fact the reviewer did not deem worth mentioning." Next time it happens, Myers says, he may write a letter of protest to the editor and, as a matter of fact, he'd like to initiate a fad of writing letters to the editor.

Up-Post Herb Lazarus

Herbert Lazarus, associated with American Broadcasting-Paramount Theatres and its predecessor, Paramount Pictures, since 1933, has been named secretary of the corporation. He succeeds Robert H. O'Brien, who resigned last week to become treasurer of Loew's replacing Charles C. Moskowitz.

Lazarus also is v.p. and general counsel of AB-PT.

Mrs. Lois Briggs has been named manager of Floyd's Theatre, El Campo, Tex. She replaces John Reidt who has moved to Sacramento, Cal.

Hailing James Dean

Warner Bros.' "The James Dean Story" has been set for an Aug. 13 preem at the Paramount Theatre in Marion, Ind., near the late star's hometown of Fairmount. Preem will be followed by a 10-theatre saturation opening throughout Indiana and northern Kentucky.

Governor Harold Handley of Indiana will be among the state and government officials attending the opening which will benefit the James Dean Memorial Foundation for young actors. Handley also will unveil a monument to Dean in Fairmount.

DAVE LIPTON MUSES: FILM PR UNFOCUSSED?

Tokyo, July 23.

Motion picture publicity and advertising are geared to young women despite the fact that recent statistics have shown that men attend films oftener, according to David A. Lipton, Universal's pub-ad v.p.

Here to attend the company's Far Eastern sales conference, Lipton declared, however, that development in subject interest begins mainly with girls. Audiences from the ages of 14 to 24 are the most consistent film-goers, according to Lipton, but, he says, "here is a switch, more men than women are going to the movies."

The pitch, however, is made at the women, Lipton stresses. "It is the women who develop star quality," he points out. "New personalities are talked about by women much more than among men. I have found that the crowds at public appearances will be predominantly women. Therefore we encourage the fan magazine. They are read largely by young women in what is known as 'under the dryer' circulation."

Women, Lipton maintains, are the ones who make the choice in choosing what picture to see. "It's the tendancy of all men," the exec explained, "to ask the girl where she would like to go. And it's the women who selects the entertainment for the family. In these areas, the woman is the predominant influence in selecting movies."

Paddy Chayefsky Learns Appreciation of High Powered Promotion

Paddy Chayefsky, author of "The Goddess" and partner in the Carnegie Productions company which is filming the property for Columbia release, is plenty high on exploitation of a picture. Sitting around the Gold Medal Studio, Bronx, where "Goddess" was being shot last week, the writer said heavier "sell" caused "Bachelor Party" to be a greater success than "12 Angry Men" although he considered the latter a better picture. Latter was written by Reginald Rose. Both pictures were released by United Artists.

A picture, said Chayefsky, needs much more push than that which the distributor's staff can give it. He figures the independent producer should have his own publicity agents and cast members should have their own p.r. reps as well. Exploitation fills the gap between a good picture and good boxoffice, he believes.

Chayefsky also has some opinions anent picture-making economics. He said "Goddess" would cost $1,500,000 if it were to be made at a major Hollywood studio whereas lensing it in New York (plus five days of location in Maryland and another five on the Coast) is resulting in a budget, as per present plan, of $500,000.

In line with this, Martin Poll, Gold Medal owner, quoted director Elia Kazen as saying "Face in the Crowd" would have cost another 47% if it were made on a major lot.

Chayefsky and George E. Justin, associated producer of "Goddess," also stressed the value of rehearsals noting that one day of such preparation can mean a saving of two days of shooting. Kim Stanley went through her first two days of camera work in "Goddess" without the need for a single retake because of rehearsals, they stated.

Chaefsky disavowed any directorial aspirations, commenting he feels he would "only confuse" the performers.

N.Y. State Censor Further Crippled

'Garden of Eden' and 'Lady Chatterley's Lover' Rulings Will Be Appealed by the Regents

Albany, July 30.

Pre-release censorship in New York State, already severely restricted in legal scope, has received another setback with the two court decisions ordering the restitution of licenses for "Garden of Eden" and "Lady Chatterley's Lover."

Board of Regents, which controls the N. Y. censor, is expected to appeal both decisions. The "Lady Chatterley" ruling is the more significant of the two since it was unanimous on the part of the Appellate Division of the State Supreme Court.

Judge William H. Coon, in writing the decision in the "Lady Chatterley" case, made it plaint that, under the rulings of the U. S. Supreme Court, the only grounds for pre release censorship can be "obscenity."

"Chatterley" originally was banned when the distributor, Kingsley International, refused to eliminate three sequences which the state censor found "immoral." Board of Regents, on appeal, went whole hog and called the entire film immoral under section 122 of the Education Law.

Wrote Judge Coon: "Ordinarily such a word as 'immoral,' which might have one meaning to one person . . . and another meaning to another person . . . cannot be defined with such exactness or precision as would leave no field of individual opinion and discretion open to the viewer."

Further quote: "As we interpret the decisions of the Supreme Court . . . a statute which leaves any field open to the opinion, discretion or individual point of view of a censor in banning a moving picture violates the Fourteenth Amendment. If any field of prior restraint is left open it would seem clear that the Supreme Court decisions forbid a statute as broad as the one under consideration."

Partial Satisfaction

The judge added that he had seen "Lady Chatterley" and that he didn't think it could be considered obscene "as that term is now judicially defined. Hence, the license denial was unconstitutional."

Case was argued for Kingsley International by attorney Ephraim London of London, Simpson & London, who's been a leading legal light in the anti-censorship fight of recent years.

While such court decisions, inspired by the Supreme Court rulings, have tended to greatly narrow and restrict the censors at the state level, the significance of recent Supreme Court decisions in the book field has not been lost on the film people. Court held that there was justification in the application of injunctive powers prior to the sale of a book. It's feared that it won't be long before an attempt will be made to equate books and films, and to apply the same reasoning to the field of motion pictures. This would, of course, throw the issue to the Court, but would create a very difficult situation for the distributors.

New York Sound Track

Continued from page 7

cal revue with Gallic film star **Jean Marais** at the Bouffes-Parisiens next season. It's choreographer **George Reich** is also American. It will be called "Le Fakir Ensorcele" (The Enchanted Enchanter) . . . **Clarence Brown** visiting outside of Paris with **Gloria Swanson**. Cooler there.

Arthur Knight who has been invited to serve as a juror at the Venice film festival, is still doing his regular. Saturday Review column. In addition he writes regularly for Dance Magazine and teaches at City College. Knight is on staff with CBS for the "Odyssy" show. This column last week erroneously identified him as a "former" Saturday Review columnist.

James Stewart's next picture, to be produced by **Alfred Hitchcock** and to be photographed, in large part, around San Francisco, is "From Among the Dead." **Kim Novak** will appear with him in it. Shooting will start soon. Following the mysterio, Stewart will make "Bell, Book and Candle"—also with Miss Novak. Incidentally, Stewart picked up his 85-year-old father, still proprietor of a hardware store at Indiana, Pa., in Johnstown, Pa. last week, and took dad in his plane to Baltimore.

Selected Films Inc., a California corporation, filed a statement at Albany designating its New York State office for the conduct of a motion picture and stage entertainment business. **George J. Schaefer Sr.** is president. On the same day a certificate was recorded that **Selected Films Inc.**, of New York, had changed its name to **Equal Films Inc. Fitelson & Mayers** were filing attorneys in both instances.

Jerome Hill and **Erica Anderson**, who made "Albert Schweitzer," going to Edinburgh where their picture will be shown . . . **Richard Gordon** of Amalgamated Productions will have **Boris Karloff** and **Jean Kent** in "Strangle-Hold," to be shot in London . . . **Mrs. Terry Curtis**, the $36,000 prize-winner on NBC's "High-Low" quizzer is v.p. of Film-Sync Inc., film dubbing outfit.

Deny Garden Grove (Cal.) Hardtopper To National; Vinicof Opposed

Petition of National Theatres to construct a new hardtop theatre in Garden Grove, Calif., was denied in New York Federal Court on Friday (26). Decision, handed down by Judge Edmund L. Palmieri, is believed to be the first one nixing a request for additional theatre acquisitions by a formerly-affiliated theatre.

The NT petition was opposed by the Vinicof Theatre Circuit, operator of the Grove Theatre in Garden Grove, and the Broadway Theatre Corp., operator of the Broadway Theatre in Santa Ana, Calif. The Dept. of Justice, which acts in all cases involving antitrust suits, did not take a postion on National's petition. However, at the request of Judge Palmieri, it later submitted an 11-page statement, after which the court acted.

Judge Palmieri, who has been assigned to hear all cases in N. Y. Federal Court relating to the Government's consent decrees against the motion picture companies, ruled that NT "has not sustained its burden of proving that the proposed theatre would not unduly restrict competition."

The court noted that it recognizes that as a result of "express provisions of the consent judgment, the petitioner may, with court approval, acquire theatres, there is nevertheless incumbent upon it a duty to demonstrate that any such acquisition will not unduly restrain competition."

Previous petitions made by NT and Loew's Theatres for additional theatre acquisitions have been approved by the court. Only last week, Loew's Theatres, despite opposition from the Wometco Circuit, was given permission to acquire a new indoor theatre in the Miami Beach area of Florida.

He's the U. S. Type

Vienna, July 30.

The owner of a small film house in Hietzing, suburb of Vienna, must be an expert mathematician. When asked by VARIETY how business was, he answered:

"Business is 50% less than in the main season, when it was only one-fourth of the year preceding and when my house was about half full."

21 Off Canada's Newsreel Staff

Toronto, July 30.

Week-end shakeup saw the mass resignation of 21 members of Associated Screen News, this headed by Gordon Sparling, production executive since the '30's, who left Paramount Pictures in Hollywood as director of shorts to join ASN in a similar capacity. Walkout now sees Roy Tashe, top cameraman, as general manager to Murray Briskin, president of ASN. (Latter gained the post when, as executive assistant to Ben Norrish, he stepped into the presidential position when Norrish resigned). This was followed by resignation of William B. Singleton, who had been g.m. of ASN for some 30 years and has now formed his own film company in Montreal.

Briskin's new policy is to use only freelance writers and film directors in a reorganization that will have John Hynes as studio manager and Ross Pitts-Taylor as chief editor. Among the departees are Sparling; Jack Dunham, art director and his entire staff; James McCormick, director; Ray Cunnington, head of the writers' staff; and David Greene, chief cutter.

Briskin's claim is that ASN, founded here in 1920 and Canada's oldest studio in the supplying of shorts and one-time newsreels—for all American distributors—dealing with Canadian events, has "eliminated" the various departments and, henceforth, will hire freelance writers, directors and camera crews, with Briskin no longer retaining a salaried staff but engaging the afore-mentioned on a freelance basis as production commitments warrant.

New Corpus Christi Ozoner

Corpus Christi, Tex., July 30.

Viking Twin Drive-in Theatre has been opened here by John Blocker. The ozoner has a 2,000-car capacity and occupies 30 acres. Ed Farmer, who had managed the Avers Theatre here for the past 10 years for Corpus Christi Theatres, is manager.

Shows will be continuous on the two 50x118 foot screens. The drive-in has a large playground patio and a cafeteria.

EDINBURGH FESTIVAL HEAVILY ITALIANATE

Edinburgh, July 30.

An Italian Film Week is set for one of the International Film Festival's three weeks here. It'll be Sept. 1-7.

Included: "Cabiria's Nights," by Federico Fellini with Giuletta Masina, actress starred in "La Strada." Also: "Guendalina," by Alberto Lattuada; "L'Ultimo Paradiso," by Folco Quilici, the first film ever made of Easter Island; "La Finestra sul Luna Park," by Comencini; "Souvenir d'Italie," and "Padri e Figli," by Monicilli.

"The Bolshoi Ballet," a Rank pic, is set for gala showing at the New Victoria cinema Aug. 25. It was shot by Paul Czinner in two all-night sessions, using 11 cameras, after normal evening performances at Covent Garden and the Davis Theatre, Croydon.

Edinburgh Film Festival tees-off Aug. 18.

Eastown Theater, Des Moines fire caused damage estimated at approximately $5,000, a half hour before the theater opened on July 24.

WHY SPECS ARE HERE TO STAY

General Tire Vs. Show Biz

The entertainment facets of the General Tire and Rubber Co. dynasty continue to diminish.

First, earlier this year, the RKO Teleradio Pictures division pulled in its horns and shuttered its picture distribution outlets in the U.S. Company's future picture plans are clouded.

Then, last week RKO Teleradio Pictures sold out its interest in the Mutual Broadcasting System. Both the Mutual and RKO Radio Pictures operations were losing money and the Thomas F. O'Neil management teams failed in the last analysis, to turn the tide.

RKO Television, a subdivision of RKO Teleradio Pictures, the overall entertainment combine, recently deemphasized its syndication arm. Subsid now is trying hard for national network sales.

Continuing strong, though, is the o&o operation and the regional Yankee and Don Lee networks.

Here Comes the Showman

Bill Berns Parlays Jones Beach Venture Into Big Promotional Payoff

When it comes to loyalty, Bill Berns, managing director of the Jones Beach Marine Amphitheatre, is true blue to his alma mater, WRCA-TV. Berns, on leave as director of news and special events of the NBC New York flagship to work as New York State's chief exec in the Jones Beach setup, proved it last week when he set a two-week tv spot saturation campaign on the station to plug the Guy Lombardo production of "Show Boat" at the outdoor theatre.

However, Berns wasn't entirely concerned with sentiment in placing the business on WRCA-TV. Highly knowledgeable as to "editorial support" for a commercial campaign, he also worked out a deal for free plugs for the amphitheatre's sea breezes on the WRCA-TV weather shows whenever the temperature tops 85°. Additionally, Berns has gotten other sponsors, like Rheingold Beer (which bankrolls Lombardo's radio entry), Meadowbrook Bank and Security National Bank and Brass Rail Restaurants to plug "Show Boat."

Berns, in his first year in the job, prides himself on having turned in no little bit of showmanship on his strictly non-producing chores at the theatre (his position is akin to a house manager). He arranged the origination of the Ed Sullivan tv'er from the amphitheatre to kick off the season, and just over this week-end ran a special test for state officials of a film installation at the amphitheatre. 20th-Fox lent CinemaScope equipment and footage, with the picture projected onto a screen on the reverse side of the show boat. Berns believes it may be practicable to extend the operation's season with films after the live musicals have finished, and moreover, if legit production costs ever get out of hand, a film policy might serve to keep the operation in business.

Family-Type Show

Starring in CBS-TV's "Lamp Unto My Feet" Sunday (4) will be James Kirkwood Sr., Lila Lee and James Kirkwood Jr. Kirkwood Sr. and Miss Lee, former silent film stars, were married and subsequently divorced, and are Kirkwood Jr.'s parents.

CBS did a neat bit of casting on the show — but slightly imperfect — with Miss Lee and James Jr. to play brother and sister and James Sr. cast as their father.

Texaco Spec To Salute Ed Wynn

Ed Wynn has been tapped as the central figure of "Texaco Command Appearance," the Sept. 19 Texaco-sponsored spec on NBC-TV. At the same time, Texaco and packager Henry Jaffe signed Ezra Stone, the legit producer and former actor, who's done some tv work, to produce the spec.

Format for "Command Appearance," of which Texaco will sponsor three or four, calls for a "salute" to a top performer, with the cast kudosing him via recreation of highlights of his career. Show, produced in association with the American Theatre Wing, follows the format of the Wing's salutes to vet legit performers. Keenan Wynn, Ed's son, is set for the cast, while on the production end, Robert Downing is set as writer-researcher. Downing scripted the Wing's 1955 show at the Waldorf, N. Y., saluting Helen Hayes and her 50 years in show biz.

NBC-TV Daytime Goes Into '57-'58 With 80% Sellout

Indicative of the general upbeat in daytime television is the fact that come the fall, NBC-TV expects to be 80% sold out during the daytime hours. That compares with 40% of capacity last fall, and reflects a 100% increase in daytime business over the past year.

Web this week pulled in another $2,600,000 gross in daytime business to hustle the upbeat along, via orders for four alternate-week quarter-hours each from Chesebrough-Pond's and Sterling Drug. Chesebrough, via J. Walter Thompson, doubled up its its previous four alternate-week segments in "Price Is Right," "It Could Be You," "Matinee Theatre" and "Comedy Time" to give it weekly segments on each show. It's a 26-weeker starting Oct. 29. Sterling, via Dancer-Fitzgerald-Sample, bought two alternate-week segments in "Price," one in "Treasure Hunt" (its first sale) and one in "Truth or Consequences," plus renewing one in "Modern Romances," all starting Oct. 1.

That the NBC estimate isn't bluesky is demonstrated by the fact that the web is already 75% sold out in daytime, with the additional 5% business anticipated for September a conservative guess. Web's strongest daytime entries in terms of sponsor lineups are "Queen for a Day," "Matinee Theatre" and "Tic Tac Dough," these representing SRO or near-SRO situations.

Web's sales upbeat accompanies a dramatic rise in daytime ratings that has brought it from an also-ran position to a strong contender for top rating honors with CBS-TV. At the same time, Columbia hasn't suffered in terms of sponsorship, pointing up tv's expanding prosperity.

Dicker Kit Cornell To Open 'Playhouse 90'

Hollywood, July 30.

CBS-TV "Playhouse 90" producer Martin Manulis is mulling project to star Katherine Cornell in a Tad Mosel teleplay, as season opener.

Vincent Donehue will direct.

BREAKDOWN ON 3-YEAR NIELSENS

By GEORGE ROSEN

A rundown of television's so-called "special" or spectacular programs over the past three years, with particular emphasis on what happened during the past ('56-'57) season spanning Sept. through June, offers conclusive evidence of why the 60-minute and 90-minute show will continue to occupy a permanent and prominent niche on the tv rosters.

McCann-Erickson agency, which had a 25% sponsorship stake in the '57 full hour or 90-minute "specials" on the tv webs last season on behalf of such major McC-E clients as Chrysler, Swift, John Hancock Insurance and Bulova, has just completed its own survey on the history of the "specials" vs. regular half-hour programming fare. These are some of the highlights:

The 57 special telecasts last season achieved an average Nielsen rating of 34.9, as against an average Nielsen of 23.1 for the 30-minute show. Of the 57, a total of 29 were in the hour category; 28 were in 90-minute shows. (Average Nielsen on the 90-minute specs was 34.0; on the full hour shows it was 35.6). The 34.9 Nielsen for the 57 specials averaged out to 13,000,000 homes per program.

The survey points up the commercial impact of the so-called kid classics and fairy tales (which will play an important role in television programming next season). Of the Nielsen list of Top 20 specs over the past three-year span ('54-'57), six fall within that category, sharing equal top 20 honors with six Oscar-Emmy Awards Shows. (Four others were variety specials and the remaining four in other areas of programming).

In the three-year span, during which a total of 200 hour and 90-minute specials were presented, six achieved a rating of 50 or better, representing the "cream of the Nielsen crop." These break down as follows:

Peter Pan (NBC-'54)	66
Cinderella (CBS-'56)	60
Oscar Awards (NBC-'55)	57
Ringling Bros. Circus (NBC-'54)	57
Peter Pan Repeat (NBC-'55)	54
Babes In Toyland (NBC-'55)	50

Way out in front on the Nielsen's on 90-minute shows last season was CBS-TV's "Cinderella" with its 60 rating. In the No. 2 spot was Metro's "Wizard of Oz" (also on CBS-TV) with a 49, followed by the Oscar Awards with a 48; Sonja Henie with a 46; "Jack and the Beanstalk" with a 46; Ford Star Jubilee, Cole Porter musical with a 39; "High Button Shoes" with a 38; "Mr. Broadway" (George M. Cohan spec with Mickey Rooney), 37; Emmy Awards with a 36 and "Lord Don't Play Favorites," 35.

CBS-TV's "Shower of Stars" and Bob Hope on NBC virtually monopolized Top 10 Nielsen honors on the hour shows last season.

Here's the Top 10 among the 60-minute entries for '56-'57:

Jerry Lewis (NBC)	46
Shower of Stars (CBS)	43
Shower of Stars (CBS)	42
Bob Hope (NBC)	42
Bob Hope (NBC)	41
Bob Hope (NBC)	39
Shower of Stars (CBS)	38
Shower of Stars (CBS)	38
Dinah Shore (NBC)	38
Bob Hope (NBC)	37

McCann-Erickson, incidentally, will have close to a $2,000,000 (time and program) stake in two of the "big ones" during the upcoming season. These are the Standard Oil of New Jersey 75th anni spec, scheduled for Oct. 13 on NBC-TV and the "Pied Piper of Hamelin" 90-minute tinter on behalf of Liggett & Myers, starring Van Johnson, which gets a Nov. 26 showcasing, also on NBC.

New Mutual Owners Bare Push For Fall; 400 Affils Ride Along; Oil Man Hammer Puts Up 850G

TV Film Charts

Starting on Page 29, VARIETY in this issue publishes its first TV Film Annual. Along with an intensive probing and appraisal of the vidfilm industry by its key executives and programmers, it contains valuable charts of feature films, cartoons, a syndicated production cost chart, compilation of foreign sales, tv film commercials, free industrial-public service films to stations, etc.

Reprints of the entire TV Film Section will be available upon request.

CBS Won't Free Polly Until Dec.; Snafu NBC's Sat.

No sooner did NBC-TV think its Saturday night troubles were over, via the projected pacting of Polly Bergen to alternate with Dean Martin in the 9 to 9:30 spot, than they began all over again. Miss Bergen, it develops, is under exclusive contract to CBS-TV, not till September but until Dec. 31 of this year, and Columbia won't let her go any sooner.

If CBS insists that the terms of the contract be fulfilled—and as of this week it was adamant on that point, despite repeated pleas by MCA—then NBC, Liggett & Myers and Max Factor will have to start all over again in their search for a new femme vocalist to alternate with Martin. And Liggett & Myers (via McCann-Erickson) has been threatening to pull out of the deal altogether unless Factor comes up with a firm choice soon.

According to reliable sources, the mixup came about this way: NBC, L&M and Factor, first approached MCA about the availability of Miss Bergen, who's been one of the hot tv talents since her starring role in "The Helen Morgan Story" a couple of months ago. The talent agency advised them at the time that she wasn't

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Sheriff Lohman Just About the Hotest TV Personality Around Chi

Chicago, July 30.

Cook County Sheriff Joseph Lohman, a former college instructor, has become a hot television personality locally in the realm of public affairs. Lohman concurrently is doing a p.a. series at WNBQ, "Shadows of the City," and a doeumentary on the local educational channel, WTTW, "Community of the Condemned." Latter is being kinnied for the national educational hookup this fall.

The WNBQ series, on alcoholism and barbiturates, is a 13-week renewal of his previous show on the station, which dealt with narcotics. Likewise, the WTTW show is a continuation of his earlier "Searchlight on Delinquency."

Last year Sheriff Lohman did a pair of shows on WBKB, one of them, "Crime and Community," a College credit course for the Roosevelt U. sociology department. The other series depicted the workings of the Sheriff's office. For several years before he was voted into public office, he had been an associate professor of Sociology at the U. of Chicago and the U. of Wisconsin.

Lohman donates whatever tv money he earns.

The initial big push of the new Paul Roberts-Bert J. Hauser management group taking over the Mutual Broadcasting System will be to sell the five-minute newscasts and the spots surrounding them, 50% of which are unsold at this date.

Roberts, soon after the consummation of the $500,00 deal for the buyout of RKO Teleradio Pictures' stock in the network, laid plans for the big sales push. He said some top news personalities would be added to the roster. Additionally, the net's sales department would be built up. Following that, Roberts, slated to take over the presidency of the net next Wednesday (7), said that other areas of programming would be examined, with a view to broaden the net's special events structure initially.

With the net now solely dependent on its affiliates, the management group not owning any o&o's, the station relations department also is due for a buildup.

The deal, in the works for weeks, was consummated Thursday (24), with the Roberts group assuming the name, good will, assets, station sponsor and program contracts of the 23-year-old radio network. The anounced station complement of the current net runs to over 400 affiliates. Billings for last year ran to over $5,000,000. This year, on the basis of biz, already in the house, billings are somewhat less.

Despite less biz this year, projected estimates varying from $3,000,000 to $5,000,000, dependent on what is included, Mutual, which ran red ink last year to the tune of $400,000, is in a better position, with its news and music format. Under the new plan, which went into effect June 2, net supplies stations with five-minute news on the hour and half-hour taking the half-hour newscasts for national sale, as well as the 20 second and eight second surrounding spots. In return affiliates on a swap basis are given the five-minute newscasts on the hour for local sales. With the exception of special events, the adventure-mystery block, the Sunday religious block and recorded music, the news shows are the backbone of the present setup.

Paring Process

Under the present format, net pared down on expenses, programming and personnel. New management appears intent on retaining present news accent and format, which insures pre-clearances, but will build from that in other areas.

Big net advertisers Miles Laboratories and Kraft Foods went along with the switch, while new advertisers were signed under the present format, including General Mo-

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'Green Pastures' As Hallmark Spec

Marc Connelly's Pulitzer Prize-winning "Green Pastures" will be telecast for the first time this fall via "Hallmark Hall of Fame" on NBC-TV. Mildred Freed Alberg, exec producer of the spec series, signed rights to the play and also pacted Connelly to do the television adaptation. Folk drama is a possibility for the opening "Hallmark" on Oct. 17.

Mrs. Alberg also finalized a deal for Julie Harris to return to the series (she did "The Lark" last season) in Halmark's first original, an Easter drama by James Costigan, who adapted "Lark" and "Cradle Song" last season for Hallmark. Other Hallmark specs next season include Maurice Evans in "Dial 'M' for Murder" and a Shakespearean comedy, probably "Twelfth Night."

TV Networks Facing Tough Time? They Retort With Emphatic 'No'

The three television networks and the Television Bureau of Advertising were up in arms last week against New York Times teevee critic Jack Gould, who in a frontpaged byline story on Thursday (25) described the current selling season as "the toughest in 10 years" and insisted the networks were having their hardest time ever in selling nighttime availabilities.

Gould's story not only struck the networks' pride, but had an appreciable next-day effect on their standings in the stock market, with CBS A and B stock dipping 1⅜, RCA dropping ¼ and AB-PT common losing ⅜. All but RCA made strong recoveries next day. Curiously, in describing the stock dips, the Times business section attributed them blandly to "reports circulated that television networks were up against their hardest time-selling problem in a decade," but with no specific reference to the Gou d story.

The story, which cited a potential loss of $65,000,000 to $95,000,000 in unsold evening time via 19 half-hour periods still open, drew an immediate rebuttal from CBS v.p. in charge of sales administration, Bill Hylan, who countered with the statement that "CBS Television is in a more sold-out position than it was at this time last year" in fall availabilities in nighttime. Soon after the CBS statement was issued, TvB cited rising revenues and asked why the Times hasn't frontpaged stories on declining ad revenues and circulation in the newspaper field. Afterwards, ABC-TV veep Oliver Treyz issued a statement observing that with ABC's growth, Gould had been confusing a "competitive with a soft market."

Gould piece was in part based on last week's VARIETY wrapup on availabilities, with Gould quoting VARIETY on the fact that "the panic button is beginning to ring at the networks." The VARIETY piece, however, was a straight rundown on availabilities, with no comparisons to previous years and without reference to the overall impact on the availabilities on overall network revenues.

While the network and TvB statements attacked Gould's premise, the webs failed to challenge him on time costs, which he listed as $3,500,000 to $5,000,000 on the minimum number of required stations for a half-hour. Actually, the CBS minimum required "must buy" lineup is $48,000 per half-hour, or just short of $2,500,000 for 52 weeks prior to discounts. In projecting this to cover 19 half-hours available, correct total would have been $47,500,000, rather than the $65,000,000 to $95,000,000 figure.

But the networks were more interested in countering the gener-

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NBC-TV Sez 'Price' Is Right for Mon.

"The Price Is Right" is now definitely set as NBC-TV's Monday at 7:30 entry for the fall, and "My Friend Flicka," which had loomed as the Monday night entry in "Price's" stead, is set to go on Sundays at 6:30 in September.

"Price" was firmed up last week when NBC okayed Speidel's order for alternate-week sponsorship in the Monday spot. Earlier, NBC and Speidel had been working out a deal under which the watchband outfit would have dropped "Price" and moved into the Saturday at 10 time as alternate-week sponsor with Pharmaceuticals Inc. on "What's It For?"

In the middle of the negotiations, Pharmaceuticals completed the purchase of the J. B. Williams Co., longtime manufacturer of men's toiletries and shave cream. Pharmaceuticals then ruled out any share-sponsorship arrangement, feeling it now needs the time to advertise the Williams line as well as its own products. On that basis, NBC okayed the Monday night deal for Speidel, with half of "Price" now remaining to be sold. As for "Flicka," there's no sponsorship in sight yet.

Philip Morris Extends Mike Wallace Option

Mike Wallace has been picked up for six weeks beyond the initial 20-week ABC-TV contract by Philip Morris. Show is good, under the option pickup, until the middle of October.

Cig bankroller, it is said, was moved to take the stanza in order to get the full benefit of a 26-discount plan from the network. Show, a half-hour interview session, is seen at 10 p.m. Sundays.

Producer Ted Yates is off to the Coast this week to line up more interviewees for Wallace.

'Beat the Clock' Stripped for Aft.; CBS Axes 'Brooks'

CBS-TV is taking a leaf from NBC's increasingly successful daytime book, and starting Sept. 16, is replacing "Our Miss Brooks" with a stripped version of "Beat the Clock" in the 2 to 2:30 p.m. weekday period. It's CBS' first application of the audience-participation format to its daytime schedule in some years, a format which NBC of late has been using with increasing success via "Price Is Right," "Tic Tac Dough," "It Could Be You," "Queen for a Day," "Bride & Groom," etc.

Reason for the cancellation of "Brooks" is not so much a matter of dissatisfaction with the film reruns (which looked to be half-sold for the fall, with sales accelerating of late) as unhappiness over the fact that the films will be somewhere around their fifth or sixth rerun by fall. CBS anticipates no trouble in switching the "Brooks" clients over to "Clock."

As for "Clock," the Goodson-Todman package seems to have nine lives. Cancelled at the end of last season by Sylvania, it got a 1956 summertime reprieve via Pharma-Craft. After it looked as if it would be off for the fall, Hazel Bishop came to the rescue. With Bishop cancelling it out now as a nighttime stanza, CBS picked it up for the daytime run. Bud Collyer continues as emcee.

Griffiths to Granada TV

London, July 30.

Stuart Griffiths of the Canadian Broadcasting Corp. has been appointed Program Controller for Granada TV Network. He'll take up his post with the northern weekday commercial tv programmers early in September.

Stuart was recently in Britain studying the tv scene.



Swing and Sway with
SAMMY KAYE
On Tour
Aug. 1—Old Orchard Beach, Me. 2—Nantasket Beach, Mass.; 3-4—Rochester, N. Y.; 5—Bala, Ontario, Canada.
Radio: Sunday Serenade—ABC.
Columbia Records Exclusively.
CHARM BRACELET b/w
PAST MY PRIME
Just released POSIN' b/w CHARLESTON
An Album of Beautiful Recitations
"SUNDAY SERENADE OF POETRY"

Siegel's Manifold Status at ABC-TV

Simon B. Siegel, dually the treasurer of American Broadcasting-Paramount Theatres Inc. and its division American Broadcasting Co., also adds to his duties those of coordinator between ABC's owned & operated tv stations and the network. Siegel, since he does not directly represent the activities of the tv network, is apparently considered by Leonard H. Goldenson, prexy of AB-PT and acting boss of ABC, to be in an objective position to handle any conflicts arising between ABC-TV and the o&o's.

The additional duties raise even further Siegel's importance in the company's tv operation. As ABC treasurer, he handles the financial policy matters for the network and the o&o's, with veeps Jason Rabinovitz of ABC-TV and Steve Riddleberger of ABC Radio Network reporting to him. As treasurer of AB-PT, he holds a similarly strong position in the theatrical operation.

In his new duties, it was explained, he will arbitrate "certain conflict of interests" that will "always" exist between the network and the o&o's. One problem, for example, is the release of time periods to the ABC stations that are not in network option time. Regulation non-owned affiliates do not have to clear, but the problem has never been fully clarified among o&o's.

Meantime, search continues for a salesman to coordinate activities for the owned-operated tv stations. This post is separate from the duties to be handled through Siegel.

Danger—'Ranger' at Work

Columbia, S.C., July 30.

The Lone Ranger, who has a clean record of vanquished Western foes, has run into more trouble down South than a missionary in darkest Africa.

The television hero fell off his horse, Silver, during a personal appearance in Winston-Salem, N.C. and broke his ankle.

The next couple of performances were staged from an iron steed, his trusty automobile.

Plagued throughout the Dixie jaunty with too few "faithful companions" at the boxoffice, he had two shows washed out completely by heavy rains here.

Later, he was arrested in a Wake County, N.C. speed trap doing 70 in a 55-mile-per-hour zone.

Highway patrolman said the tv cowboy, whose real name is Clayton Moore, was headed for the Raleigh, N.C. fair grounds and a show when they cut him off at the pass.

Cleveland Takes FM For a Ride

Transit System in Experimental Tieup With WERE For Info and Entertainment

Cleveland, July 30.

Modified transit radio broadcasting began here (25) with an experimental tieup between Cleveland Transit System and WERE-FM.

With loudspeakers installed at the waiting platforms for rapid transit trains at the Cleveland Union Terminal main stop, CTS said it is seeking to "provide to its patrons entertainment and information that automobile riders are now getting in their car radios. Weather, news and sports," said Ray Turk, CTS publicity director, "will be offered along with music on the FM outlets. Also, this will provide our dispatchers with loud speakers to notify car riders of breakdowns in service or delays."

CTS said it approached WERE since that indie had the "baseball games and we feel everyone is interested in the outcome of the Indians. If the baseball team were in a hot race, such information would be welcome."

Turk added that WERE put in the initial installation, and "if this is successful we will extend it to our other rapid stops along the system."

Turk debunked accusations that CTS will have a "captive audience" and pointed out that the line's dispatchers will have full control of "turning on and off the broadcasts at any time to provide waiting patrons with information about delays in service. Furthermore, since there is a maximum of only 10 minutes wait between trains,

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Out-Foxing the Fox

Ottawa, July 30.

Farmer Harold Martyn of Sparta, a village in southwestern Ont., has 1,500 turkeys and spent most of his time trying to prevent foxes from killing his birds by the score. He heard foxes feared human sounds, installed three radios and five loudspeakers on the farm and now the birds, unmolested by the foxes, go to sleep each night to rock 'n' roll, commercials and the news via audio.

The foxes stay away, the turkeys don't seem to mind, farmer Martyn likes it and he has no neighbors close enough to listen.

'Maverick's' Gotta Make It by Jan. 1 Or Kaiser Vamps

Hollywood, July 30.

Kaiser bought the hour-long "Maverick" series produced by Warner Bros. tv and to be seen on ABC-TV next season with the strict proviso that if the show doesn't make the grade rating-wise, it can drop it around first of the year, it was learned.

Kaiser originally wanted a flock of "new" old feature films for the Sunday night slot, but when the web couldn't land them, it and WB began pushing "Maverick" for that slot. Kaiser was told it would get the same rating as a "prestige" show, and pointed to WB's "Cheyenne" which topped such stars as Milton Berle and Bob Hope. Kaiser was skeptical, but finally agreed to sign for the deal on the basis that it either picks up a good rating before the first of the year, or faces sudden death. Meanwhile Pat Weaver was pacted by Kaiser as tv consultant on the series.

WB, incidentally, is hunting for another lead to star with James Garner in the series.

'Wizard of Oz' In Xmas Repeat

"Wizard of Oz" will be repeated by CBS-TV around Christmas time as a one-shot spec. Web hasn't started peddling the Metro feature yet for sponsorship, but doesn't anticipate any selling problem in light of "Wizard's" 49 Nielsen rating the first time around last November as the "Ford Star Jubilee" spec entry.

CBS has the Judy Garland starrer under a two-year, two-run deal, the Ford showing having been the first run. Following the run this Christmas, pic reverts to Metro. It was the only Metro pre-'48 pic held back from syndicated sale through MGM-TV, except for those which the studio couldn't clear, and the only Metro pic shown on a network basis thus far.

MILES' $1,000,000 RADIO BUY ON CBS

Miles Laboratories is returning to CBS Radio in the fall after a three-year absence with a $1,000,000 gross chunk of business. Miles is buying two daytime five-minute news strips, at noon to 12:05 and 2 to 2:05 p.m. cross-the-board over a 52-week period starting Sept. 2.

Miles deal was the lion's share of $2,000,000 in new business and renewals signed by CBS last week. In other buys, Look mag bought two more "Impact Plan" segments, while Bristol-Myers renewed its 45 minutes weekly of "Arthur Godfrey Time" for 52 weeks.

Writers' Worst Enemy—Ennui

Hollywood, July 30.

Is ennui an occupational hazard in the typewriter trade?

The pattern is beginning to emerge. Time and time again, the boys who sit hunched over a typewriter regularly writing about the same tv characters eventually become fed up with their brain children. They're just plain tired—tired of the characters, of the actors who portray them, of the situations and perhaps even of the medium.

To cite a few instances of recent memory, called up in retrospect when Nat Hiken told Phil Silvers (Bilco), "I'm getting out. It doesn't come easy any more and the fun is gone." It was Hiken who created "Bilko" and his gold-bricking friends, then went on to write and produce it for two seasons and moved it high up the rating ladder. It is highly speculative that Silvers can keep on that high standard without the creative savvy of Hiken. Old timers in radio will recall that Hiken is a Coast product, having in the early days of KFWB written and produced "The Grouch Club" which starred Jack Lescoulie, now one of tv's top announcer-emcees.

Reaching back not quite that far were the fed-up cases of Don Quinn and Cy Howard. The latter got so down on "My Friend Irma" that he not only left the writing chore to others, but left the country to get as far away from Irma (Marie Wilson?) as he could. Either the show needed his comedy touch or else the home viewers got tired of it for it soon after went into eclipse.

Quinn, one of the brighter wits, toiled for years on "Fibber McGee & Molly" and even owned a piece of it with Jim and Marian Jordan. But it all palled on him after a dozen or more years and he withdrew gracefully and turned the assignment over to his writing partner, Phil Leslie. "The McGees" lasted longer in radio than any other family comedy and put the Jordans on easy street. Quinn, more intellectual than most joke or story line writers, raised his literary sights and created "The Halls of Ivy," which had Ronald Colman cast as a college prof. It did well for a while and then passed on but Quinn never went back to "The McGee's."

Of more recent vintage is Irv Brecher's retreat from "The People's Choice." He created it for Jackie Cooper, got it off the ground and is safe for next season but Brecher had it and will retain only a proprietary interest and go on to develop some new and fresh to intrigue his continuing interest. It happened before to Brecher when he walked away from another creation of his, "The Life of Riley." It put Willian Bendix on high ground and dropped Jackie Gleason with a thud.

Writers who move around like a Bekins van more often than not tire of their chores to search for something more challenging and fresh. Going to the same well year in and out dries out the writer more so than the bucket on the long rope. It's just as easy to get fed up on an unchanging diet of quail under glass.

AFTRA'S GANGUP ON PAY-TV

Is Radio 'Dull & Dreary'?

San Francisco, July 30.

National convention of American Federation of Television-Radio Artists erupted in angry dispute here before first gavel was banged when president Frank Nelson and exec secretary Donald Conaway seemingly blasted "the dull and dreary state" of radio and blasted away at pay-tv.

Statements were made at a long press conference held before convention's opening day—press conference was considered necessary, apparently, because all convention sessions were closed.

Conaway blasted at "vested movie interests" for pushing pay-tv and said "once they get control they'll broadcast just what they please—and they've already indicated it will be old movies."

When Nelson was asked if the possibility that AFTRA might lose jurisdiction over pay-tv workers wasn't a prime influence in his thinking, he insisted "that never crossed our minds—no, never."

Conaway hinted the convention might create a fund "to carry our message to the American people and have Congress put a stop to this nonsense."

He said the FCC had "heretobefore acted with the guts of a rabbit" on pay-tv and advocated a "national referendum" on the issue because "the air belongs to all the people. . . ."

"If they can do it in tv, they can do it in other things," said Conaway, and darkly brought up the seemingly remote possibility of Communist domination via pay-tv.

Reaction on Conaway's remarks came from two separate groups within the union. Factions of the Los Angeles, Chicago and Frisco locals were not—and are not—so bitterly opposed to pay-tv as Conaway seemed to indicate and some delegates actually favor it. This group considered Conaway offbase.

Radio performers took issue with Conaway on the basis of his "dull and dreary" remark. Frisco members, especially, asked, in effect, "how can we go to the radio nets and stations and demand pay raises if radio is as bad as he paints it?"

Following day Irv Philips, general manager of KYA, Frisco, and an exec of the Bay Area Independent Broadcasters Association, attacked Conaway's statement publicly. Said Phillips:

"On behalf of the thousands of talented radio artists who are members of his union, Mr. Conaway's denouncement of radio as 'degenerated' is a direct reflection on the persons he represents . . . if his unfortunate usage of the word expresses his opinion of radio as a medium in which so many of his members earn a livelihood, then some form of apology is certainly in order."

At week's end, Conaway insisted he was "misunderstood," explained he simply was referring to "our members' employment opportunities in radio—and from that standpoint, radio is dull and uninteresting."

URGES CONGRESS TO TAKE OVER

By BILL STEIF

San Francisco, July 30.

The American Federation of Television-Radio Artists went on record at its convention here last weekend against pay-tv-again. Only this time it urged Congress, according to national exec secretary Donold Conaway, "immediately to take over pay-tv, whether the Zenith form of subscription tv or the Skiatron form of closed-circuit."

Intent of the resolution, said Conaway, is that Congress should "formulate legislation with a view to regulation."

This was a reaffirmation of the stand AFTRA took at its Seattle convention two years ago, except the current resolution carries a greater note of urgency.

Conaway said the resolution was also directed at "taking away from any one agency" (obviously, the Federal Communications Commission) the power to direct pay-tv, and he said copies of the resolution would be sent to all interested congressmen.

He added the subject undoubtedly would come up at the forthcoming AFL-CIO convention.

The resolution, said Conaway, was voted unanimously—usual procedure at a union convention with closed sessions as this was. But he said "a full, complete discussion from both sides" was had before the vote, and president Frank Nelson added that "many people who might have been for or against pay-tv decided this (resolution) was the answer."

Anti-pay-tv resolution reads:

"Be it resolved that the convention strongly recommends to labor, industry and the U. S. Congress that immediate and thorough investigation of all proposed systems of pay-tv and their present and future impacts on the people of the U.S. be instigated by proper govern-

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NBC's Got a Real Estate Problem; 'Home' Studio, Colonial Theatre Idle

The block-long NBC-TV studios on Columbus Ave. and W. 67th St. in New York will be empty for the first time in years starting Aug. 12 when "Home" goes off the air and the facilities of WRCA-TV, the NBC flagship, are moved back into the RCA Bldg.'s third floor. Studio, owned by RKO Teleradio and on lease to NBC, will remain idle for a while, with the alternate possibilities that NBC will take over the building for network shows or will make it its central origination point for live commercials.

There's also a slight possibility of a sublease deal, but no definite prospects yet. NBC leased the building, which houses three large studios and a couple of small ones plus extensive office space, in January of 1953 from WOR-TV, which had built it on property owned by the Macy's Pension Fund. NBC picked up a two-year option on the lease last November, leaving a year and a half to go on the leasehold.

In a complicated bookkeeping transaction, the network turned the studios over to WRCA-TV, which then rented one of the studios back to the web for the "Home" show. When "Home" was cancelled, the load became too heavy for the station to carry on its books and the studio was turned back to the network. Web doesn't have any shows to put in the studio—in fact is closing down the Colonial Theatre color studios as well—but may find a use for them later. Meanwhile, under consideration is conversion of the building to a commercials studio to ease the strain on NBC's Brooklyn color studios and other origination points.

As for WRCA-TV, the move back to the RCA Bldg.'s third floor comes as something of a relief, since station execs were on a constant taxicab shuttle back and forth between the offices and the 67th St. studio.

Meanwhile, the web is planning to reopen its Century Theatre in N. Y. for black-and-white shows only. No opening date set yet, and no program assignment made for the theatre.

'No Parking'—Mayer

San Francisco, July 30.

Louis B. Mayer breezed into Frisco just about time AFTRA convention, which went on record against pay-tv, got under way. Mayer praised pay-tv, said it would give film industry new life and added:

"There will be no parking or traffic problems. Just put your money in the slot at home and sit back and enjoy good pictures."

100, Count 'Em, 100 'Specials' on NBC Roster for '57-'58

A minimum of 100 "specials," ranging from half-hour to two-hour presentations, will be telecast by NBC-TV in the coming year. The total includes "Wide Wide World" and "Omnibus," which together account for 38 shows, but even excluding these and other possible additional entries, the NBC total comes to an alltime high.

Spec lineup, most of which has been known to the trade, was laid out in detail at a press conference Monday (29) at which NBC prez Bob Sarnoff, exec v.p. Bob Kintner and the various producers involved. Network turned out an actual schedule for the 100 specs (though some properties for the schedule weren't completely set) and additionally listed other definite entries

(Continued on page 96)

Chi's TV Strategy on 10 to 11 P.M.: It Fetches WBBM $2,000,000 a Year

Chicago, July 30.

Rating changes over the past four years in one of the prime local periods gives no comfort to the school of thought which holds that any program will build an audience if it's kept on long enough. The situation with the 10-11 weeknight hour here gives credence to the argument on the one hand and defies it on the other.

In that highly saleable post-network-time period, at least two of the Chicago stations have virtually stayed pat with their programming since 1953. A check of the ARB averages over the course reveals that one of the stations has climbed markedly while the other has tailspinned. To the gainer, CBS' WBBM-TV, the hour is now worth some $2,000,000 per year in gross billings.

Both WBBM-TV and the NBC station, WNBQ, are vying for ratings in the hour with the something-for-everyone plan. The CBS station mounted its quartet of 15-minute strips in May of 1953 to compete with WNBQ, the NBC o&o, whose lineup then dominated the ratings. WNBQ was then purveying short segs of weather, household hints, news, sports, va-

(Continued on page 94)

Ecko Shifts Billings To 'Breakfast Club'

Chicago, July 30.

With ABC's morning soaper block going off the air this fall, Ecko Products Co. is shifting all its network radio money to "Breakfast Club." New contract, which runs from Sept. 30 to Dec. 20, involves a purchase of four five-minute segments per week for the first three weeks and on a day for the following nine weeks.

"Breakfast Club" also got a four-week renewal from Accent for one five-minute seg per week.

Cates Preps TV Spec on Satchmo; Concert Format

An hourlong spectacular starring Louis Armstrong and woven about his career is in the works. Major portion of the show, which is being prepped by NBC producer Joe Cates and Associated Booking Corp. exec Ernie Anderson, would front Satchmo with a large symphony orch a la his Lewisohn Stadium concert of a couple of years ago and a subsequent longhair engagement in London.

Project is still in the formative stage, but Cates envisions the symphony group comprising members of the Symphony of the Air, with Leonard Bernstein conducting. A second portion would be a "jazz profile" of Satchmo, tracing his life from his Storyville beginnings to his longtime preeminence as a jazz great. Johnny Mercer has been approached by Anderson to write the profile and has expressed interest in doing it.

Third portion would involve top jazz guests, including Ella Fitzgerald, working with Armstrong. His All-Stars, with whom he tours,

(Continued on page 92)

Bud Collyer As New AFTRA Prez

San Francisco, July 30.

Bud Collyer, New Yorker who was AFTRA's 1948-49 president, was reelected to the union's presidency here. He succeeds Frank Nelson, Los Angeles.

Ken Carpenter, L.A., moves into Collyer's vacated first vice-presidency. Other new officers: second v-p. Eleanor Engle, Chicago; third v-p. Virginia Payne, N.Y.; fourth v-p. Wanda Ramey, Frisco; fifth v-p. Evelyn Freeman, Washington; sixth v-p. Don Courtney, Seattle; seventh; v-p, Gay Batson, New Orleans; recording secretary, Stan Farrar, L.A.; Treasurer, Travis Johnson, N. Y.

AFTRA Convention Notes

San Francisco, July 30.

Claude McCue, AFTRA's western rep, was delayed in getting to Frisco convention because of his wife's illness.

* * *

The Boston local's report was delivered by tape recorder. Boston's exec secretary, Bob Segal, who's also a lawyer, taped the report in London, where he's attending the American Bar Association convention.

* * *

Ted De Corsia, Hollywood delegate was registering Hollywood delegates in a room at the Sheraton-Palace and looked up to see a live tv set featuring a film he'd made 18 years ago.

* * *

Ethel Barrymore Colt greeted New York delegates.

* * *

Bill Gaxton, a Frisco native, got great play in the local press—and was asked to autograph a scrapbook about himself which started with a picture showing him at the age of four.

* * *

Evelyn Eisenstadt was a non-delegate guest out of Washington, D.C., representing the Voice of America.

* * *

Champion convention-goer was Nellie Booth, St. Louis exec secretary and grandniece of Edwin Booth. It was her 20th out of 20 conventions. She got an extra kick when she wandered into the Sheraton-Palace's Happy Valley bar and discovered framed pictures of both herself and her grand-uncle on the walls.

* * *

Frisco AFTRA members delivered hospitality baskets to the delegates' rooms. When Barbara Franklin delivered her basket to one room, the delegate, his back to the door, shouted, "Come on in." She did—and discovered the delegate naked as a jaybird.

* * *

Marni Nixon, Los Angeles delegate, had an emergency appendectomy the night before the convention was to open and couldn't make it.

* * *

One radio-TV fan showed up with a new gimmick. Instead of an autograph book, she brought along a motion picture camera, had a field day with the likes of Conrad Nagel, Elizabeth Morgan, Will Wright, Vicki Vola, Bud Collyer, Alan Bunce, Virginia Payne, Sidney Blackmer, Peggy Wood, Alice Frost, Ken Carpenter and Del Sharbutt.

* * *

Convention, as has been conventional, ran behind schedule almost from the first minute, necessitating cancellation of a boat-ride on Frisco Bay and a long final session lasting well into Sunday (28).

* * *

Impromptu entertainment at convention ball in Sheraton-Palace's Gold Ballroom (250 attending) included songs, dances and comedy routines by Ethel Barrymore Colt (New York), Dave Baxter (Frisco), Fred Hanson (Los Angeles), Sid Marion (Hollywood) and Gil Shown (Hollywood). Marion induced Frisco local's prexy, Wanda Ramey, to join him for cutups.

* * *

Assignment of Dottie Davis, secretary in Frisco local, was to take national counsel Mort Becker's son to zoo.

* * *

Boston delegate Jack Chase got a warm welcome—Boston fire chief had wired Frisco fire chief of Chase's imminent arrival, so Chase was met by fire car, shown around Frisco.

Bullfights Now Intrigue TV, Too

Hollywood, July 30.

Touchy subject of bullfighting, acceptable as feature film fare only in recent years, may form the basis of a network tv show next season.

CBS "Playhouse 90" reportedly is interested in the property "The Day Manolete Was Killed," which originated as a special disk album written and narrated by bullfight expert Barnaby Conrad. It was produced by Josh Moss for Audio-Fidelity Records, but neither would figure in a tv adaptation.

Project, it's understood, has been submitted to "90" and has been earmarked for consideration by producer Martin Manulis on his return from vacation early in August. This, of course, does not mean that a deal is in the works, but the project has overcome the first hurdles by being passed on to Manulis for study.

Understood that "Manolete" would be considerably built up for its projected television showcasing.

Stag Beer to Weiss

Chicago, July 30.

Edward H. Weiss ad shop here has plucked the Stag Beer account for the Carling Brewing Co., starting Oct. 1.

Stag, which is marketed in seven midwestern states, has been a fairly heavy spot purchaser and has sponsored athletic events on radio and tv in midwestern localities.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

PHILADELPHIA

Approx. Set Count—2,000,000 *Stations*—WRCV (3), WFIL (6), WCAU (10), WPFH (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Whirlybirds (Adv)	WCAU	CBS	Wed. 7:00-7:30	15.6	54.4	28.7	Code 3	WRCV	8.8
2. Golden Playhouse (Dr)	WCAU	Official	Tues. 10:30-11:00	14.6	39.5	37.0	Newsreel; Weather	WFIL	11.1
							Stage "S"	WFIL	12.2
2. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	14.6	67.6	21.6	Amos 'n' Andy	WRCV	4.0
3. State Trooper (Adv)	WRCV	MCA	Mon. 10:30-11:00	14.5	29.9	48.5	Studio One	WCAU	20.6
4. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	13.8	50.4	27.4	Death Valley Days	WRCV	7.7
5. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	12.8	41.7	30.7	World's Best Movies	WFIL	12.5
6. Public Defender (Dr)	WRCV	Interstate	Sun. 10:30-11:00	11.4	22.1	51.7	What's My Line	WCAU	35.0
6. San Francisco Beat (Dr)	WCAU	CBS	Tues. 7:00-7:30	11.4	42.7	26.7	Celebrity Playhouse	WRCV	9.7
7. I Led 3 Lives (Adv)	WFIL	Ziv	Tues. 10:00-10:30	11.1	19.5	57.0	$64,000 Question	WCAU	28.1
7. O. Henry Playhouse (Dr)	WCAU	Gross-Krasne	Sat. 10:30-11:00	11.1	21.8	51.0	Your Hit Parade	WRCV	23.6
8. Dr. Christian (Dr)	WRCV	Ziv	Fri. 7:00-7:30	11.0	51.4	21.4	Wild Bill Hickok	WCAU	7.2
9. The Falcon (Mys)	WRCV	NBC	Wed. 10:30-11:00	10.8	27.5	39.3	U.S. Steel Hour	WCAU	15.2
9. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	10.8	77.1	14.0	News; Weather	WFIL	1.6
							Color Recital	WRCV	1.6

DETROIT

Approx. Set Count—1,610,000 *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Highway Patrol (dv)	WJBK	Ziv	Tues. 9:30-10:00	32.8	63.2	51.9	The Whistler	WWJ	13.2
2. Dr. Christian (Dr)	WJBK	Ziv	Thurs. 10:00-10:30	23.3	49.6	47.0	Michigan Outdoors	WWJ	15.9
3. Racket Squad (Mys)	WJBK	ABC	Fri. 10:00-10:30	22.9	50.7	45.3	Youth Bureau	WXYZ	14.9
4. Sheriff of Cochise (W)	WWJ	NTA	Sat. 10:00-10:30	20.8	44.1	47.3	Hollywood Showcase	WJBK	17.5
5. Badge 714 (Mys)	WJBK	NBC	Wed. 10:00-10:30	19.6	39.8	49.3	Amos 'n' Andy	WWJ	15.6
6. Popeye The Sailor (Ch)	CKLW	AAP	Sun. 5:30-6:00	18.8	67.6	27.8	Wild Bill Hickok	WXYZ	5.0
			Mon.-Sat. 6:00-6:30				You Are There	WJBK	4.5
							6 O'Clock News; Sports	WWJ	4.7
7. Men of Annapolis (Adv)	WJBK	Ziv	Tues. 10:00-10:30	18.7	47.7	39.2	Rosemary Clooney	WWJ	10.0
8. Studio 57 (Dr)	WWJ	MCA	Wed. 9:30-10:00	18.6	34.9	53.3	U.S. Steel Hour	WJBK	21.5
9. Don Ameche (Dr)	WJBK	TPA	Mon. 10:00-10:30	17.5	36.4	48.0	Death Valley Days	WWJ	16.3
10. Crusader (Adv)	WWJ	MCA	Mon. 9:30-10:00	16.6	29.7	55.8	Studio One	WJBK	21.6

SAN FRANCISCO

Approx. Set Count—1,350,000 *Stations*—KRON (4), KPIX (5), KGO (7)

1. Search For Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	25.4	54.4	46.7	Lone Ranger	KGO	11.4
2. San Francisco Beat (Dr)	KPIX	CBS	Sat. 10:30-11:00	20.4	47.8	42.7	Your Hit Parade	KRON	17.5
3. Whirlybirds (Adv)	KRON	CBS	Fri. 6:30-7:00	19.2	54.5	35.2	Beat The Clock	KPIX	7.7
							Star Playhouse	KGO	7.7
4. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	19.1	57.7	33.1	Name That Tune	KPIX	6.4
							Star Playhouse	KGO	6.4
5. Secret Journal (Dr)	KPIX	MCA	Sat. 10:00-10:30	17.9	37.7	47.5	George Gobel	KRON	21.6
6. O. Henry Playhouse (Dr)	KPIX	Gross-Krasne	Thurs. 7:00-7:30	17.8	45.7	38.9	Life of Riley	KRON	15.2
7. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	17.0	68.4	24.9	Buccaneers	KPIX	7.7
8. Silent Service (Adv)	KRON	NBC	Sat. 7:00-7:30	16.6	47.4	35.0	Jackie Gleason	KPIX	17.1
9. Life of Riley (Co)	KRON	NBC	Thurs. 7:00-7:30	15.2	39.1	38.9	O. Henry Playhouse	KPIX	17.8
10. State Trooper (Adv)	KPIX	MCA	Sun. 7:00-7:30	14.6	36.9	39.6	Movie Time	KRON	13.9

BALTIMORE

Approx. Set Count—664,500 *Stations*—WMAR (2), (WBAL 11), WAAM (13)

1. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	20.2	62.4	32.4	7 O'Clock Final; Weather	WMAR	8.4
							CBS News—D. Edwards	WMAR	8.7
2. Men of Annapolis (Adv)	WMAR	Ziv	Sat. 10:30-11:00	18.7	40.9	45.8	Your Hit Parade	WAAM	13.2
3. Death Valley Days (W)	WBAL	McC-E	Mon. 7:00-7:30	18.1	50.2	30.1	7 O'Clock Final; Weather	WMAR	8.4
							CBS News—D. Edwards	WMAR	9.8
4. City Detective (Mys)	WMAR	MCA	Wed. 6:30-7:00	15.2	68.5	22.2	Foreign Legionnaire	WBAL	5.2
							Dateline; Weather; Sports	WBAL	4.3
5. Silent Service (Adv)	WBAL	NBC	Tues. 10:30-11:00	14.2	38.0	37.4	Studio 57	WAAM	13.3
6. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	13.9	52.3	26.6	7 O'Clock Final; Weather	WMAR	7.8
							CBS News—D. Edwards	WMAR	8.7
7. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	13.3	35.6	37.4	Silent Service	WBAL	14.2
7. Waterfront (Adv)	WMAR	MCA	Mon. 6:30-7:00	13.3	69.3	19.2	Ramar of the Jungle	WBAL	3.5
							Dateline; Weather; Sports	WBAL	2.9
8. Public Defender (Dr)	WMAR	Interstate	Tues. 6:30-7:00	12.9	79.6	16.2	Western Marshall	WBAL	1.7
							Dateline; Weather; Sports	WBAL	1.4
9. Sheriff of Cochise (W)	WBAL	NTA	Sat. 10:30-11:00	12.6	27.5	45.8	Men of Annapolis	WMAR	18.7
10. Stage 7 (Dr)	WBAL	TPA	Mon. 10:30-11:00	12.3	32.8	37.5	Studio One	WMAR	16.8

CINCINNATI

Approx. Set Count—662,000 *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Sheriff of Cochise (W)	WLW-T	NTA	Mon. 9:30-10:00	25.8	46.7	55.3	Studio One	WKRC	13.1
2. Highway Patrol (Adv)	WCPO	Ziv	Thurs. 10:00-10:30	23.0	59.8	38.5	Science Fiction Theatre	WLW-T	9.3
3. Frontier Doctor (W)	WCPO	H-TV	Fri. 9:30-10:00	22.9	37.3	61.5	Person to Person	WKRC	28.1
4. Martin Kane (Mys)	WKRC	Ziv	Fri. 10:00-10:30	21.5	51.6	41.7	Hollywood Mystery Theatre	WCPO	10.4
5. Studio 57 (Dr)	WLW-T	MCA	Wed. 9:30-10:00	17.5	41.2	42.5	U.S. Steel Hour	WKRC	15.6
6. Silent Service (Adv)	WKRC	NBC	Sun. 10:00-10:30	17.3	46.5	37.1	Gold Cup Theatre	WLW-T	9.9
7. Death Valley Days (W)	WKRC	McC-E	Tues. 10:30-11:00	17.0	55.9	30.4	Hollywood Mystery Theatre	WCPO	6.6
8. Herald Playhouse (Dr)	WLW-T	ABC	Mon. 10:00-10:30	16.0	38.3	42.1	Dr. Christian	WKRC	16.0
9. Dr. Christian (Dr)	WKRC	Ziv	Mon. 10:00-10:30	16.0	38.1	42.1	Herald Playhouse	WLW-T	16.1
10. Ellery Queen (Mys)	WKRC	TPA	Fri. 10:30-11:00	14.8	40.2	36.8	Life of Riley	WLW-T	12.1

DEPENDS WHEN YOU RATE 'EM

Metro TV: 'Gotta See Joe Vogel'

Metro-Tv, usually a free-wheeling, articulate division of Loew's, now has the wraps on, keeping quiet on sales, projects and plans. All info is being funnelled to the embattled prez Joseph R. Vogel for ammunition against the dissident group, in preparation for the special stockholders meeting on Sept. 12.

Library sales are being ticked off week by week, it's known, but the grand gross totals neighboring over $45,000,000 and with what stations the deals were made are being saved for an impressive rundown to stockholders.

Ted Bates Wants Creative Finger In Telepix Pie, Hires Bob Welch

Ted Bates, in a move designed to bring a closer liaison between agency, sponsor and telefilm producer, and to lend a creative hand in telefilm production, is engaged in a pilot project of its own.

Agency has hired Robert L. Welch, former producer-writer at Paramount Pictures with a long list of motion picture credits, to work in conjunction with Metro TV on the production of "The Thin Man" series, slated for a fall start on NBC-TV Friday nights at 9:30 p.m., with client Colgate-Palmolive picking up the tab.

Unusual move by agency, which may set the pattern for other clients in the future, stems from feeling that something new should be tried to insure that a top show is brought in by an outside packager, in this case Metro TV. In most cases, the current practice is to assign a so-called agency supervisor to a show, a man with little creative background, who may pinpoint some faults, act as a liaison in many respect, but whose creative contribution virtually is nil.

Instead of following the routine route, Bates hired Welch, who at Paramount Pictures produced the Bob Hope "Paleface," "Son of Paleface," and "Sorrowful Jones." Welch, whose background also includes an association with NBC and Young & Rubicam," also produced the Bing Crosby pictures "Mr. Music" and "Top of the Morning."

Agency denied making the move because Colgate-Palmolive has a residual interest of up to $10,000 per episode in the series. Telefilm buy from agency's viewpoint represents an important investment in program and time, as well as an important client, and the residual interests are unimportant as compared to bringing in a top 10 network entry.

WCBS-TV Buys 40 Post-'48 Pix

WCBS-TV, the CBS flagship in New York and one of the most heavily-stocked stations in the country with feature films, this week aded another 100 pictures to its backlog, with 40 of the new entries in the post-'48 category. Feature purchases, made from Associated Artists Productions, United Artists and a new firm called National TV Station Representatives Inc., bring the station's total backlog to over 1,300 features.

The 28 UA films, out of the new UA package including "Moulin Rouge" and "African Queen," and 12 National TV Station Rep entries, are all post-'48 films. Latter group includes some British-made entries and the rest independent productions, with release dates from 1954 up to the present. The remaining 60 films are Warner Bros. pre-'48 pix which hadn't previously been sold in the N.Y. market.

Guild's 'Sea' Sales

Guild Films sold nine more cities on "Kingdom of the Sea" in the first two weeks of July.

Sales were made to WRC-TV, Washington; WWJ-TV, Cleveland; WGR-TV, Buffalo and WLW-A, Atlanta. Other pacts were firmed in San Antonio, Toledo, Indianapolis, Champaign, Ill., Shreveport, La.

MCA TV Goes Espanol

MCA TV, which to this date has shied away from other than the English-speaking foreign market, is prepping to make the plunge into Spanish-speaking market. It is dubbing "Dragnet" in Spanish and is mulling whether to do "Alfred Hitchcock Presents" next.

Reportedly, MCA TV also is eyeing Italian market closely, considered one of the big growth areas on the Continent, for possible telefilm sales.

'Annie Oakley's' Bosco Spread At $2,340,000 Cost

"Annie Oakley" maintained its reputation as the top national spot moneymaker in the vidfilm field last week by landing Bosco (Corn Products Refining Co.) as an alternate-week bankroller in a 62-market, $2,340,000 time & talent deal. Bosco, which has been spotting its coin mainly in local kiddie and cartoon shows, is in for a 52-week ride on the CBS Television Film Sales series.

Under the deal, Bosco buys the show as a package—including the program, six one-minute commercials by star Gail Davis, endorsements and merchandising campaigns, prints at no extra cost and free shipping charges. Deal was set through Donahue & Coe agency, with Bosco's alternate-week sponsorship to start in fall.

Bosco will alternate with Continental Baking Co., which has had the show on a skip-week basis since January of 1956. Bosco is replacing General Foods, which took the series on a summer-only deal. GF in turn had replaced Carnation Milk, which had alternated with Continental and earlier with Canada Dry, which preceded Continental as a sponsor. Most of the sponsorship during the past year has been of reruns of the original 52 episodes filmed by Flying A Productions.

Jos. Hoffman Ankles SG for WB 'Colt .45'

Hollywood, July 30.

Joseph Hoffman, who produced the "Ford Theatre" series for Screen Gems, has shifted over to Warners-TV to produce the "Colt .45" series. No star has been set for the half-hour oater skein for ABC-TV, to bow next season.

Also joining Warners-TV is Owen Crump, to produce the four A T & T hourlong science vidfilms.

'BIG TIME' PILOT IN CAN

Hollywood, July 30.

Pilot script for second Norfolk Productions series, an adventure anthology skein entitled "Big Time," has been completed by Frank Gill and G. Carleton Brown.

Firm currently makes "People's Choice" with McCadden Productions, with Jackie Cooper starring.

ARB K.C. STUDY TIPS PRACTICES

The inflated character of feature film ratings, with the audience measured during the regular rating week when the top pix are scheduled, usually coupled with ad-promotion support, is evident in one of the initial American Research Bureau's "One Week-Four Week" reports, done in Kansas City.

The report, which shows a viewer dip ranging up to 70% in non-rating weeks for feature films, compared to rating week viewing, has a significance that stretches across the country. For in market after market, the big ones from the Metro, Warners, 20th-Fox and Columbia libraries, to mention the major packages, usually are shown during the ARB rating week. It's long been asked what happens to the audiences when the "B," non-star value pix hit the screen, the bottom of the barrel stuff, or the just so-so pix.

While what happened in Kansas City during June, the month when the ARB "One Week-Four Week" report was taken may not be duplicated as dramatically in other markets, where competitive factors and pix product may be different, it surely serves as an indice.

In Kansas City, ARB under its new requested service plan placed diaries in homes to cover a four week span, rather than the regular one-week. Here's what happened over the four week span Sunday nights, from 10 to 10:30 p.m. During rating week, WDAF with its 9:30 Theatre telecasting "Dodge City," starring Errol Flynn and Olivia DeHaviland, drew a neat 12.6 for the time slot. "Whirlybirds" topped it with 14.5 over KCMO and Mike Wallace over WMBC ran third with 10.4.

With lesser movies slotted the remainder of the three weeks, the rating picture for the market during that time slot changed considerably. Over the course of four weeks, WDAF's feature show 9:30 Theatre averaged only a 6.0 in the 10 to 10:30 p.m. Sunday time slot, while "Whirlybirds" hit a 17.6 and Mike Wallace a 9.9, putting theatricals third rather than a close second in the market.

But the drop is even more dramatic when the big 12.6 for "Dodge City" is not averaged in over the four week period. Without the Errol Flynn-Olivia DeHaviland starrer, WDAF's three week average slumps to a 3.9 ARB average, a weak third in the field, with "Whirlybirds" in the three week span hitting 18.6 on KCMO and Mike Wallace on KMBC registering 9.7.

In the never ending rating competition between syndicated half-hours and theatricals, the Kansas City report shows that "Whirlybirds" delivered a 21% higher ratings in non-rating weeks, while movies delivered 70% lower ratings.

The titles of the three features for the regular non-rating weeks were as follows: "Broadway Hostess," starring Winnie Shaw and Genevive Tobin, June 9; "Stingaree," Richard Dix, Irene Dunn, June 16; and "Heart of the North," Dick Foran, June 23.

WRGB-TV Plans Using Features Vice 'Tonight'

WRGB-TV, Schenectady, one of NBC-TV's oldest and steadfast affiliates, may drop "Tonight" in the fall in favor of feature films. Station just bought 185 features from Screen Gems and plans to use them for late-night showing.

The 185 films comprise the three Screen Gems packages, "Hollywood Premiere Parade," "Hollywood Mystery Parade" and "Hollywood Value Parade."

Other TV-Film News on Page 91

Teleblurb Industry Decries Payola, Vegas Cuffoed (Including Losses)

Hollywood, July 30.

Tailor-Made Laughs

"Phil Silvers Show" producer Ed Montague has decided to get his laughtrack from the ranks of the professionals. Until last year, the Silvers show had been shot before a studio audience, obviating the need for a special laughtrack. However, last year, production technique changed from a multi-camera setup to a motion picture technique, and the studio audience was eliminated. Laughtrack was subsequently dubbed in at a weekly screening at the International Theatre.

Starting this week, however, the site of the laughtrack screenings will be changed. CBS has moved $8,000 worth of equipment into the post theatre at Fort Jay on Governor's Island in N.Y. and will dub laughtracks from an all-soldier audience. Montague weels that the GIs are quicker on the uptake on the Silvers segment, and besides, it's a public service in the form of entertainment for the troops.

The old payola has reared its head in the teleblurb industry.

Thus far, complaints about the practice have been largely sotto voce, but there's no doubt that local firms are feeling the pressure of admen for "favors" in channeling business their way. Most of the commercial producers in Hollywood are critical of the practice, which they claim originated in New York and is spreading with every order placed.

There's been no indication of cash changing hands, but cars have been bought, hotel bills (and attendant pleasures) "comped," and trips to Las Vegas and other funspots, as well as yachting parties, bankrolled by the commercial producer.

The complainers, and there are many, must obviously remain nameless, but few will deny that an order for a one-minute filmed commercial can be contracted for a price without the added expense in landing the business. One producer of commercials admitted it cost his company $2,500 in "favors" to land a contract for $15,000. One case was reported of a Jaguar being parked in front of an adman's home after a large order was placed but the deal fell through and the car was repossessed. Most of the commercials handled by agency men for their clients are put out for bids and not necessarily is the low bid accepted if the largesse is inviting enough.

One producer recounts a negotiation with a 15-percenter that involved a cash kick-back. When the price was quoted to the adman, he replied with a sly wink, "couldn't we raise that $2,000?" But, claim old timers in the business of making those interrupting messages of the sponsor, that while the practice still persists, it's not like it was in the early days of tv when the sponsor didn't know a spool of film from a frat pin. "But he's wising up," said one, "and they've got to be careful about tagging on those extra costs."

One producer was quick to remark, "of course there are honest deals in which a dinner tab may be the only outlay but on the bigger transactions involving a series of commercials running to better than $25,000 the producer takes it upon himself to reward the agency man who puts through the order. He might want a repeat order and a competitor more generous with the company's funds could cut in."

To the commercial producer it is a necessary evil but many of them decry the easy proximity of Las Vegas, which seems to carry more lure than a refrigerator, washing machine, color tv set or other merchandise in lieu of cash. The hotel tag they gladly receipt but those extras ("never let your client lose at the tables; your 'winnings' cover his losses").

Official's 30-Day Sale Sprint Brings $1,350,000 Sales

Official Films, which reentered the first-run syndication market recently, has ticked off $1,350,000 in advance sales on three properties in the past 30 days.

The three skeins involved are "Decoy," being lensed in New York by Pyramid Productions, "Sword of Freedom," out of the Hanna Weinstein Sapphire, Ltd., telefilmery, and "The Big Story," another Pyramid production.

Significant factor in the Official 30-day sales sprint is that the $1,350,000 inked comes solely from stations, rather than regional or local advertisers, indicative of the station buying strength in the current first-run syndication market.

Apparently, station buying power is running parallel with the regional and local advertising buying upswing of many first-run properties. ABC Film Syndication, to cite one example, has rung up sizable sales on "26 Men" in a short period, selling virtually solely to advertisers.

The pre-production sales on "Decoy" in 10 key cities racked up about $600,000. DuMont's purchase in New York and Washington of "Sword of Freedom" and "Big Story," coupled with the purchase of the two skeins by Paramount's KTLA, in Los Angeles, as well as the sale of the Edmund Purdom "Sword" starrer in England, accounts for another $750,000.

Ten markets buying "Decoy" include WPIX, New York; WGN, Chicago; KTTV, Los Angeles; WBZ, Boston; KDKA, Pittsburgh, WPFH, Philadelphia; KPIX, San Francisco; KYW, Cleveland; KING, Seattle; and WTIC, Hartford.

Brewers Fall in Love With 'State Trooper'

The brewers, heavy syndication spenders, appear to be going strong for MCA TV's "State Trooper," now going into second year production.

C. Schmidt & Sons renewed in six Eastern markets for another 52 weeks, beginning January, 1958. Recently, Falstaff Brewing renewed in upward of 70 markets, representing one of the largest regional deals, if not the largest, in the field. Six Schmidt markets take in Pennsylvania, Connecticut and Maine. Al Paul, Lefton Co., of Philadelphia, was the agency.

U.S. Telepix Big In Canadian Markets

A hefty rise in the sale of American telefilms in Canada over the past three or four years is reported by Nat V. Donato, ABC Film Syndication Canadian representative upon his return following a two week sales trip covering six markets from Vancouver to Toronto.

Donato estimates that sales in 1956 and 1957 are about 60 to 70% greater than those in 1954. While on the trip, Donato sold 11 markets: "The Three Musketeers," CBUT, Vancouver, and CBWT, Winnipeg; "The Playhouse," CGQC, Saskatoon, and CKCK-TV, Regina; and "Douglas Fairbanks, Jr. Presents", to Delnor Frozen Foods for seven markets.

TONIGHT
With Jack Paar, Jose Melis orch, Hugh Downs; Stanley Holloway, Franklin Pangborn, Helen O'Connell, Johnny Johnston, Tedi Thurman, guests
Exec Producer: Dick Linkroum
Producer: Perry Cross
Director: Garth Dietrick
Writer: Jack Douglas
105 Mins., Mon. - thru - Fri., 11:15 p.m.
Participating
NBC-TV, from New York

This looks like the last stand, the make-or-break outing for "Tonight." Show has been floundering ever since Steve Allen switched over to Sundays, with the new format the fifth the show has had since that time. After the "America After Dark" fiasco, the NBC brass decided to swing back to the variety format and chose Jack Paar for the near-Herculean task of restoring it to its former prestige. Paar has the chips stacked against him — advertiser indifference, mounting station clearance difficulties, better feature films than ever in competition with him, and, of course, the inherent difficulty of doing a good job on a nine-hours-a-week stint.

Paar's got a chance to make it—a slim one but a chance—but only if he institutes some immediate changes. Nine hours a week—or an hour and 45 minutes a night—is a long, long time to fill, and Paar can't do it by himself. Yet this seemingly is the premise on which the show is based, since apart from pianist-conductor Jose Melis and announcer-aide Hugh Downs, there's no permanent cast, only daily and weekly guest stars. The guests, at least as demonstrated on the preem show, can only do their own specialties or help in bits of business. Otherwise, apart from polite conversation, they're strangers. And Paar needs to have some warm and familiar faces around him—at the risk of being corny, to establish his own tv "family."

Part of the need for this stems from the exhausting requirements of the show itself—Paar can't be on-camera for all of the 105 minutes.. Part stems from Paar's own style as a performer and his own personality. He's had a long and varied career as a radio and television personality, always with a maximum of promise and potential and yet never quite delivering the goods. He's an original and sometimes brilliant wit, usually armed with good offbeat material and also an easy hand with the quick ad lib. But while pleasant, Paar seems to lack a certain warmth. He's got a sort of hard brilliance that's tough to take in long doses, for one thing. For another, his material is the type that has to be tight—it dissipates over the long pull.

Consequently, it's wrong for Paar to be "working" on-camera for the entire show. Yet seemingly at this point, he doesn't have a choice. His guest stars helped in a couple of sketches and made with the conversation, but it was neither a relaxed nor easy conversation, with Paar working on being funny all the while. Apart from the obvious advantages in terms of format of having permanent singers, etc., on the show, it would also create a more relaxed atmosphere that was lacking on the first show.

That Paar would overstrain on the first show is only natural, since it's a big opportunity and he naturally wants to make good. But his very eagerness to please made the viewer uncomfortable, since Paar was trying hard throughout. No doubt he'll get the knack of relaxing after a few shows, but it's going to be much more difficult for him to do so under the present setup. It's a strange idiosyncracy of television, but when a comedian emceeing a variety show works too hard at being funny, it discomforts the viewer.

Not that Paar wasn't funny much of the time. But in dealing with 105 minutes, even a .500 batting average in the laugh dept. (which is about what Paar achieved) creates long laughs. And unfortunately, the opening show tended to drag and drag and drag, partially because of Paar's virtual single, and partially because the guests didn't have much to contribute.

Franklin Pangborn, he of the double-double take, was of course topnotch in his bits, but they were few and for the most part he sat on the sidelines quietly. Helen O'Connell sang a couple of times, as did Johnny Johnston, but otherwise they contributed little. Stanley Holloway, who could have made the place come allve, didn't work, just talked. Latter booking was a disappointment, since Holloway is a performer par excellence, and it seemed just a waste to have him sitting there doing nothing. Tedi Thurman, "Miss Monitor," did a very good takeoff on her own radio weather reports.

Beyond the fundamentals, NBC hasn't done right by Paar in production terms. The sets were skimpy-looking and unpleasant; the lighting gloomy; the direction and camerawork erratic. Lastnamed will probably shake down in time, but exec producer Dick Linkroum ought to do something about the sets and lighting. After all, it's supposed to be a cheerful show. Another hindrance is the two-and-a-half-minute station breaks every quarter-hour, far too long for viewer comfort and virtually a tuneout invitation to the viewer. Especially opening night on the N. Y. end, where WRCA-TV, the flagship, apparently didn't know what to do with so much time and on a couple of occasions left a "Tonight" slide on screen sans audio for as long as 20 seconds to fill in the break.

As noted, the odds are against "Tonight's" survival, but in Paar NBC has the potential of making the show come alive again. But the network's going to have to work at it. *Chan.*

THE NEW U.S.S.R.
With guest experts from George Washington U and other colleges
Producer, narrator: Stuart Finley
60 Mins., Sun., 12 (Noon)
WRC-TV, Washington

This ambitious series, produced jointly by WRC, NBC owned and operated station, and George Washington U, has just been extended from its original 10 weeks because of favorable reaction from listeners. Series, consisting of background film and live discussions and commentary, has been translated into laymen's language without losing the authority which gives it credibility and interest. Part of station's "Other Two Billion" foreign affairs program, show combines fine tv technique with the extensive research and prestige of George Washington's highly regarded foreign service courses.

Current segments of series is devoted to Julien Bryan's film, shot during nine visits to the Soviet over a period of 17 years. Bryan, head of the International Film Foundation, and a pioneer in field of documentary pix, appears on show to narrate and expand on his footage, which is further clarified by charts and posters he has collected. Format consists of a three-way discussion among Bryan, a GW professor, and a visiting Russian expert. Finley, an old hand at this type of show, deftly steers discussion, explaining when necessary, but backgrounding himself to general theme.

Show caught, on religion in the Soviet, was poignantly effective in its presentation of the suppression of organized religion behind the Iron Curtain. Bryan's films show the various phases of the attempted suppression of the church, including some moving footage on an eye-witness account of the Nazi slaughter of the Jews of Minsk, and the efforts of simple people to keep their religion alive. He points out, and proves by actual film, that "the people are still devoutly earnest about religion despite the Soviet anti-religious policy for 30 years." Most of the footage was shot for United Nations Relief and Rehabilitation Administration in '46 and '47.

The decision is woven into the film to good effect, though, at times, it tends to get out of hand. On the whole, however, continuity is retained, and the drama of film on an essentially emotional subject is well tempered by objective discussion and analysis. Best part of show is that it keeps its promise to remain non-technical.

Show could be kined for future use in schools and public discussion forums. It is an effort well designed to bring prestige and good-will to the station. *Flor.*

TV 'POLKA TIME' AS ROADSHOW PACKAGE

Chicago, July 30.

"It's Polka Time," year old Chicago origination on ABC-TV, will double as a roadshow package this fall in nearby midwestern cities.

A pair of Windy City booking agents, Joe Kayser and Al Borde, are setting up a skein of auditorium dates for the troupe on days that will not conflict with the Tuesday night telecast. Regulars of the show are at present under contract to the ABC outlet here, WBKB, as staff performers. They'll be available for personal appearances in September when they enter into new contracts with the net.

Touring package will include Bruno Zielinski, show's host, Stan Walowic, the Polka Chips, Carolyn de Zurik and local folk dancers from the various towns. Dates set so far are the Auditorium in Milwaukee, Sept. 20, and the Amphitheatre in Chicago, Sept. 28.

Carl Sandburg Deplores The Big TV 'Blab-Off,' Educ'l 'Gobbledygook'

Poet Carl Sandburg amplified his criticism of present-day television, pondered what can be done about it, hit at "blab-off" commercials and their effect on the young, in an absorbing filmed interview with Arlene Francis on the "Home" show, NBC-TV, Friday (25). He did not come with any definitive answers—other than perhaps the problems will be worked out in the framework of the free enterprise system—but posed the questions troubling him and what he termed an "increasing minority" of "desperate" television viewers.

Sandburg initially publicly sounded off on tv fare at a recent women's group convention in North Carolina, a session also addressed by Miss Francis. The filmed interview apparently stemmed from that to-do.

Musing on the future, Sanburg asked "what is to happen between pay television and what is mistakenly called "free television?" In so-called free television, "you waste your time, you sell your time," he declared.

Miss Francis brought forth from the poet that government-control is not the answer. She countered the poet's criticism of the "blab-off" commercials, with the necessity of tv advertising.

But Sandburg hit hard against what commercials are doing to the health and morals of the country's youth, questioning the effect on youth of commercials showing "handsome, personable young people smoking cigarets."

He acknowledged the individual effort on the part of the big networks to correct or modify the situation. Education were not seen as any help in this area by the writer, who said they were lost themselves, being too involved with their own "gobbledygook." He acknowledged that if he were running a station, he, too would have a tough programming problem, and that there is "wholesome stuff that comes over in television that is priceless."

Digging into his own past, when he was film editor of the Chicago News, Sandburg said he recognized that a "certain order of humanity" likes the "trivial," the "hokum," but indicated that tv, unlike the stage or screen, has an exposure unequalled by the other media, a situation which gives him concern.

Sandburg also sang movingly and wound up with a filmed prayer from "Rock of Remembrance." Before signoff, Sandburg told Miss Francis that "you are an intelligent woman. You are not what is wrong with television." To which she responded, "I have had praise from Caesar." *Jaco.*

TV SHOWCASE
With Garry Stevens, Earle Jerris Orchestra, others
45 Mins.; Mon-thru-Fri., 6 p.m.
PARTICIPATING
WRGB-TV, Schenectady

WRGB rates a bow for presenting the largest and costliest live area television show, in competition with film fare on the rival UHF stations. Believed to be the biggest studio origination yet attempted hereabouts on a cross-the-board schedule (33 are regularly involved), program features Garry Stevens as singer-emcee-interviewer and the Earle Jerris seven-piece orchestra. Local singers, of both sexes, are added starters, along with other guests.

Arrival of the strawhat season has given "TV Showcase" a lift, with Tuesday dates for stars of current productions at Spa Summer Theatre in Saratoga and Sacandaga Summer Theatre in Sacandaga Park. On July 2 origination, members of a third warm-weather operation, the Williamstown, Mass., Theatre group, appeared. Capping this enjoyable stanza was the appearance of Edward Everett Horton, who registered as a sheer, unadulterated delight. Comedian's interview and "performance" brought the program up to network level. The response of the studio audience—actors and actresses—contributed to the gay, electric atmosphere which comes only from live performances. Usually, the audience, in a night club set, consists of area groups, with the younger folks dancing to Jerris' band. Imogene Coca and Jules Munshin "showed" the previous Tuesday. The interview with Miss Coca proved disappointing. She seemed over-cautious in her responses and Stevens never pressed. *Jaco.*

Tele Follow-Up Comment

Youth Wants to Know

"Youth Wants to Know" has been making forays into show biz personalities in an effort to vary the deluge of political discussion shows emanating from the capital Recently, Burt Lancaster faced the panel of teenagers. Past Sunday (28), Jerry Lewis traded q's and a's with Ted Granick's lineup of hep juves.

Clown Lewis surprised by showing the good judgment to take his young interrogators seriously. Obviously nervous at beginning of show, Lewis warmed up mid-way, and soon relaxed enough to toss in a few typical gags, albeit retaining good taste throughout and giving thoughtful, serious answers to a barrage of canny questions. Lewis did himself a great deal of good by displaying the gentle side of his frequently frenetic personality. Best of all, his respect for the youngsters was apparent and lent a great deal of charm to show.

The panelists, on the other hand, asked sharp and penetrating questions, showing neither awe nor hero worship for one of their favorite comics, but returning courtesy for courtesy. They asked such hep questions as "Do you use your own funny bone as an indicator or do you try to find out what people like?" (Answer:—"The audience knows when an entertainer is working and when he, too, is having fun.") "Do you find people resent being ridiculed?" (Answer:—"I never ridicule people. I like people.")

A side remark by a panelist on the great influence of critics brought the only touch of bitterness from Lewis. Admitting that he was "hurt" by the belting his latest pic, "Delicate Delinquent," has taken from crix, comic added, however, that film would far exceed original hopes for a $2,500,000 gross, and that the public follows its own instincts.

Lewis must have won over many of his severest critics by his straight, sincere approach on show, particularly in answer to questions on his home life. And the "Youth" panel proved once again that teenagers will go where their elders fear to tread. *Flor.*

Matinee Theatre

Wendy Hiller, atmosphierically, must have been at home in her American television debut Monday (29) with the presentation of "Ann Veronica" on NBC "Matinee." The opus was based on an H. G. Wells novel, originally written as a play by Miss Hiller's husband, Ronald Gow, and adapted for video by Greer Johnson.

The play was very British and practically wrote itself, having the kind of situations that have been hackneyed through long usages in virtually every entertainment media. Miss Hiller is a suffragette seeking votes for women in the London of 1909 and ultimately gives up her militant ideas on the subject for the usual reasons. Whatever Wells' philosophies on the subject they weren't made too clear. The way the whole thing came off was on a little better than a soap-opera level. The performances were good, and the tele adaptation was competent, but in the triple pass from Wells to Gow to Johnson, some ideas seemed to be lost for the sake of expediency and daytime audiences.

Miss Hiller did well as did Patric Knowles, as the professor who gets in on the final clinch. Other performances passed muster.

Jose.

Steve Allen Show

Steve Allen continues to achieve only moderately amusing results with his "mixed doubles" sketches —that is, Allen making with the comedy vis a vis a guest star usually not identified with the comedy field. Sunday night (28), it was with Anthony Franciosa in a well-premised but overlong skit about a pair of skyscraper workers, and with Shelley Winters (Mrs. Franciosa) in an okay driving-lesson sketch. In an opening pairing of Franciosa and frau, the writers didn't do so well by them.

Apart from the sketches and man-in-the-street segment (better than usual on this outing), the Allen layout is pretty much straight variety, and Allen came up with a topnotch turn in pantomimist Shai K. Ophir, whose straight panto was excellent but whose talking comedy impressions were even better. If a talking pantomimist is somewhat unorthodox, that doesn't mean he can't be good, and Ophir was fine.

Other variety turns were par for the course. Jodie Sands mouthed her "With All My Heart" disclick in okay fashion, while the Four Coins sang their "Shangri-la" in perfunctory style. Jerry Lee Lewis combo, as the closing turn turned in a wild rock 'n' roll version of their "Whole Lotta Shaking' Goin' On," but Lewis' antics seemed forced though his singing registered as a genuine folk-blues variety. Allen also had the near-Miss Universe, Leona Gage as a guester (surprisingly, since Ed Sullivan had her on his show the week before), but the application of his rule that all guests must work was somewhat cruel in her case—she sang in a pleasant enough but thoroughly untrained voice, and it's a moot point whether she or the audience was more embarrassed.

Chan.

Ed Sullivan Show

A midsummer circus, with many derring-do acts, a few coming off with supercharged excitement, was offered last Sunday (28) night on the Ed Sullivan show. Subbing for vacationing Sullivan as emcee (and performer) was song and dance man Dan Dailey.

Because of the space needed for the high wire performance, the swaying pole bit, the human cannon ball stanza, and others, the ring was shifted to the outdoors, an open parking lot near the midtown theatre studio from which the regular Sunday night show usually emanates. The location shooting with New York at sundown serving as a backdrop added an immediacy and a three-dimensional reality. When the cameras shifted time and again to the studios for the vocalists, other musical stints and the comedics, the show became routinely tame in comparison and detracted from the circus motif. It may be a good idea, if technically feasible, for the Sullivan circus show next year to get out of doors and remain there for the entire show. Effective spotlights on performers as nighttime closes in could be quite dramatic.

Some members of the open air crowd screamed at the finale of the initial breakway sway pole performance of The Brunos twosome. In a neat climax, it looked like one of the Brunos had a mishap. The Wallendas family of nine was on hand for some highwire wizardry. The Flying Zacchinis did a double cannon and flying trapeze act. The human cannon ball stint built suspense well, and the trapeze act, aided by some low comedy up high, came off okay, too. Lola Dobritch at her unicycle, because of poor timing of the show, only had a bare few moments. With cameras shifting in and out of doors, other acts also were given somewhat of a quick brush. It should be added, before leaving the circus phase of the show, that tv cameras with their unfailing eye for detail, can do a better job than was evidenced last Sunday. More pre-planning and a different camera approach might bring much more arresting results.

Turning to the regular acts, Dan Dailey did a fine soft shoe number with the aid of a few saucy chorines built around "I Still Get Jealous." Pianist Roger Williams and the Crew Cuts in separate numbers did not register too good. Vocalist Toni Arden overdramatized "You Stepped Out of A Dream," but came back nicely with "It Takes One." Jimmy Edmondson (Professor Backwards) was okay with what seemed a dated routine about a moviegoer. Ventriloquist Don Tannen got some yocks in his patter.

Miss Universe of 1957 came on stage for some patter (in Spanish) with Dailey. For those who did not understand Spanish, she offered other things. Jack Dempsey also came on stage for some chatter. *Horo.*

Val Parnell's Star Time

By the sound of the shrieks, squeals and ecstatic sighs during this show, all studio seats had obviously been allocated to members of the Johnnie Ray Fan Club. It had been a quiet couple of months for the uninhibited cult of teenagers, but the rest seemed to put them in good form for 45-minutes of Ray time on Associated Television (25). Apart from two other acts and some dancing by the George Carden girls, Ray dominated the screen throughout the program.

His songalog was based on disklicks established here, but apart from that his performance was somewhat stock. His appearance was greeted with the usual riot, which persisted throughout all his numbers. His best offerings were "Glad Rag Doll," and "Yes, To-

(Continued on page 94)

Vidpix Future: It's '62 That Counts

Key Figures Look Five Years Hence in Quest of Definitive Patterns to Give Telefilm Industry Greater Solidity; Networks Envision One-Third of Total Program Output On Film as Ultimate Goal; What of Manipulators, Bartering?

By GEORGE ROSEN

Perhaps no era or facet in show business has witnessed such a meteoric story-book rise as the emergence of tv-films. It took a giant step in the right direction and the peak of its celluloid glory is nowhere in sight. For better or for worse it climbed aboard the fascinating, dazzling wagon of television at a time when the industry itself was struggling for definitive patterns—and stole the show away from everybody. A lot of people are richer today, some wiser but few poorer, in embracing the "new upstart." From upstart to status of Goliath was as swift as it was rewarding.

But what about tomorrow? Not, perhaps, the tomorrow of '58 or '59 (under existing conditions and presently-geared economics everybody's work is cut out for the next two-year span with a still considerable harvest to be reaped), but more tellingly the tomorrow of five years hence. For it's in the tv-film structure of '62 in its relation to the overall television picture that the ultimate destiny and formula-for-the-future will be carved.

With an awareness of existing hazards and those that lie ahead, the tv-film industry's leaders are already projecting five and even 10 years hence (though they regard the longer range as too ephemeral and are more prone to settle for "Operation '62"). What, they are already asking and reducing to systematic probings, will the syndication picture look like in '62? As tv-films becomes more and more international, will there—and should there—be room for more than a handful of "big ones" such as Ziv, TPA, NTA, MCA, Official, Screen Gems, etc.?

By the same token, what percentage of network & station programming will be film as opposed to live? What will be the five-years-hence fate of features-into-tv, since it's readily apparent that existing backlogs will be exhausted three-four years hence with everybody scraping the bottom of the barrel by '62.

Projecting the picture even further, there's hardly more than another six-year ride for even all the post-'48 cinematics at the present low studio output of 200 features a year. Certainly something to start thinking about even now, since so much of an industry's economy and entertainment pattern revolves around the feature libraries.

One-Third of a Network

What will be the fate of the independent producer as money grows tighter and tighter. Bankers are growing wary. As a financial investment, the honeymoon is over. Even granted they've skirted risks and have got themselves a good package, what's the wisdom, say of banks, of courting favor with a 10% return—and that appears to be the end result of their economic flirting with vidpix—when so much more can be gained from investment elsewhere?

Thus the question is posed: Will the ultimate burden of production rest with the networks themselves rather than with the independent packager? This, too, raises an interesting point in determining the whole future course of film on television. For the networks, also crystal-balling into '62 horizons, have resolved that no more than 33% of their total programming output shall be converted to celluloid. That's precisely what they envision for 1962. They, too, have much at stake, up to and including the very foundations of a network structure—which means perpetuating the coaxial link through live shows. Otherwise, why networks? Come hell or high water, they'll do nothing to jeopardize their position.

But even a one-third-of-a-network-on-film stake is a venture embracing untold millions—that's why CBS is currently wrestling with the problem of whether it wouldn't be more realistic economically to film its own programs rather than farm out network-owned properties to outside filmmakers. It's one of the reasons why CBS has held up construction on its $7,000,000 Annex to Television City in L.A.

Elsewhere there are multiple thorny problems still to be resolved. As, for example, the conditions set forth by some national clients whereby, in return for a sponsorship deal, they be given a 25% or better ownership share in the show. It's a precedent that frightens many. Or the whole present sales pattern of 39-plus-13 which, comes summer rerun time, reduces network programming to a shambles, as witness the unprecedented tuneouts this very hot spell.

Or, yet again, the so-called vidpix entrepeneurs who are just in the business for the stock market ride and can see no further than their latest manipulation. Certainly this is an aspect of the tv-film business that bodes ill for its future as an integral part of show business. And the whole question of barter deals, some say, must inevitably come up for reexamination, for station operators in particular are concerned over preservation of rate structures within the framework of such trading.

With Hollywood assuming greater and greater importance as the world's key vidpix production center (and with London easily claiming the No. 2 position), New York apparently has no intention of taking its defeat lying down. More and more pressures are being exerted on the city administration to revamp the entire regulatory code (including the major fire regulation stymie) to activate film production in the east. They're even prevailing on the Police Dept. to "open up" in Central Park. It may take a few years—but the Gotham telefilm champions are determined on a fight to the finish.

And finally, what are the global horizons and how much revenue, even under best conditions, can be extracted from the foreign tv marts? Some venture as high as a 50%-of-the-total-gross figure five years hence, as more and more countries embrace the medium. Others maintain that's wishful thinking. But nobody's ignoring its potential, whatever it is.

Criteria For Film Buying

[A SYMPOSIUM]

By J. E. FARAGHAN

(Program Manager, WGN-TV, Chicago)

We buy film on the basis of our estimate of its rating power, its price tag as it relates to our market and selling problems, and its success (in those cases which have crack records) in other markets. Also working in any purchase of film is an understanding of our present and projected film inventory. There is no hard and fast rule relating to particular production companies, stars alone, or program type. Action adventure is always a good buy all other things being equal. Good comedies are rare and in the case of mysteries it is a matter of culling the best from many available.

The status of film has grown to warranting top-level interest and our own operation has grown beyond the film buyer as he was known some years ago. Today programming and sales working in close association with the General Manager and Vice President approach all purchases of films after sensitive analysis of product in relation to our needs. We look for newness and unknownness ("Whirlybirds" is a good example), quality production in a sound series concept, and a price which is realistic.

In library purchases if there is any bourbon at all you are generally buying too much wine. This in the case of half-hour product. It is possible to guarantee your operation creditable programming, programming you do not have to be ashamed of but again programming that does not draw the public in droves, otherwise it would not be offered in a library deal.

In the area of drama (mystery, comedy, adventure) they are doing a job in satisfying the needs of the station and audiences. However, as syndicators they obviously are filling a "need" as this term has been developed through experience. It is too costly naturally for them to experiment with new concepts too far off the beaten track in the interest of developing a new audience with product which in turn would fill what would amount to a new need. Stations on the other hand are also bound by increasingly rigid economics and are delimited in this area also. When you say "satisfy the needs of the station and audience"—yes, they are doing the job but the job of the station is also to create new product and the danger in this present situation is the old danger of imitation.

By JEROME (TAD) REEVES

(Program, Mgr., KDKA-TV, Pittsburgh)

The important criteria for station management to consider in film purchasing are relatively simple—so simple, in fact, that they are often overlooked in the never ending search for some magic formula.

While no established pattern is infallible, experience tends to point up a basic set of rules by which we generally abide. Assuming quality of the product is up to par and is selling at a fair market price, one should then analyze it from the standpoints of entertainment value, saleability to the advertiser —projected to his overall needs—and availability of suitable time on the station.

Important issues are the type of viewer the series will attract, the type of sponsor you can expect to sell the product to, rerun rights—and value of same to station—and as basic idea of just how well the cast will bear up over the long haul. While name value is most certainly an asset in dealing with both viewers and advertisers, it has long since been established that television can create its own stars if the vehicle is strong enough to command attention.

The astute buying of film today is of the utmost importance to a station and can no longer be regarded as an individual effort. The necessity of high quality canned goods becomes more and more significant to the station operator each time a study of the rating charts and sales figures is made.

In this respect, I for one would uphold the need of a film buyer without reservation. It is essential to work with a qualified aide who not only has his fingers on the pulse of this intricate business and its many complexities, but who also establishes and retains the many important contacts and relationships with the gentlemen in the industry.

A qualified film buyer can accomplish a thousand and one detailed chores a station manager rarely has time for. He is in a sense the advance scout, the statistician and the guide and can certainly play a major role in the success of an operation. In answer to the query, "What do you look for in films?," I will reflect on the aforementioned quality, entertainment value, price structure and time availability, wherein the property must be strong enough to hold its own against competitive programming.

Naturally, with so many filmed shows bordering on sameness, the buyer is forever looking for those showing imagination and progression, the type of programming we feel offers a bonus to both advertiser and viewer.

Except for a few rare instances, few syndicated packages have managed to capture the Hollywood flair for excitement and high adventure, the type of programming that is today saleable to the entire family and projects its worth to the sponsor accordingly. Admittedly, though, this current season has introduced a new and more vibrant quality in syndicated films that has given stations far

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It's Time To Revamp Television's Timetable

By LESLIE HARRIS

(V.P., Gen. Mgr., CBS TV Film Sales)

Of all the attitudes which have been carried over to television from those halycon days of radio, the most troublesome is the concept of the "time factor." In radio we could follow pretty well on schedule the old doggerel: One for the "money," Two for the "show," Three to "get ready," and Four to "go." In television, however, it is necessary to revamp that timetable to read: Three, Four, Five Six, and perhaps even Seven, to "get ready." And then we can "go."

Clients, agencies, and even producers are still prone to disregard the fact that the time interval between the conception and the execution of a television program is vastly different from the lag imposed in getting a radio program established.

In fact, much of the criticism directed at poor television quality can be traced to failure to recognize one basic fact—insufficient time to properly prepare.

Radio—let's face it—was a producer's dream. A lot of us gave it the scope of a De Mille production, but, to be realistic, we know that getting a radio program on the air wasn't something that called for Milltown. Once the idea was accepted, it was a relatively simple matter to coordinate all the elements. Of course, there were problems. You couldn't always get a curtain star you wanted, or maybe the writer got smacked and had to be combed out of the Fire Island seaweed. But usually a show could be pulled together in a couple of weeks. Given a month, any producer worthy of the credit could usually manage to schedule a couple of conferences at Kennecubunk, or if the weather was raw, Nassau was fine. Come to think of it, nearly all producers had a much heavier coat of tan in those days—probably from so many conferences around the Beverly Hills pool.

Lifting a horn was also much more popular—nothing like a serious discussion of script motivation over a couple of very dry Gibsons.

But, alas, times have changed. The only problem is that so few outside of the production side of the business seem to accept the transition.

Muskrat Ramble vs. Beethoven 5th

Let me say at this point that I don't intend to demean the importance, artistic quality, or level of creative effort in radio today or yesterday. It is simply a matter of comparing strawberries and cream to Baked Alaska, or "The Muskrat Ramble" to "Beethoven's Fifth Symphony." There is no good way to judge the excellence of one as opposed to the other and each has its adherents, but there can be no argument as to the tremendous difference involved in the preparation of the two.

The depressing fact is: You can't put a television show together by the Beverly Hills pool. It's a constant segue from a cutting room at General Service to a script meeting at Television City, then back to Glen Glen for a mix. In between, the average producer has a frustrating session with the star's business manager, trying to figure out how his appearance is going to affect his tax structure in 1960, and how the shooting schedule in February can be worked around a personal appearance the second lead is making in Dallas on the tenth.

Between times there's a little matter of interim financing, which has to be arranged with the bank, and in the background is the inescapable fact that it takes five weeks between the time the cameras roll, until the print is delivered from the labs.

All these factors add up to one thing, "time."

Perhaps the place to begin is by making a complete break with the past and suggesting that consideration be given to abandoning the time honored tradition of the spring and summer sales season.

This, of course, imposes on the client and agency the difficult task of having to formulate plans for their fall campaigns, at a period when they may not have had an opportunity to fully appraise the success of their current television commitments.

Last Ones Up in Trouble

The fact remains, however, that no less than 55 programs were either cancelled or replaced during the past season. What this cost in lost viewers, or, more importantly, the negative public relations effect brought about by mid-season program shifts (and these certainly included favorite programs in millions of homes), should be of serious concern to advertisers.

It is no coincidence that many of these programs were late starters. Last season, if you will recall, was widely publicized as the slowest summer in the history of the business.

Compared to this year, however, it was jet propelled. These last few months have offered more than a fair share of delays, lack of decisions, and inability to finalize plans.

With this in mind, even the most optimistic is likely to view the coming season with some misgivings. And the chances are that the first shows to falter will be those that were last to go into production.

The plain fact of the matter is that many of these midseason disasters could be avoided by having that extra month or two for getting rid of the bugs. As we have pointed out in other discussions, a pilot film means

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'I Married A Bear For The FBI'

By ROBERT D. LEVITT

(Pres., California National Productions)

Although it is the junior industry in the communications field, television film production and distribution has somehow acquired an astonishing number of restrictive traditions, inviolate principles, and invariable formulae. When one inquires into the reasons for certain practices, a too frequent answer is, "Because it's *always* been done that way"—"always" meaning something like five years.

It is interesting to observe how the rigid hand of its own brief history influences a theoretically volatile, dynamic industry in which the only consistently reliable rule-of-thumb is that it's the wrong finger for getting olives out of martinis.

Formula thinking peeks roguishly out of nearly every cranny of the business: program creation, sales, even the topmost double-dome levels of planning and policy-making.

In the allegedly creative area, for example, one finds what might be called the rule of "property."

The word "property" might evoke an image of a few yards of sand at Rockaway Beach, but it is something quite different in the tv film business. It is a title, a name, a personality, a phenomenon which, because it is known to a few hundred thousand people in its former incarnation, is presumed to be a sure success in its television reincarnation. Hardly a day passes that some panting packager does not announce his "exclusive arrangement for access to all the files of the Department of Satination of Chillicothe, O., the right to use the official seal of the Department, and a commitment for full cooperation of the Commissioner."

And hardly a day passes that some such "property" isn't put into production by a hopeful producer using someone else's money. "Titles," "presold names." "files," "seals," and "cooperation" continue to dissipate more television time, energy, and money than congressional investigations.

At the other extreme in program creation lurks the formula without a formula, or the "to-hell-with-entertainment" technique. This is employed by the soothsayers who assert that they can "tailor make" a show to the needs of a specific advertiser. It is their endeavor to find a formula for turning a fast tv buck by mumbo-jumbo and the laying on of hands—without money, without film, and without even an idea.

It is said that an advertiser recently called in one such practitioner

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Satellites Seek TV

Frankfurt, July 30.

Representatives from Prague, Czechoslovakia, and Budapest, showed up at a recent international television meet in Vienna and expressed interest in joining the Eurovision exchange of live and filmed television shows, according to a report received here.

Max Bygraves Tops TV Poll

London, July 30.

Max Bygraves, currently starring in the Palladium's summer revue, has collared top honors in a popularity poll of tv entertainers, undertaken by the Schwerin TV Research Notebook. He was voted into first position in each of four categories.

The poll was restricted to 35 performers selected by the Schwerin organization, and their list only included two U.S. artists, Lucille Ball, who was placed 14th, and Liberace, who was down in 34th position.

Among the wide selection of British musical personalities in the list, Mantovani was the top in seventh place, with Vera Lynn following on in 12th position. Jack Payne and Jack Jackson were voted 23d and 24th, respectively.

Tea, Anyone?

By SHELDON REYNOLDS

London.

Wouldn't you think that by the time a guy rose to the exalted status of producer in the glamorous TV-Film Industry he could stop working in shifts like a factory hand? Not, as we say in films, by a long shot.

Once upon a time (1950), I thought that if I only could make tv films in Paris, I would realize my life ambition: to sleep till noon. So I packed my shoestring (every producer of tv films starts on a shoestring) and headed for Paris.

And my dream came true. I was on the set the very first day at five minutes of 12. At noon, the French film workers started to arrive, supposedly after a hearty lunch, ready for a seven-hour stint. Now, I'm the last guy in the world to knock the working man. Far be it from me to take the bread out of his mouth—although at times I've practically had to in order to finish a scene. Every Parisian, it seems, is his own portable lunchwagon. He comes to work with two sets of tools: sausage and bread, and those of his trade. Believe me, the French crewman is equally adept with either.

Now we fade in on the present, hundreds of "Foreign Intrigues," "Sherlock Holmes," and sausages-and-breads later. The scene: London's MGM Studios, where English glamorpuss Hazel Court and American actor Patrick O'Neal of the tv playhouse dramas prepare for a sequence in "Dick and the Duchess," due on CBS-TV this fall (plug). I'm a successful tv producer now, see? And what time do I show up for work? 8 a.m.!!!

But the years have mellowed me. No longer do I allow myself to rise to a peak of efficiency at the top of the afternoon. I don't have to fight off sleep induced by a full stomach and an empty mind. At the stroke of 8 a.m. shooting begins on "Dick and the Duchess" (did I mention that the title roles are played by handsome Patrick O'Neal and sexy Hazel Court, on CBS-TV this fall?). Promptly at 6 p.m. they kill the lights; cut.

The day's work is finished, I'm free to devote my leisure time to hobbies. For instance, I enjoy sitting in a cutting room squinting at rushes far into the night. I get a charge out of running myself ragged scouting locations, looking for talent, and writing next week's script. I even enjoy viewing the sights of London from one of those quaint cabs—on my way to the bank. (But don't get me wrong. I love money.)

And you know what? I've grown accustomed to my face, before a shaving mirror at 6.30 a.m. I dig the routine. The whole thing fits me like an integrated commercial. And I even find British customs refreshing and stimulating. Tea, anyone?

Criteria For Film Buying

Continued from page 29

more flexibility in programming than ever before, which augers well for the future.

In the evaluation of library purchases against those available via the package format, one can look to the many phases of the former with its tremendous flexibility in programming to the advantage of both advertiser and viewer.

While a package formula usually attracts a set audience, film libraries offer a number of facets that more often than not extend a broader appeal to a far greater audience, thereby giving your advertiser greater selling potenital.

In reasoning whether or not film syndicators are doing the job necessary to answer the needs of the station, I can only answer to the affirmative. While we realize the stations could reap a richer harvest audiencewise if the boys on the selling end were able to meet their full potential, we must realize, also, their many problems, not the least of which is usually the film buyer himself.

I feel the average syndicator has achieved a healthy respect in the industry in a relatively short space of time and while they have ofttimes been accused of "failing to follow through once the product is sold," I have found it extremely advantageous to conduct my own follow through, and by so doing have always received maximum attention and cooperation from these gentlemen.

By EDWARD L. HERP

(Program Director, WJW-TV, Detroit)

It is difficult to sum up ideas on film buying in a few words. There are always two prime factors to be taken into account: quality and cost. In fact, these two elements could be made into an equation: quality = cost. It is an unusual film buy or a bad film investment whenever this simple equation does not balance.

The first decision for film buying should be based on just what level or standard the station wishes to maintain in its film programming. Film buying that has a plan for the future allows for a gradual raising of this standard, thereby increasing the saleability and enhancing the program content of film shows.

It is our feeling that any film buying for a station should be considered by a committee of three: General Manager, Sales Manager, and Program Manager. By forming this trio, the many aspects of a film purchase can be discussed; such as, estimated financial return, client potential, schedule availability, etc.

In buying features our prime requisite is a well-balanced film package. A package which has a relatively small number of outstanding Grade "A" pictures looks attractive and allows for an initial promotional splurge, yet this glory is short lived and then the station is burdened with scheduling many inferior films. We feel it is better to have a larger number of good quality films, rather than a few outstanding ones surrounded by many "duds."

Film syndicates for the most part have done a good job, however, at present, the film market is overflowing with many old series which are available for rerun. Very few new and attractive properties are being offered. There is no doubt many of the film series that are being offered on a rerun basis will be sold, but from all indications, there is a negative trend toward audience approval of this type film programming.

By HERB CAHAN

(Program Mgr., WBZ-TV, Boston)

Certainly the most important criteria in buying film is quality of production . . . The story and star value, no matter what the vintage. It has been our experience that really topflight features were made prior to 1948 are of as good program value as post-1948 features.

Of course, an obviously dated early sound movie lends itself to only very specialized use. Features of the greatest popular appeal generally fall into the action-adventure category, and when this can be bolstered by topflight production and big name stars, we are sure to have a winner.

Because of the great importance placed on film programming, and its emergence as the foundation upon which local schedules are built, it is my belief that the film buyer, as a separate entity, is no longer a practical type of operation. With the importance of film, it is certainly the primary responsibility of the program manager to have a thorough understanding and knowledge of film buying and programming. And, as in all important station ventures, the general philosophy of film programming and buying policies become a committee-type operation, spearheaded by the program manager.

As to what we look for in films, I would say that we are getting what we seek. In crystal-balling the future, it is difficult to envision a continuation of this situation. Statistically, it is indicated to us that the availability of feature films will diminish in the not too distance future . . . and then what?

There are merits on both sides of the methods of buying film, library deals vs. packages. In the library deal, quite obviously you obtain quantity with a good percentage of quality at a reasonably low pro-rated cost. Naturally, in buying on a selective basis in small packages, it is very likely that the pro-rated cost per feature will be higher as the quality of the package is better.

I think the syndicators are doing as good a job as possible within the economic limitations that exist in film production to satisfy station and audience needs. Certainly the great influx of feature films and their wide spread use on stations all over the country has effected the saleability of syndicated half hours. The recent participation of companies like WBC and other independent stations and station groups in co-operating film production or distribution is certainly an indication of the interest and faith stations have is good, well-produced syndicated properties. I believe here again that quality is the all important factor and this is even more important as our audiences continue to become more discriminating and have the opportunity of a wide choice of programs.

By BILL DEMPSEY

(Program Mgr., KPIX, San Francisco)

Pictures must be acceptable for viewing by any member of the family, at any hour. It is foolish to think that certain film stories are basically good for late night showing, but not for earlier hours. A tv station must be ready to stand inspection as a home medium at any time under any circumstance. Further, to get their investment out of film, a station must be able to re-schedule at any operating hour. Quality of film, story, star, etc. must be the best available. In assessing films, a buyer of feature film has the advantage of: 1. Star names and reputations, 2. Original box office gross records, 3. Quality as reflected by original production budget number of days in production, length of film, reputation and record of producing studio, original theatrical releasing organization, director, producer and other technical experts, and 4. Age.

All of these are significant.

It is important that station buyer use these as guides, not as positive gauges. He must consider basic differences between collective movie audiences and individualized tv audiences, as well as the times, styles, morals and ways of life of the generations past compared with today. A picture that thrilled millions 20 years ago may be flat now, the grand scale musical-dance-variety numbers are pretty much lost on a 21-inch screen. Techniques change. The "silent screen" gestures and grimaces of early talking picture actors are ludicrous when seen today, despite star name value. Interests change. Problems of freudian twenties with "common law" and "love marriage" themes, the depression thirties with the themes of "dole" and social problems, the war torn forties with "flag waving" these all create programming problems, and must be carefully considered by the program manager and the film buyer. Attention must be given to the original press reviews as these gold mines of information will help reveal dated themes as well as strong or weak production values.

Vintage, like with wine, must be considered carefully. A post war "quickie" may have little value when considered against a pre-war "colossal."

Syndicated film poses a specialized approach. The available information is quite different. Usually only a pilot is available for screening, which means 38 more must be bought on the basis of the sample. Consequently, great attention must be paid to the reputation of the producer, his record of success and his record for living up to quality of his pilots. The production must be scrutinized down to the most minute details. How well is it cast. Is the star appeal strong? Do the supporting players add to the production or undermine the overall quality? Is the format versatile? Has the producer thrown all possible situations into the pilot with the expectant possibility that the remaining 38 will be watered down versions of the first? Is the proffered series a fresh approach, a "new" angle, or merely an "also ran" version of an already successful series?

Time to Revamp

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very little. A bad pilot does not necessarily mean the premise of the program is wrong. The idea may be great but the initial execution can be wrong. On the other hand, a good pilot can be made from a premise that is unworkable over a season's haul. If a pilot has any value, it is for the producer—but only to show him his mistakes. That is why he needs those extra two months. Chances are the average producer may have a couple of followup scripts, but it is unusual to have any more. The reason is simple—it's too much added cost, and he doesn't want to commit for others until he gets the show sold.

But as so often is the case, the order is delayed until the last possible moment. Then the scramble begins. And if there is any truly immovable object in the universe, it is a top name writer when told to "hurry up."

June Start for September Bow

There is no happy medium. To properly prepare a television show for a September start, pre-production should begin, at the latest, in June. Even three months is tight for all the elements to be properly coordinated.

The script problem, which is usually the key to a successful series, cannot be resolved in a matter of a couple of weeks as it was in radio. Not only is the television technique more demanding, but the necessity of getting well ahead of production, in order that provision can be made for shooting in sequence is tremendously important. Nor is this purely a matter of economics. Being able to have some flexibility in scheduling a cast or providing extra incentive may mean the difference in getting the artist you want.

Assembling a top flight crew is another consideration. Although Holywood would seem plentifully supplied with film technicians, choosing a really competent crew that works well together, requires considerable advance notice, and keeping them entails no layover weeks.

Unless the script situation is well under control, a layoff is inevitable. This means the loss of key crew members, not to mention the additional cost that a halt in production entails.

A tight delivery schedule also precludes the possibility of any changes or corrections being made. Quite often, even minor revisions in cutting, which often mean the difference between a good show and a bad one, cannot be made because of the necessity of making a play date.

This situation is not alone confined to film but to all phases of live production, where again the "time factor" is all too often the "deciding factor."

Whether or not most clients would favorably consider making a commitment this far in advance, is questionable, but the fact remains that in order for a program to justify the sizable amount which it costs, it must meet increasing quality standards. To provide the "time factor" is an important consideration.

A Lion's Share For Britain

Status as No. 2 Production Center In World
Telepix Market Dictated By Economics

By HAROLD MYERS

London.

Harsh economic necessity has made Britain into a major centre for the production of tv film series for the world markets. The elementary laws of protection, applied vigorously on the commercial webs, have made Britain second only to the United States in importance as a television producing centre.

Co-production, which, in post-war years, became a vital factor in the feature film market, has now embraced the telepix industry. The partnership between U.S. and British producers has reached major proportions and has become the guiding element in the launching of new enterprises. There are sound and obvious economic reasons which have led to this development.

Not the least of these elements is the British quota applied to the commercial networks. Under a gentleman's agreement, negotiated between the Independent Television Authority (the Government Agency which administers the Television Act) on the one hand, and the 14 interested Unions on the other, imported film programs are restricted to an average of seven hours screen time per week, or, in terms of percentages, around 15% of the actual air time. The remainder has to be filled either with live programs or with filmed British material.

Ironically, BBC-TV, which is a publically owned state corporation, with a responsible Minister in Parliament, is not subjected to the same quota restrictions. The view is apparently taken that the state web, with its natural sense of responsibility, will exercise its own restraint on imported product and insure a proper proportion of British-foreign program material. The driving force which compels commercial programmers to safeguard their quota requirements is absent from BBC program planning, but always in the background as a desired goal.

For the next few years, at any rate, there'll be few, if any, operative changes in either the BBC or commercial television. The Charter of the state web expires in July 1962 and that of the Independent Television Authority in 1964-5. In the interim, the Government has suggested that there should be a general study of the whole UK communications setup during the coming years, so that an overall pattern can be recommended. The nature of that inquiry, however, depends on one uncertain question. Which political party will be in power at the time of decision?

Commercial television was introduced by a Conservative Government, despite a considerable volume of Labor opposition. It's now conceded that, by the time of the next General Election, the Labor Party has more than an even chance of occupying the driver's seat. That poses the inevitable $64 question. How will the Labor movement react to the continuance of a commercial web sustained only by advertising revenue, which they opposed bitterly only a few years back? There's little doubt that they'll favor its continuance, but may seek to introduce some important modifications. Although there is overwhelming opinion to suggest that most staunch Laborites would regard it as political idiocy to remove from the people completely a medium that has proved so universally popular, there is also a hard core of opinion which is seriously concerned at a possible corruption of public taste, excessive commercialism and an absence of competition between the ITA program contracting companies. In some Labor circles there is already agitation in favor of establishing a second Authority, comparable to the BBC, which would take over the operation of the commercial web and eliminate some of the faults of the present operation.

Atmosphere Politically Safe

For the time being, however, there is no immediate concern about future political intentions. The commercial operators are gratified at the fact that, within two years, they've become soundly and economically established, already showing substantial weekly trading profits and well ahead of their old established rival in the weekly ratings, with regular consistency, capture the 10 top placings in the weekly Nielsen ratings.

Because of the voluntarily accepted quota restrictions, all the four commercial program companies are obliged to take the initiative in telefilm production to insure that they have an adequate supply of British program material. There are, of course, other advantages in producing in Britain, principally the simple one of dollars and cents. Although it is difficult to make a firm comparison between production costs in Britain and the United States, there is little doubt that a carefully organized series, adequately prepared, should come out at 20% below the cost of filming in Hollywood. Admittedly, production charges continue to rise here, but that's an inflationary disease, common to all the free world countries. Nevertheless, the advantage currently in favor of Britain will probably remain.

Because of the demands of quota and the advantages of production costs, co-production between America and the commercial tv webs has reached a state of boom. And there's no doubt the boom will grow, because conditions on both sides of the Atlantic make such deals highly desirable for both the British and American partners. The advantage is two-sided. The British partner in a co-production setup knows that, for a restricted and limited investment, he has an international type program, which (a) enables him to comply with his quota commitments, and (b) plays an important role in audience building. The American partner, on his side, knows that the quota ticket is virtually a guarantee of distribution in the United Kingdom, plus the knowledge that his British partner has made a substantial investment, usually in the region of $6,000 per film, which can be written off basic negative costs before US distribution begins. At least, that figure will be reached by the time the Scottish and Welsh commercial stations are on the air, by the end of the year.

The basic financial pattern of these co-production deals has been in a state of flux since the beginning of the ITA, some two years ago. The first important telepic deals began with the "Robin Hood" series and advanced with the "Sir Lancelot" and "Buccaneers" skeins, all three of which nabbed U.S. network sales and provided very healthy returns for all members of the co-production axis. On this side, it was a tieup between Mrs. Hannah Weinstein and the Incorporated Television Program Co.; across the Atlantic the interested parties were, of course, Hal Hackett and Official Films. With these series, the British company not only acquired desperately needed product for its own use, but also hit the jackpot with their quick U.S. return.

At present, however, the deals are not only based on an immediate U.S. network killing. They are moving over into patterns where American distribution involves first run syndication in which the British contractors still get their much needed British product, but have to wait much longer before they can share in the American gravy. The standard American 40% writeoff for distribution in syndication slows, and sometimes blocks, British recoupment.

Guaranteed Return

For the average investment of $6,000 per half-hour program, the British end, in a co-production deal, is practically guaranteed a return from the domestic market. In the early days of commercial tv, co-production deals were frequently based on the co-financing of a pilot by the British and American partners for fixed equities. Nowadays, there appears to be a tendency for both the British and the American investors to shy clear of these pilot deals because, if a network deal is concluded in the U.S., neither the British programmer, nor the American company, likes to part with its quick profit, frequently running into hundreds of thousands of dollars, because the other partner risked a modest investment on the pilot. There is, therefore, a greater tendency to "go it alone" as far as pilot productions are concerned. Therefore, the more recent co-production deals are usually firm commitments on an extended series. It's fine when a U.S. network deal materializes, but the production of a complete series does not have to depend on such a quick return. Syndication is still a profitable outlet.

On the British scene the most active, most successful and most adventurous outfit has undoubtedly been the Incorporated Television Program Co., the organization headed by Lew Grade, and closely linked with Associated TeleVision, the program contracting company which operates both in London (weekends) and the Midlands (weekdays). Apart from their direct links with the Hannah Weinstein-Official Films group, they have other major projects already in the works. On their own, without any attempt to co-produce with an American company, they have financed and completed the "William Tell" pilot, which is due to go into full production next month. No firm deal for the sale of this skein in the U.S. has yet been concluded, but negotiations are in an advanced stage and a sale will probably be effected very soon. Among their major activities currently in production are the "OSS" series, now bein made in association with Flamingo Films Co. and L. S. Q. Productions, which are being directed by Robert Siodmak, with Ron Randall playing the lead. These are based on stories taken from the files of the Office of Secret Service and will be shown on the ABC network in U.S. this Fall. In Britain, of course, they'll be networked by ATV. In association with Television Programs of America, ITP are also partnered in the "Charlie Chan" series, starring J. Carroll Naish and are linked with Bernard Schubert in "The White Hunter" skein, now filming in Africa. "Robin Hood" and "The Sword of Freedom" will also be released here by ITP on the ATV web.

ATV-ITP Offers Impetus

The active leadership of ATV-ITP in the telefilm market has provided the impetus for other commercial program contractors. ABC-TV (a wholly-owned subsidiary of Associated British Picture Corp.) which operates the Midlands and Northern stations at weekends, embarked on its first co-production venture with Bernard Luber's "Exclusive" series, 13 of which have already been completed and which are now airing regularly each weekend. Now they have negotiated a significant deal through the picture arm of their parent company, which has signed an agreement with California National Productions, an NBC offshoot, to co-produce a new costume series for U.S. syndication. The unique aspect of this deal is that ABC-TV invests far more than the British or Eastern Hemisphere rights now command. Their share will be around $12,500 per episode and they will command a second money position in the U.S., after California National has recouped on top of its 40% distribution costs. No other British contractor has seen fit to make a deal of this calibre, and their investments are usually limited to their potential total British income or else they recoup from the American syndicate from the first dollar pari passu.

Associated-Rediffusion, the London weekday commercial programmers, have been steering clear of telepic production until they were able to "lick" their station operation. They started off with substantial losses, but are now operating in the black and are in the mood to think in terms of co-production. They're linked with TPA in the production of "Tugboat Annie," now being filmed in Canada, and the same U.S. outfit is handling American release of the "Gay Cavalier," now on view in Britain, which was made by George King Productions. An earlier. Associated-Rediffusion-Metro co-production project for the joint filming of the "Mr. Chips" series in Britain has, apparently, gone cold, but they're in negotiation with other U.S. companies.

Another of the commercial programmers, Granada-TV, who operates the Northern outlets on weekdays, are also readying their plans for telefilm co-production. They'll be entering the field before the turn of the year in association with MCA, with whom they've been in active negotiation since their managing director, Cecil G. Bernstein, visited the U.S. last year. They're still discussing stories and properties, but aim to have their first pilot completed in good time to negotiate a sale for the new season. In addition to their MCA project, they're also talking co-production deals with two other U.S. companies.

Aside from the networks themselves, however, there is a growing volume of independent telefilm production in Britain. Harry Alan Towers, who is now completing the "Martin Kane" series in association with Ziv, (with William Gargan starred) has also lensed the pilot of a new skein. "Assignment Scotland Yard," which has been scripted by Ted Willis and directed by Alvin Rakoff. The series will star Robert Beatty and Duncan Lamont and featured roles in the pilot were filled by William Hartnell, Sydney Tafler, Peter Reynolds, Patricia Laffan, Vera Day and Peter Bull. The "Kane" series, which winds next month, has been filmed at the rate of two half-hour programs in a working week of five days by the device of employing two units, one working at the studio and the other taking care of locations, not only in Britain, but throughout the continent.

Gross-Krasne Inc., who, within the last few weeks, have set up their own British organization, are also branching out into local production. They have two series currently rolling in Africa, which will qualify for British quota and a comedy skein in preparation. The two African series, "African Patrol," starring John Bentley, and "The Adventures of a Jungle Boy," with Michael Hartley, will be offered to the British webs within the next few weeks. BBC-TV, which is already showing the G-K "O'Henry" series, will probably be given first refusal on these programs. Their new comedy series, "Leave It To Eve," is being written by Sigmund Herzig and Frederick Stephani and will feature British and American personalities. The pilot will be finished by the end of the year in good time for the selling season.

Sheldon Reynolds has also moved into the Anglo-U.S. telefilm market, with his production of the "Dick and the Duchess" series, starring Patrick O'Neil and Hazel Court. Reynolds financed his own pilot, which has been sold to CBS, but so far he's not been concerned about making an immediate British deal. The program, now in production at the Metro studios, features Beatrice Varley, Michael Shepley, Peter Bull, Michael Medwin, Sydney Tafler, etc. The series is set for a Saturday night—8:30-9 viewing slot on CBS.

Bernard Luber, who entered the British production scene with the "Exclusive" series, which is confusingly an ABC-ABC deal on either side of the Atlantic, has other projects in preparation. The "Exclusive" group, based on the original stories of members of the Overseas Press Club, is being aired on the ABC-TV network in Britain and ABC Film Syndication handling it in the U.S. Luber is now prepping a new series, "The Man from Monte Carlo," which is being scripted by Donald Bull and Guy Morgan, which will have an American male lead and English and French supporting artists. The project has the full support and approval of the Principality of Monaco. Also on the Bernard Luber drawing board are two other series, one based on the "Raffles" character and the other "The Ace of Diamonds."

The Danziger Bros. (Edward J. and Harry Lee), who have been busy on the British scene filming "The Vise" series over the past years, are now making "Mark Saber in London" for NBC. Donald Gray, who played the role of Saber in the "Vise" series, is continuing that part in the new group. The Danziger freres have built their own studios in Elstree, from which they concentrate their production activities.

The Hannah Weinstein-Official Films group, which is in production with the "Robin Hood" series for the third consecutive year, is now launching a new skein of 39, "The Sword of Freedom," which is now rolling at Twickenham studios. Edmund Purdom is playing the lead with Martin Benson, Adrienne Corri and Kenneth Hyde in featured roles.

Another U.S. distrib about to break into the British market is Guild Films, who are closing a deal with a British producing company for the filming of the "Sabotage" series, based on the Leslie Bell book now being serialized by a London Sunday newspaper. Reub Kaufman closed the deal during a recent visit to Britain.

Another U.S. company, Screen Gems, who have had their own office in London for some time, are also embarking on British telefilm production, with the "Ivanhoe" series. Although the pilot was filmed in color, the remainder of the skein is being lensed in black and white. There will be at least 26 in the series and possibly 39. The title role is being filled by Roger Moore and the juvenile lead by John Pike, with a feature part throughout the series by Robert Brown. A network deal has already been concluded in Britain.

Aside from the intense telefilm activity in Britain, there's a growing tendency to produce in the Commonwealth, particularly where the subject calls for such locations. A particular project in this connection was "The Last of the Mohicans," another ITP series, now being screened on the British commercial network. Such series, however, have experienced quota complications and the Independent Television Authority have been reluctant to accord a full quota ticket to such programs, particularly in cases where the cast and crew have included a substantial number of foreign personnel. As an example, "Mohicans" was given a partial quota ticket, reliably stated to be in the region of 75%. In other words, four half-hour programs in the series would count as quota for 90 minutes screen time and not the full two hours they were on the air.

Under a similar ruling, the Associated-Rediffusion-TPA-Lever Bros. series of "Tugboat Annie" has been allocated a 66⅔% quota certificate. In that case, every three half-hour programs aired will get quota for one hour only.

The ABC's of Pilot-Making: Aspirin, Benzedrine, Coffee

By CHARLES C. (BUD) BARRY
(V. P., MGM-TV)

Each year, Hollywood and the United States Air Force expend time, care, energy and countless dollars developing pilots for their respective needs. At this point, all resemblance ends. There are no scientific safety factors to protect the tv film pilot, once it takes wings and flies to Madison Avenue. The Air Force Pilot is much less likely to end up on a casualty list.

The Advertising Agency, rightly safeguarding its client (and its own position) subjects the pilot to a hurricane of questions that makes the most severe wind-tunnel seem like a Spring zephyr. And should the pilot pass this examination, the network rises in stratospheric majesty to scan the brash newcomer's merits before permitting it to take to its sacred air.

But these, the known dangers of film pilot-making, are the everyday risks . . . the occupational hazards. The program board of MGM-TV, of which I am head, knew these terrors lay ahead when we first convened last January. We were not frightened by them.

Our real danger was a mysterious section of the calendar which hangs suspended in time . . . The Pilot Season. This macabre and frantic period arrives annually on some obscure date of winter and drifts to an uncertain Spring ending.

Typical of Pilot Season hysteria is an incident that occurred last November. A tv executive summoned his producers, announced they would immediately embark on a crash program of pilot-making for the coming season. Five to eight such sample films would have to be completed within 60 days. The company gave it the real college try. They assembled the best stories, creative talent and actors that were available to them in the limited time allowed. They produced four pilots and they weren't bad . . . but they weren't good enough. They have not been sold. They were victims of the Pilot Season.

It is time for producers of film tv to ignore the Pilot Season. I think everyone—including agencies, sponsors and networks—will benefit.

I cannot deny MGM-TV was forced into this viewpoint by the accident of birth. When Adrian Samish and Samuel Marx joined me, as Director of Programs and Executive Producer, respectively, it was early 1957. We had 1,500 MGM story properties to sift through, to determine television values. Then, selections made, we had to pore over the legal aspects and determine our rights. The Pilot Season was on us before certain titles began rising to the top of our list . . . "The Thin Man," "Min and Bill," "Mystery Street," "Northwest Passage" and a few others. These would be our shows . . . our candidates for pilotdom.

To produce for the Pilot Season meant that we would have to accept the best actors available but not the best actors. We would have to lower our sights, compromise our values. We would have to discard our standards of quality and forget that we wanted pilot films that agencies would fight to buy.

We believe our decision to postpone our pilots, in which we were backed up by Joseph Vogel, President of Loew's Inc., was the right one. "The Thin Man" pilot was produced by us because Peter Lawford and Phyllis Kirk seemed ideal casting as Nick and Nora Charles. Ben Starr fitted the combined task of associate producer and head-writer. Don Weis was our first choice as director.

We will make our other pilots only when equally right personnel and the finest talent can be hired. They will be available to agencies and sponsors who have need for new shows. Perhaps, then, the honor of possessing the higher casualty list will transfer to the Air Force . . . the Russian Air Force, that is.

Show Biz's Fabulous Upstart

Continued from page 1

peared on either NBC, CBS or ABC, or the now defunct DuMont network. Second time around, in order to give the productions residual value, they were turned over to one or another of the 16 companies which mix former network material with primary goods for the syndication market.

The Fat Years—'49 to '55

In the years between 1949 and 1955 the majority of the programs still in syndication reached television. Those were the especially fat years for syndication. But then the sales returns from syndication fell off and so did the amount of product; the majority of it came before the business decline.

However, the field of syndicated selling according to most trade observers, seems to have found a new niche for itself. Not only is new production continuing, though on a limited scale, but syndicators are finding new ways to interest stations and sponsors in their product and to make use of the older telefilms, many of which have seen the light of living room video as many as 20 and 30 times. New packages are being organized comprised of middlin' old to old telefilm and is being turned over to sponsors through barter arrangements of one kind or another. And while barter doesn't mean a straight cash and carry transaction as in the old days, the vigor and skill brought into developing and consummating such "library sales" eventually means a further return on syndicated product, according to the deal that is transacted.

Slowly, over the years, the cost of producing half-hour television film programs increased—as union costs rose and as the competition with the networks for the advertising dollar grew keener and thereby demanded better quality from the syndicators.

There are nine series of 39 telefilms each in production and already being sold for next fall via the syndicated route. Because they have to spend so much, in and around the vicinity of $30,000 per half-hour, there are relatively few new shows being risked. But, the consensus is, the very fact there are so few new shows assures them a fair sales return through syndication.

The largest controller of product for syndication, according to the best authorities, is MCA-TV Ltd., the syndication arm of Music Corp. of America, largest packaging-agenting company in show biz. MCA, not counting a handful of series retired from the active lists a few years ago, had 23 series representing a $33.272,600 production nut. Part of that total is the $11,-825,500 that went into the making of nine former network telepix skeins.

Ziv Television programs, deemed generally as one of the most successful units in syndication, owns the second most expensive catlog. Including the series controlled by Ziv's "library sales" subsidiary, Economee TV, there is $25,806,500 invested in the production of 20 Ziv series.

CBS Television Film Sales, with 22 program series in its catalog, is responsible for the sale of $20,563,-500 worth of vidpic product.

There are some syndication companies with catalogs that are almost minute by comparison. Robert Lawrence Productions, part of the impressive Robert Lawrence industrial film-commercial film-cartoon empire, owns "Sightseeing With the Swayzes," 13 15-minute telepix which cost him a total of $65,000 to make. Award Television Corp. has "The Jimmy Demaret Show," a series of 13 15-minute sports shows, which cost all of $58,500 to produce.

Breakdown

Below is each of the 40 companies, listed alphabetically, with the overall amount of coin its respective series cost to produce.

A glance at the Cost Chart on syndicated film series will show in detail how the totals below are apportioned.

ABC Film—$12,645,000 (including $4,352,000 in former network shows); Associated Artists—$1,-132,200 (including $898,000 in former network shows); Atlas—$351,-000; Award—$58,500.

Big Fights—$1,040,000.

Calvalcade—$2,275,000; CBS—$20,563,500 (including $13,403,000 in former network shows); Cinema-Vue—$725,000; Corradine—$2,333,500 (including $2,047,500 in former network shows).

Dynamic—$639,500.

Economee—$14,301,500 (including $525,000 in former network shows).

Famous Films, new library subsid of National Telefilm—$5,024,-500; Flamingo—$5,342,000 (including $1,839,000 in former network shows).

Goodman—$1,007,500; Gross-Krasne—$3,432,999 (including a projected total figure of $2,340,-000 for programs now in production); Guild—$14,927,900.

Harriscope—$510,000; Hoffberg—$143,000; Hollywood Television—$1,812,000.

Interstate—$5,364,500 (including $3,622,500 in former network shows.

Kling—$907,200.

Lawrence—$650,000.

Major—$1,560,000; MCA—$33,-272,600 (including $11,825,500 in former network shows).

National Telefilm—$2,242,600 (including a projected total of $1,-170,000 for programs in production); NBC—$19,067,500 (including $10,650,000 in former network shows).

Official—$24,394,500 (including $13,278,000 in former network shows and a projected total of $3,-217,500 for programs in production).

RKO—$6,610,500 (including $1,-400,000 in former network shows).

Screen Gems—$11,468,000 (including $6,201,000 in former network shows and a projected total of $1,054,000 for programs in production); Screencraft—$4,313,000 (including $3,455,000 in former network shows); Sportlite—$611,000; Sterling—$3,244,000.

Telestar—$9,497,500 (including $4,680,000 in former network shows; TPA—$14,851,000 (including $8,320,000 in former network shows and a projected total of $2,047,500 for programs in production); Tel Ra—$349,500; Texas Rasslin—$780,000; Thompson-Koch—$1,829,500 (including $1,829,500 in former network shows); Trans-Lux—$3,386,500.

Winik—$637,000.

Ziv—$11,505,000.

Of the 271 series on the syndicated market, 32 are comedy series; 89 adventure or mystery; 48 drama anthologies or something close in format; 15 musicals; 18 westerns; seven documentaries, and there is a group of 62 comprised of a not miscellani, including sports films.

The 271 series, all but for 69 (mostly in quarter-hour form along with some shorter series and a couple 60-minutes in length) are half-hours.

ATV's $1,225,560 Profit in Britain

London, July 30.

An operating profit of $1,225,560 is announced by Associated Tele-Vision, the commercial tv programming outfit operating the London station (weekends) and the Midlands transmitter (weekdays). The result compares with a loss of $1,015,476 for the previous 15 months.

In his report to stockholders, ATV chairman Prince Littler, states that heavy losses were incurred last summer and the break-even figure was not reached until last October. With the growth in coverage and increasing advertising revenue, he felt the company should come through this summer without incurring losses similar to last year's.

In the period covered by the financial statement, Prince Littler reports an 83% increase in London homes receiving commercial tv, while in the Midlands the increase was 102%. Forward bookings by advertisers were higher than a year ago and he believed they would continue to build up to an even more satisfactory level.

Everybody Loves Us Now

By RALPH COHN
(V.P., Gen. Mgr., Screen Gems)

It took a long time but it's finally happened. The erstwhile black sheep are sporting white ties these days. Yes, television films have finally arrived socially. Even VARIETY says so, and that's no small accomplishment. We at Screen Gems and all the other film producers are not only getting equal space in these sacrosanct pages, we're even getting that space integrated with other tv industry news. Denuded of 5 o'clock shadow and dishpan hands, films now have tails and are traveling.

The problems have been numerous; at times, overwhelming. Now, we may recall a decade of struggling for recognition, heave a sigh of relief, and go on to the most important job confronting us—the improvement of tv film programming.

However, we can't help feeling great about the current picture. More than 50% of nighttime network programs will be on film during the coming season. Financially, the film producers' gross is approaching two hundred million for '57-'58. This should be film's biggest grossing year to date.

Even the movie stars love us. Soon we'll see the television debut of Shirley Temple and Gary Cooper, and they'd hardly talk to us a few years ago. Only last year, a 90-minute film made expressly for television was a daring experiment. The money involved raised eyebrows sky-high. This too, proved a solid investment for advertisers. The programs were not only filmed, but they featured many of Hollywood and Broadway's topflight stars in outstanding scripts which permitted more complete characterization than those obtained in half-hour or hour programs.

So one by one, the barriers are being surmounted. Network and station acceptance. Critic approval. Star participation. Producer, director, and writer enthusiasm. And now, outstanding showmen like Bill Goetz, John Ford, and Leland Hayward are at work. Rogers and Hammerstein have successfully entered television, and they too may be expected to call upon the enormous potential of film.

Future Gets Rosier

Some time ago, our parent company, Columbia Pictures, made all of its facilities available to tv. Now, it seems, everybody's doing it. Obviously, only the public gains by the increased competition. The picture is getting rosier all the time.

Just one question. Why doesn't VARIETY cover the local scene? Why isn't more space devoted to the area between New York and the Coast? Wherever there's a tv station, there's sure to be a copy of VARIETY. Everybody knows what's happening in Hollywood and New York. Every page has its quota of hard news, literate features, and items of general interest. Iowa knows all about us, but how much do we know about Iowa?

The activities of local stations is of vital interest to all of us who plan, create, and distribute tv entertainment. Don't you think we would benefit from a section devoted exclusively to information about local stations? I am not referring to the "From the Production Centers" columns which appear weekly, but to meaty, informative thinking taking place on the local scene. VARIETY talks about some of the trees—the big ones—but rarely views the whole forest. When it encompasses the whole, the printed tv picture will be complete.

NOBODY ASKED ME, BUT . . .

By MICHAEL M. SILLERMAN
(Exec V.P., Television Programs of America)

(With a large, deep bow, and apologies, to Jimmy Cannon of the New York Post.)

You're in trouble when your petite four tells you your newest pilot is lousy.

The new fall season will see 427 press releases announcing that every new series placed in syndication has been sold in 238 markets three weeks after going on sale.

Is network radio coming back, or did it just never go away? I think, like errant husbands, it just wasn't understood.

Was there ever a better satirical radio show than the "Itty Bitty Kiddy Hour," with Ward Wilson and the late and wonderful Perry Charles?

I don't think it makes a particle of difference to the average viewer whether a show is on live, film or tape.

I still think that tv directors covering baseball games don't give their viewers as close and intimate a coverage as is possible.

Film syndication will have a bigger year in 1957 than ever before. Total syndication sales should run around $60-70 million.

Next time you're in a Chinese restaurant, try dipping your roast pork (or fish or poultry) in a sauce made up of equal parts of soy sauce and white vinegar. Delicious.

Can you imagine New York City as a one-baseball-team town?

TV's next cycle will be amphibious westerns co-starring a boy, a dog, a handsome man and his beautiful wife, all of whom settle on a ranch purchased with their winnings from a giant jackpot quiz. The show's conflict elements will arise from their tussles with tax collectors.

Smartest tv promotion effort of the year was Westinghouse's public service conference in Boston.

I've yet to meet a reporter from the consumer press who had the vaguest notion of the philosophy or practicality of tv reruns.

The most exciting street in New York City these days is Third Ave.; the trashiest is 42nd St. between 7th and 8th Avenues, which I can remember as once having class.

Does anyone recognize the network schedules for next season?

I never see kids play hopscotch any more.

Will someone please expldin why that superb actor J. Carrol Naish, has played every conceivable kind of character from a bandit to Luigi to Charlie Chan, but never done an Irish role even though he's a New York born Irish feller?

I still can't take Hurricane Jackson seriously as a fighter.

Newspaper knocks at Milton Berle burn me. The guy's one of the all time great performers and did more to spread television than anyone else.

After all these years, the magic of film production still bedazzles me.

My idea of a funny, but underrated guy, is the Great Ballantyne.

These "Thimk," "Thwim," "Pemsez" signs you see around have really had it.

I'm always tempted, when a guy tells me that on a clear day he can see Jersey from his apartment window, to ask, "Why?"

Now that this column is completed, I am amazed at Jimmy Cannon's ability to write one, week in, week out.

CARTONS OF CARTOONS FOR TV

I'm Not Lonely Any More

By GORDON GRAY

(General Manager, WOR-TV, N.Y.)

My, my was I a lonely guy back in the summer of 1954. I was going "spot happy". As the general manager of one of the cellar clubs of the seven-channel league, I constantly looked in the mirror for spots on my face to justify why my former business associates and friends were avoiding me. At Channel 9, spot business was negligible. In fact, just about the only spots around were red ones and they were on the books, and, believe me, no one was confusing Channel 9 with Chanel No. 5.

But fortunately, in the spring of the year, Tom O'Neil had latched on to 30 fine Bank of America pictures which were soon to become the basis of our Million Dollar Movie. Things began to look a little better. After all, we had some fine feature product and about all the competition it had for feature film were some real, real old ones made in the U. S. A. and some foreign pictures, many of which couldn't break through the language barrier.

So we dished up the 16 showings per week concept and announced that we didn't care when people watched it as long as they watched Million Dollar Movie sometime during the week. We said: "Don't miss 'Your Show of Shows'. Don't miss your friend, Uncle Milty or the 'Colgate Comedy Hour'—see them, but also see Million Dollar Movie at your favorite time." (Say—whatever happened to those shows?"

Well, a lot of people took our advice—so many people that we began to get some real first-rate customers. And another thing happened, strangely enough, just about that time our personal popularity began to pick up. At business cocktail gatherings we no longer had to stand next to the serving table in order to get to talk to people —we went from the "small hello" stage to the "big hello" stage without even stopping at the "medium hello" stage.

Pretty soon we found people in the trade sidling up to us at meetings, conventions and even on the good old New York Central. The opening gambit? "Interesting formula you fellows have come up with; how does it work?" And you'd be surprised at the wide range of people who were doing the asking. Our status seemed to have changed from "sucker" to "sage" in less than 90 days.

'But What Comes Later?'

The next question we encountered went this way: "Okay, so you've got a hot property, but what are you going to do quality-wise when you've used up those 30 pictures?" We answered that question pretty promptly when we acquired another 56 pictures from Associated Artists, many of which were "Million Dollar Movie" caliber.

First thing you know, we had a nice little line of people in front of our office door, each of them with a package of feature films. They all wanted to get their product showcased on Million Dollar Movie because they found out that it was a lot easier to sell the package around the country if we at WOR-TV put our stamp of approval on it.

Then, big Tom O'Neil came through again with his buy of RKO, and we found ourselves in really great shape product-wise. But just to keep the competition on its toes, we went out and bought additional packages containing quite a few Selznicks, some Stanley Kramers and a number of good quality films.

You know what happened then? Everybody wanted to get into the act. The other independents were slotting feature pictures all over the place and the network outlets were programming them whenever they could get away with it.

And still Million Dollar Movie remains New York's top-rated program. And what's more, WOR-TV is showing a reassuring amount of black ink on the books. But this is surely no business in which to grow complacent. We think one of the big reasons for WOR-TV's current success is that we made our mistakes when practically no one was looking. We work with a great deal more assurance now.

Another reason might well be our flexibility. We tried feature films in our 9 to 10 p.m. slot, but when they didn't go well, we switched to some relatively inexpensive half-hour telefilms. Again we got a so-so reaction from viewers and sponsors alike. So we tried a couple of top-budget, first-run telefilms, "O. Henry" and "State Trooper." These have done so well that our fall lineup in the 9 to 10 p.m. slot will rely heavily on top quality telefilms. Among other shows, we will be using "Harbor Command", the new Martin Kane series, and some high-budget telefilms that didn't seem to get a proper break the first time around on the networks.

Our cartoon shows, both hosted by amiable Claude Kirchner, are

(Continued on page 74)

3,298 MAKING VIDEO ROUNDS

There are, by the best count of the moment, 3,298 fully-animated cartoons being sold to television stations across the country. In most cases, their impact on the audience has been terrific, usually downing the opposition wherever they have played on a regular basis. But the impact on advertisers is not always commensurate: There is a dearth of tv sponsors who are interested primarily in attracting juvenile lookers-in, yet, at the same time, out of necessity, many cartoon distributors have been able to point to a reasonable quotient of adults, to appeal to adult sponsors.

Exactly 1,533 cartoons have reached tv distributors in the past 24 months, 550 of those animations will break into the market between now and September of this year. Those include 130 from George Bagnall, somewhere in the vicinity of 175 from Metro, 104

(Continued on page 86)

Zippy Ziv Gears to Grab Off A Good Chunk of That '57 $125,000,000 Syndication Coin

By JOHN L. SINN

(President, Ziv Television Programs)

The past few tv seasons have taught us a major lesson—our planning and thinking, as telefilm producer-distributors, must grow as the industry grows, and be prepared to meet challenges we wouldn't have dreamed of a few years back.

In our role as "producer," our production budgets for the current year have been set at $12,000,000—the largest we've ever had—to cover both production series before the cameras or new properties we are developing or showcasing in pilot film form.

Telefilm has become a major outlet and an increasingly attractive field for top talent. We have written new contracts with, or renewed our contracts with such star players as Wendell Corey, Broderick Crawford, Barry Sullivan and others in order to provide sponsors with something that is increasingly in demand—star values in the telefilm programs they buy.

The scope of our production is constantly growing. When our tv operations started several years ago, we seldom strayed far from the studio gates. Now, in our "New Adventures of Martin Kane" series, 100% is being filmed in Europe, sometimes as far away from Hollywood as 8,000 miles. We are also going on location frequently all over the U.S. with other telefilm productions, such as "Harbor Command," "Scott Island" due to appear this fall on CBS-TV for R. J. Reynolds; a new western series on ABC-TV for Bristol-Myers, "Highway Patrol," and others. We pioneered in cross-country filming with "Men of Annapolis" and "West Point."

2,800 Client List

On the other side of the fence, in our role as "distributor," we must also keep raising our standards, setting new objectives of sales and service, and striving for better telefilm campaigns for the over 2,800 advertisers on our client list.

Telefilms are an integral, major segment of network advertising, and we will be represented on the major networks this fall with at least two major series—"Scott Island" series with Barry Sullivan, and a network western on ABC-TV.

There is evidence that multi-market film advertisers—primarily those in the near-national and major regional brackets—will be spending a total this year of over $125,000,000 for syndicated telefilms and time slots to house them, with millions more due to be spent by local advertisers for first-run telefilms by local advertisers seeking similar high-qualty programs. At least $25,000,000 is likely to be spent for participations in rerun films aired by local stations—many of which will be films purchased from our own Economee TV Division. So, as you can see, we will be active in all major phases of the telefilm industry, in the domestic field.

Of growing importance to the industry—and to us—is our overseas telefilm markets. Ziv TV shows, revoiced in foreign languages for the most part, are now playing wherever television is found outside the U. S. in Europe,, Central and South America and even in the Far East.

We have found that we must closely follow the latest consumer product developments in all leading fields, because from these often come outstanding new telefilm customers. In the past 24 months, we have had examples of newly launched products, often first appearing as regional advertisers, in such basic fields as foods, beverages, appliance products as well as in such fields as petroleum, retailing or meat packing.

At the same time, we have turned to the biggest advertisers in the country, offering them special assistance in organizing film campaigns to solve various special problems they may face—whether it be test-marketing a new brand, special regional support of other media, uniform-commercial campaigns to promote a special merchandising offering, and so on down a long list of "special" advertising activities.

'We Also Arrange Marriages'

With increases in television circulation have come increases in television costs, and many sponsors today buy their film programs on a co-sponsorship basis, as the industry well knows. Not so well known is how these "marriages" are ar-

(Continued on page 74)

LIST OF CARTOONS IN SYNDICATION

Distributor	Name of Package	Number Available	Average Length	TV Release Date	Producer or Original Theatrical Distributor
Associated Artists Prod.	Looney Tunes (c)	337	10 Mins.	Fall, '56	Warner Bros.
	Popeye (c)	234	10 Mins.	Fall, '56	Paramount
George Bagnall	Crusader Rabbit	195	4 Mins.	1951	TV Arts Productions
	Here Comes Pokey (c)	130	4 Mins.	by Sept., '57	Phil Nasser & Harmon-Ising Inc.
CBS Film	Terrytoons (c)	156	7 Mins.	June, '56	Paul Terry & 20th Fox
Cinema-Vue	Whimseyland	150	5-7 Mins.	March, '55	Various
Commonwealth TV	Flip the Frog & Wally Whopper	50	7 Mins.	1950	M-G-M
	No Title	350	7 Mins.	"	Paul Terry; others
Harry S. Goodman	Streamlined Fairy Tales	13	15 Mins.	1950	H. Goodman
Governor TV	No Title (c)	11	9½ Mins.	1953	J. Arthur Rank
Guild Films	Looney Tunes (c)	191	10 Mins.	Winter, '55	Warner Bros.
	Lantz Package (c)	179	10 Mins.	1954	Walter Lantz & Universal - Internat.
Metro TV	Various (c)	175*	5-10 Mins.	July, '57	M-G-M
National Telefilm Associates	Betty Boop	106	6½-8 Mins.	1954	Paramount
	Inkwell Imp	38	"	"	Paramount
	Little Lulu	26	"		Paramount
	Screen Songs (c)	133	7-9 Mins.		Paramount
	Puppetoons (c)	38	7½-10 Mins.	"	George Pal & Paramount
	Miscellaneous	134	7-10 Mins.	"	Paramount
Onyx Pictures	No title (c)	104	10 Mins.	July, '57	Various European Producers
RKO Television	Fairy Tales	13	10 Mins.	Sept., 1955	Primrose Prods.
Screen Gems	Phantasies	52	5-6 Mins.	Jan., '57	Columbia
	Scrappy	81	"	Jan., '55	Columbia
	Krazy Kat	75	"	"	Columbia
	Cubby Bear	13	"	1953	Van Beuren & RKO
	Tom & Jerry	20	"	"	Van Beuren & RKO
	Aesop's Fables	93	"	"	Van Beuren & RKO
	Adventures of Pow Wow (c)	52	5 Mins.	July, '57 (appeared on CBS-"Capt. Kangaroo"; now starting syndication)	Columbia
Sterling TV	Farmer Gray-Koko	70	5-8 Mins.	1951	Paul Terry, Max Fleischer
	Cartoon Classics Serials (c)	92	5½ Mins.	July, '57	Radio-TV Pokgrs.

(c) Signifies cartoons are available in color as well as black and white.
* Metro TV has 175 theatrical cartoons, but presently isn't positive of the exact number it will have for tv.

U. S. Telefilms' Scorecard on Foreign Sales

Commonwealth Nations & U. S. Possessions

ENGLAND

ABC FILM SYNDICATION
Playhouse
Life and Legend of Wyatt Earp
CBS FILM SALES
Adventures of Champion
Amos 'n' Andy
Annie Oakley
Assignment Foreign Legion
The Gene Autry Show
Buffalo Bill Jr.
Brave Eagle
CBS Newsfilm
Gunsmoke
I Love Lucy
The Phil Silvers Show
The Range Rider
FREMANTLE
Movie Museum
The Big Fights
GROSS-KRASNE
O. Henry Playhouse
GUILD
Captain David Grief
Liberace
INTERSTATE
Hans Christian Andersen
I Married Joan
NBC TELEVISION FILMS
Inner Sanctum
Roy Rogers
Steve Donovan, Western Marshal
OFFICIAL FILMS
My Hero
The Scarlet Pimpernel
The Buccaneers
Foreign Intrigue
Cross Current
The Star & The Story
Robin Hood
My Little Margie
Star Performance
Sword of Freedom
Sir Lancelot
SCREEN GEMS
All Star
Rin Tin Tin
Celebrity Playhouse
Patti Page
Jungle Jim
Father Knows Best
Circus Boy
Ivanhoe
TELEVISION PROGRAMS OF THE AIR
Monte Cristo
Fury
Lassie
Hawkeye and the Last of the Mohicans
Charlie Chan
Ramar of the Jungle
Private Secretary
ZIV
Cisco Kid
Highway Patrol
Man Called X
Dr. Christian

CANADA

ABC FILM SYNDICATION
Sheena, Queen of the Jungle
Douglas Fairbanks Presents
Three Musketeers
Herald Playhouse
The Playhouse
Kieran's Kaleidoscope
Passport to Danger
Racket Squad
FREMANTLE
Movie Museum
Bowling Time
Armchair Adventure
This World of Ours
Kings Cross Roads
CBS FILM SALES
Amos 'n' Andy
Gene Autry
Brave Eagle
I Love Lucy
Life With Father
CBS News Film
Annie Oakley
San Francisco Beat
Under the Sun
The Search
GROSS-KRASNE
O. Henry Playhouse
GUILD
Confidential File
Fun to Reduce
I Spy
Frankie Laine
Liberace
Life With Elizabeth
Florian Zabach
The Goldbergs
Kingdom of the Sea
NBC TELEVISION
Victory at Sea
OFFICIAL FILMS
My Hero
The Scarlet Pimpernel
The Buccaneers
Foreign Intrigue
Cross Current
Robin Hood
Star Performance
The Hunter
Sir Lancelot
SCREEN GEMS
All Star
Patti Page
Rin Tin Tin
Damon Runyon
Circus Boy
Father Knows Best
TELEVISION PROGRAMS OF AMERICA
Hawkeye and the Last of the Mohicans
ZIV
Highway Patrol
Science Fiction Theatre
Favorite Story
Mr. District Attorney
Man Called X
I Led Three Lives
Cisco Kid
Corliss Archer
Your TV Theatre
Yesterday's Newsreel
Times Square Playhouse
Boston Blackie
Eddie Cantor Comedy Theatre

AUSTRALIA

ABC FILM SYNDICATION
Passport to Danger
Racket Squad
Three Musketeers
Playhouse
Douglas Fairbanks Presents
CBS FILM SALES
Air Power
Amos 'n' Andy
Annie Oakley
CBS Newsfilm
I Love Lucy
Navy Log
Our Miss Brooks
Range Rider
San Francisco Beat
FREMANTLE
Encyclopaedia Britannica
Jungle
The Big Fights
Movie Museum
GUILD
Liberace
I Spy
Frankie Laine
Life with Elizabeth
Florian Zabach
NBC TELEVISION FILM
Captured
Dangerous Assignment
Great Gildersleeve
Inner Sanctum
Life of Riley
Lilli Palmer
Paragon Playhouse
Steve Donovan, Western Marshal
Victory at Sea
OFFICIAL FILMS
My Hero
The Buccaneers
Foreign Intrigue
Cross Current
Robin Hood
My Little Margie
Sir Lancelot
SCREEN GEMS
Jungle Jim
All Star
Rin Tin Tin
Father Knows Best
Patti Page
Jet Jackson
Texas Rangers
TELEVISION PROGRAMS OF AMERICA
Hawkeye and the Last of the Mohicans
Monte Cristo
Fury
Lassie
Ramar of the Jungle
Susie
Mystery Is My Business
Halls of Ivy
ZIV
Boston Blackie
Cisco Kid
District Attorney
Highway Patrol
Unexpected
Science Fiction Theatre
Favorite Story

HAWAII

CBS FILM SALES
Annie Oakley
CBS Newsfilm
OFFICIAL FILMS
Foreign Intrigue
Cross Current

GUAM

OFFICIAL FILMS
Foreign Intrigue
Cross Current
The Star & The Story
My Little Margie

Latin America

ARGENTINA

FREMANTLE
Vienna Philharmonic
Vienna Choirboys
Encylopaedia Britannica
SCREEN GEMS
All Star
TELEVISION PROGRAMS OF AMERICA
Stage 7
ZIV
Cisco Kid
District Attorney
Science Fiction Theatre
Highway Patrol
Unexpected
Boston Blackie
Yesterday's Newsreel
Man Called X

BRAZIL

ZIV
Cisco Kid
District Attorney
Boston Blackie
Highway Patrol
Unexpected
Science Fiction Theatre
Favorite Story

CUBA

ABC FILM SYNDICATION
Passport to Danger
Racket Squad
CBS FILM SALES
CBS Newsfilm
The Whistler
You Are There
FREMANTLE
National Film Board of Canada
Animated Fairy Tales
GUILD
Liberace
Florian Zabach
Frankie Laine
SCREEN GEMS
All Star
TELEVISION PROGRAMS OF AMERICA
Monte Cristo
Stage 7
Lassie
ZIV
Dr. Christian
Science Fiction Theatre
Yesterday's Newsreel

COLOMBIA

CBS FILM SALES
The Whistler
FREMANTLE
Hopalong Cassidy
Encyclopaedia Brittanic
SCREEN GEMS
All Star
TELEVISION PROGRAMS OF AMERICA
Lassie

DOMINICAN REPUBLIC

ZIV
Boston Blackie
Cisco Kid
Favorite Story

EL SALVADOR

FREMANTLE
Encyclopaedia Britannica
SCREEN GEMS
All Star
TELEVISION PROGRAMS OF AMERICA
Lassie

GUATEMALA

ABC FILM SYNDICATION
Passport to Danger
FREMANTLE
Encyclopaedia Britannica
SCREEN GEMS
All Star
TELEVISION PROGRAMS OF AMERICA
Lassie
ZIV
Boston Blackie
Cisco Kid
I Led Three Lives
Science Fiction Theatre
Highway Patrol
Man Called X
District Attorney
Favorite Story
Unexpected

MEXICO

ABC FILM SYNDICATION
Racket Squad
CBS FILM SALES
CBS Newsfilm
FREMANTLE
Hopalong Cassidy
Encyclopaedia Britannica
National Film Board of Canada
SCREEN GEMS
Jungle Jim
All Star
Rin Tin Tin
TELEVISION PROGRAMS OF AMERICA
Stage 7
Monte Cristo
Fury
Lassie
Lone Ranger
ZIV
Highway Patrol
District Attorney
Science Fiction Theatre
Dr. Christian
Eddie Cantor Comedy Theatre
Unexpected
Boston Blackie
Favorite Story
I Led 3 Lives
Yesterday's Newsreel
Unexpected
Dr. Christian

NICARAGUA

ZIV
Boston Blackie
Cisco Kid
District Attorney
Favorite Story
Unexpected
Dr. Christian
Science Fiction Theatre
I Led 3 Lives
Highway Patrol
Man Called X
Yesterday's Newsreel

PANAMA

ZIV
Cisco Kid
Science Fiction Theatre
Highway Patrol
Favorite Story
Boston Blackie
District Attorney
Unexpected
Man Called X
Yesterday's Newsreel
I Led 3 Lives

PUERTO RICO

(U. S. Possession but considered part of Latin American market.)

ABC FILM SYNDICATION
Passport to Danger
Racket Squad
CBS FILM SALES
CBS Newsfilm
The Whistler
You Are There
FREMANTLE
Encyclopaedia Britannica
Animated Fairy Tales
GUILD
Liberace
Florian Zabach
Frankie Laine
OFFICIAL FILMS
Foreign Intrigue
Cross Current
This Is Your Music
Robin Hood
SCREEN GEMS
Circus Boy
All Star
Rin Tin Tin
Jungle Jim
Pattie Page
TELEVISION PROGRAMS OF AMERICA
Monte Cristo
Lone Ranger
Stage 7
Lassie
ZIV
Science Fiction Theatre
Favorite Story
District Attorney
Unexpected
Boston Blackie
Highway Patrol
Dr. Christian
Cisco Kid
I Led 3 Lives
Man Called X

SAN SALVADOR

ZIV
Cisco Kid
Science Fiction Theatre
Highway Patrol
Favorite Story
Boston Blackie
District Attorney
Unexpected
Yesterday's Newsreel

VENEZUELA

CBS FILM SALES
Annie Oakley
Files of Jeffrey Jones
I Love Lucy
The Range Rider
San Francisco Beat
The Whistler
You Are There
FREMANTLE
Hopalong Cassidy
Jungle
This Is the Story
GUILD
Liberace
SCREEN GEMS
All Star
TELEVISON PROGRAMS OF AMERICA
Lassie
Monte Cristo
Fury
ZIV
I Led Lives
Highway Patrol
Boston Blackie
Science Fiction Theatre
Martin Kane
Favorite Story
Man Called X
Unexpected
Yesterday's Newsreel
Dr. Christian
Cisco Kid

Continental Europe

AUSTRIA

ABC FILM SYNDICATION
Three Musketeers
FREMANTLE
Armchair Adventure
SCREEN GEMS
Rin Tin Tin
Big Playback
Patti Page
ZIV
Favorite Story

BELGIUM

ABC FILM SYNDICATION
Three Musketeers
FREMANTLE
Movie Museum
Animal Adventures
The Big Fights
NBC TELEVISION FILMS
Life of Riley
Victory at Sea
OFFICIAL FILMS
This is Your Music
SCREEN GEMS
Patti Page
All Star
Rin Tin Tin
Texas Rangers
Circus Boy
TELEVISION PROGRAMS OF AMERICA
Ramar of the Jungle
ZIV
Cisco Kid
Science Fiction Theatre

DENMARK

CBS FILM SALES
CBS Newsfilm
SCREEN GEMS
Father Knows Best
Patti Page
Rin Tin Tin
Jungle Jim
All Star
TELEVISION PROGRAMS OF AMERICA
Lassie
Monte Cristo

CYPRUS

NBC TELEVISION FILMS
Frontier
Victory at Sea

FINLAND

NBC TELEVISION FILMS
Victory at Sea

FRANCE

ABC FILM SYNDICATION
Three Musketeers
FREMANTLE
Hopalong Cassidy
The Big Fights
SCREEN GEMS
Rin Tin Tin

GERMANY (West)

ABC FILM SYNDICATION
Douglas Fairbanks Presents
Three Musketeers
FREMANTLE
Encyclopaedia Britannica
Animal Adventures
Armchair Adventures
Jungle
SCREEN GEMS
Patti Page
Rin Tin Tin
Big Playback
All Star
TELEVISION PROGRAMS OF AMERICA
Fury
Lassie
Susie
ZIV
Favorite Story
Science Fiction Theatre
Unexpected
I Led 3 Lives
Yesterday's Newsreel

HOLLAND

CBS FILM SALES
CBS Newsfilm
OFFICIAL FILMS
This Is Your Music
SCREEN GEMS
All Star

(Continued on page 84)

Watch on The Rhine, Thames & the Seine

By GEO. T. SHUPERT

(V.P. in Charge of ABC Film Syndication)

Of late, many top men in film syndication have reported their high views of the foreign markets. I, too, am very bullish about the future possibilities as I have indicated in the past few years. but let's look at the situation realistically right now.

Practically all of us have sold in many of the markets opened to television, and I am pretty certain that we have shared common problems, from quotas on foreign product to frozen dollars, not to mention the problems caused by chauvinistic likes and dislikes, nor the political problems involved in some of the industry's product offerings, which we regard as nothing more than entertainment.

Each foreign market presents its own realism whether it be economic, nationalistic, or political. In England, for example, we are all faced with a quota on foreign production. Many Britains have told me that it is flexible according to the needs of British television, but any time it may be invoked as the strongest bit of sales resistance. It is almost like the time clearance problem in many of our own major markets and Canada. After the heavy selling in England in the summer and fall of 1955, the quota began to act as a clamp to create a buyers' rather than a sellers' market. Most of us found a way around this, namely by producing in England either through our own facilities or in co-production with a British company. Currently, we are producing a European background series based on true stories experienced by members of the Overseas Press Club entitled "Exclusive." Previously, we had done another most successful series in England in conjunction with Douglas Fairbanks Jr. which Rheingold Beer sponsored in many markets for four years.

We had previously sold some of our "The Playhouse" series in England, and most recently sold "Wyatt Earp" which has created quite a stir in the higher hierarchy of TAM and Nielson ratings over there.

Over on the continent, in France, the major problem appears to be an economic one. Economic because the market has not yet grown to a point which will support the heavy investment of dubbing. Here we are dealing with government people, or pseudo-government people, with specific budgets which, in most cases, are iron-clad. Our only solution is to select a series which we think will go over in all the French-speaking markets, dub a sample or two, and travel the Continental French-speaking markets proportioning our prices across France, Belgium, Luxembourg, Monaco and French Switzerland so that we can recoup our dubbing investment. Distribution costs and a slight profit would come from a French-Canadian sale. The future may hold another story when budgets are cut back for the expensive spectacle shows, and economically, the people who run French television will be more slanted in their concepts toward film. Right now, we plan to proceed slowly in this foreign market, keeping close watch on developments and investing carefully. Through our theatrical sale of "The Three Musketeers," we will soon have 26 pictures dubbed into French for sale throughout Europe and Canada. In fact, we have already contracted the television showings of this series in Belgium and the French colonies, and we are negotiating with the other French-speaking areas.

Unique Deal In July

In Italy, we have sold some of our "Playhouse" series where the licensee, RAI.TV, has paid us a fee over and above the cost of dubbing, and the Italian sound track belongs to us. I believe that this type of deal is the only type that any distributor has thus far made.

Continued on page 95

TV's a Wide, Wide World For U.S. Telepix; $14,000,000 Foreign Gross Looms For '57

By MURRAY HOROWITZ

From Bangkok to Toronto, virtually in every country where television exists, American telefilms are unreeling, reaping a growing harvest for U.S. telefilm companies. This year, only the fourth or fifth in which the foreign market looms importantly, U.S. telefilms distributed abroad are expected to gross a sizeable $14,000,000, the figure including the take from Canada.

With growing competition abroad, as each company recognizes the potential, the foreign field doesn't represent a gold mine waiting for exploitation. There are problems galore with dubbing costs, currency restrictions, quota systems, flat fees, limited telecasting hours, a different orientation on what is considered in the U.S. as commercial hits.

But these problems have not been, nor are they today, insurmountable. Attesting to that is the $14,000,000 estimated gross for '57, representing about 20% of the $60,000,000 ot $70,000,000 domestic gross seen for U.S. telefilm companies this current year. And this foreign gross is expected to increase over the years, with some execs confident that eventually, like the motion picture industry, the foreign take for U.S. telefilms will approximate over 40%—a percentage in the "blue sky" vein but indicative of the crystal-ball potential.

Features O'seas Too

In addition to the telefilm end, old features now are beginning to make themselves felt in the foreign tv field. Metro TV is eyeing the Canadian market as its first step into the world market with its pre-'48 backlog. Screen Gems has old Columbia and other pix playing in many Latin American markets. Associated Artists Productions is moving into the foreign field with its Warner product and likewise for National Telefilm Associates with some of its pix.

It's a wide, wide world, to borrow a title, and U.S. telefilms are finding their place in it, playing in over 36 countries abroad, three Commonwealth nations, 13 Latin American countries, 14 nations in Continental Europe, four in the Far East, as well as U.S. possessions such as Hawaii and Guam—and out of the way places such as Baghdad. Joining the trek—in countries with commercial tv facilities—are many U.S. sponsors, the Procters & Gambles, the Lever Bros., Esso, International General Electric and a host of others, riding on the half-hour product they are familiar with in the U.S.

The number one market, in terms of revenue, is the English-speaking one, the Canadian, English and Australian market, the Commonwealth nations. Of the $14,000,000 estimated for the year, Canada, considering both networked and syndicated properties, alone accounts for about $8,000,000. The remaining $6,000,000 principally comes from Britain and Australia, followed closely by the Latin American market, with the French-speaking market running a poor third.

The importance of the Commonwealth nations has sparked the rush of co-production deals, with Ziv, Television Programs of America, Official Films, ABC Film Syndication, Screen Gems Guild—all represented with production deals in the U.K. In fact, London has become the second telefilm capital of the world, ranking only behind, although well behind, Hollywood.

As to popular foreign tastes, they run along lines similar to those in the U.S., with some notable exceptions. Usually flagwaving skeins, and situation comedies are not big hits abroad. But there are no set rules, even among the exceptions. "I Love Lucy" is going strong from Venezuela to Japan. "Victory at Sea" has been sold in Belgium and Cyprus, to name two of the foreign markets. Westerns, action-adventures, mellers, many anthologies, the bread and butter type-shows popular in the U.S., find their niche abroad, too.

In the non-commercial areas of the world, where the telecasting accent is more on information and education rather than popular entertainment offered by the half-hours, the "Boston Blackies," the "Jungle Jims," et al, have a tougher time finding a berth and when they do, the price they often command isn't anything to boast about.

There are very few prestige-type, or informational U.S. tv shows put on film for export abroad. Programs such as those done by the NBC Opera Co., or a dramatic series sponsored by the Hallmark Hall of Fame, a situation which robs U.S. television of some of its rightful standing abroad. The exceptions in this field include "You Are There" limited foreign distribution of CBS, and in the realm of information, there's the Encyclopedia Britannica library films, the latter receiving world-wide tv exposure. Additionally, in the field of news, CBS' Khrushchev "Face the Nation" coup received wide foreign distribution abroad. CBS, too, is active abroad with its regular newsfilm service.

But some of the rough time being encountered by half-hour telefilms in the non-commercial areas of the Western world may diminish in the course of time, it's believed, especially with the Continent closely watching England's experience. The popular success of commercial telecasting in England is expected to spark similar steps on the Continent. Already, Italy and West Germany have instituted partial commercial telecasting and other countries with some exceptions are expected eventually to follow suit. Such a development would turn Continental Europe into a comparative good market for U.S. telefilms rather than a current poor one.

U.S. telefilm activity abroad has paced the increase in the number of tv sets in the foreign market, a set count which appears to be constantly climbing. In the Spansh-speaking market, some 1,000,000 sets are estimated. The run-down for western Europe is estimated as follows: England, 7,000,000, West Germany, 1,000,000; France, 550,000; Italy, 550,000; Belgium, 200,000; Holland, 100,000; Denmark, 76,000; Switzerland, 25,000; and Sweden, 25,000.

With live transcontinental television remaining to be realized the spool of telefilm in the meantime has served to link tv audiences around the globe.

The Fascinating Life & Times Of TV's Biggest Program-Slayer

By WILLIAM C. LACEY

(Manager, WCBS-TV Film Dept.)

February 16, 1951—a giant was born.

Today, nearly six and one-half years later, he is bigger and stronger than ever.

Today's colossus of local New York television, he has withstood in his long life time (by television standards) the onslaught of almost every type of competitive programming, local and/or network: live variety shows, live comedy, live discussions, live interviews, live sports, filmed musicals, other feature films and syndicated half-hour dramatic shows.

By now you must have guessed who I'm talking about. He's the alltime record holder as a program-slayer—WCBS-TV's "The Late Show."

It can be assumed right here and now that all other New York stations look upon "The Late Show" as some sort of an ogre. This is not hard to understand when it is pointed out that already this long-run feature film series has devoured 29 opposing programs and is about ready to bury another victim; this one, of network origin.

However, "The Late Show" has never been considered an ogre by its millions of New York viewers. Despite the many and varied attempts of the other stations to lure away those who constantly tune in "The Late Show," a simple study of the latest (April, 1957) Nielsen reveals that today more and more people are setting their dials at Channel 2 after 11:15 p.m. any night of the week. Nielsen puts "The Late Show's" weekly audience total at 9,760,945 viewers, far above its nearest competitor and a whopping 23.6% greater than it was a year ago April. And, what's more, the program's gross income for June will be an estimated 62% higher than it was last June.

It must be admitted that any type of competitive programming would have difficulty opposing feature films with such stars as Greta Garbo, Robert Taylor, Clark Gable, Bette Davis, Joan Crawford, Jimmy Stewart, etc., etc. It is also difficult for any local show or, for that matter, any network show to survive against a steady barrage of highly-budgeted, big star-name films with successful past track records.

Needless to say, many factors have been responsible for the rise of "The Late Show" as a program giant: good promotion, good advertising, good handling of the films, scheduling, and good "break" copy. But, most of all, a continual source of good feature films to satisfy the hunger of motion picture fans has made for six and a half years of rating—and financial—success for "The Late Show" and WCBS-TV.

As an example of the type of feature film product which in past years has garnered top ratings for WCBS-TV, the following list represents the highest rated pictures for their respective years of presentation:

1951

Repeat Performance—Louis Hayward-Joan Leslie.

The Hairy Ape—William Bendix-Susan Hayward.

Turnabout—Adolph Menjou-Carole Landis.

The Chase—Robert Cummings-Peter Lorre.

1952

Baron of Arizona—Vincent Price-Ellen Drew.

Captain Fury—Brian Aherne-Victor McLaglen.

And Then There Were None—Barry Fitzgerald-Walter Huston.

The Man in the Iron Mask—Louis Hayward-Joan Bennet.

1953

Rocketship X-M—Lloyd Bridges-Osa Massen.

Impact — Brian Donlevy-Ella Raines.

Champagne for Caesar—Ronald Colman-Celeste Holm.

Sleep My Love—Claudette Colbert-Robert Cummnigs.

1954

Pitfall — Dick Powell-Lizbeth Scott.

Pygmalion — Leslie Howard-Wendy Hiller.

Whistle Stop—Ava Gardner-George Raft.

Black Magic—Orson Welles-Nancy Guild.

1955

Smash-Up—Susan Hayward-Lee Bowman.

Cry Danger — Dick Powell-Rhonda Fleming.

The Seventh Veil—James Mason-Ann Todd.

The Man on the Eiffel Tower—Charles Laughton-Franchot Tone.

1956

Command Decision — Clark Gable-Walter Pidgeon.

Random Harvest—Greer Garson-Ronald Colman.

Sahara—Humphrey Bogart-Dan Duryea.

Johnny Eager—Robert Taylor-Lana Turner.

1957 (Six Months)

Camille — Greta Garbo-Robert Taylor.

The Fountainhead—Gary Cooper-Patricia Neal.

30 Seconds Over Tokyo—Van Johnson-Spencer Tracy.

You'll Never Get Rich—Fred Astaire-Rita Hayworth.

Since last December, our giant has received an able assist from a roaring lion—the MGM Lion, that is. "When the Lion roared, the ratings soared" and have been on the upgrade ever since. "The Late Show" ratings, as noted before, have reached the highest point ever attained in the six-and-a-half-year history of the show.

WCBS-TV not only has the MGM feature film library, but also included in its vaults are over 152 top Warner Bros. films, 104 Columbia pictures, and a recently acquired package of 50 outstanding 20th-Fox films, bringing the total of feature films under contract to slightly over 1,200 pictures.

Obviously a tremendous investment is involved. However, it is an investment for leadership in the future. With a backlog of feature films from four major companies safely locked in its vaults, WCBS-TV has assured itself of years of top programming for the enjoyment of its viewers, and top programming as a substantial vehicle for its sponsors' messages.

Sing Sadly for the Comics

(Westerns will replace many comedy TV shows)

Sing sadly for the comics;
Once lords of all TV;
Their rise was meteoric—
The fall was bound to be.

But cause of this dethronement
Is really stop-press news;
Who'd ever dream our old pals
Would blow the royal fuse?

Yet that's the five-star story,
Their little hour is done:
Killed stone-cold dead in the Trendex—
By a man, a horse, and a gun!

Tom Weatherly.

John Nesbitt Exiting 'Telephone Time' Vidpix

Hollywood, July 30.

John Nesbitt, creator-narrator-writer of Hal Roach "Telephone Time" series, is bowing out of assignment this fall to develop other tv properties. Still up in the air is whether series reruns, tagged "Tales of John Nesbitt," will retain same title.

Meanwhile, producer Jerry Stagg of "Telephone Time" has set Ethel Barrymore and Billie Burke to co-star in a series stanza to roll next week. While friends for over 51 years, pair have never appeared together before.

SG Repacts Barry

Hollywood, July 30.

Wesley Barry has been set by Screen Gems to repeat his producer chores on Guy Madison-Andy Devine "Wild Bill Hickok" series, to bow on ABC-TV Sept. 9.

Barry performed same chores on series for William F. Broidy, who recently sold "Wild Bill" to Screen Gems.

Top Feature Films on TV

This compilation, covering a seven-month span of weekly ARB-Variety Feature Film Charts, shows those multi-market features which ranked among the top five in a particular market in the weekly rundown of the ten highest rated features. Coupled with this top five qualification is the dual requirement that the feature achieved a rating of 10.0 and above.

Those titles having that dual qualification in this listing are followed through for their rating performance in other market. Not included are features which were rated in less than three markets via ARB-Variety charts over the seven-month span. Features which may have won a rating of 10.0 or above, but were not among the top five in the weekly charts also were eliminated, for the same reasons of space limitations.

Basis of the compilation, covering Variety issues from Nov. 28, 1956, through July 3, 1957, is confined to the rundown of markets covered by the ARB-Variety published charts, thereby not reflecting titles and rating results unrecorded in the charts, titles and ratings which may have shown up as strong or stronger. But the accompanying chart serves as an index of those stronger features achieving wide exposure. Listed are 43 titles in alphabetical order and their rating history in three or more of the 31 markets tabulated during the period.

	ATLANTA	BALTIMORE	BOSTON	CHICAGO	CINCINNATI	CLEVELAND	COLUMBUS	DETROIT	LOS ANGELES	MINN.-ST. PAUL	NEW YORK	PHILADELPHIA	SAN FRANCISCO	SEATTLE-TACOMA	WASHINGTON, D. C.	ALBANY—SCHENECTADY—TROY	ALBUQUERQUE	DENVER	DES MOINES	KANSAS CITY	MEMPHIS	MILWAUKEE	OKLAHOMA CITY	PHOENIX	PORTLAND, ORE	PROVIDENCE	SACRAMENTO	SOUTH BEND—ELKHART	SPOKANE	ST. LOUIS	WICHITA
Africa Screams—M & A Alexander	....	....	....	6.2	....	....	....	7.6	....	....	....	....	....	....	....	....	6.0	....	....	....	....	....	....	....	14.7	....	....	....	....	....	....
Black Swan, The—NTA	14.5	....	....	....	....	....	10.8	....	5.4	14.8	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Bribe, The—MGM—TV	....	....	....	....	....	....	....	....	....	....	....	14.7	....	....	....	9.8	....	....	....	28.9	....	....	....	....	....	....	....	....	....	....	....
Champion, The—Atlantic	....	....	....	....	....	....	16.5	....	....	5.8	....	12.9	....	....	....	....	....	....	....	....	....	....	....	....	....	....	12.2	....	....	....	12.7
Command Decision—MGM—TV	29.0	....	....	....	....	....	....	....	....	8.2	21.8	18.2	....	....	....	....	....	20.7	....	22.9	....	....	....	21.8	....	....	....	23.4	....	....	....
Crash Dive—NTA	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	16.4	....	....	....	11.2	....	7.6	....	....	....	....	....	....	....	12.2
Destination Tokyo—AAP	....	26.9	....	....	....	....	....	....	16.2	....	....	....	....	....	....	....	....	10.8	....	....	....	....	....	....	....	....	....	....	....	....	....
Dr. Jekyll and Mr. Hyde—MGM-TV	....	....	....	25.8	....	....	....	....	....	10.3	....	....	....	8.1	....	18.4	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Drums Along the Mohawk—NTA	....	....	....	....	....	....	19.1	....	9.7	....	....	....	....	....	....	....	....	....	15.0	....	....	....	8.2	13.0	....	....	....	....	....	....	....
Escape to Glory—Screen Gems	....	....	....	14.2	....	....	....	6.2	....	....	....	....	....	....	....	....	....	....	....	....	....	8.6	....	....	....	....	....	....	....	....	....
Farmers Daughter, The—NTA	....	....	....	....	16.2	15.4	....	....	....	....	....	....	19.6	13.8	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Fountainhead, The—AAP	....	19.1	....	11.9	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	7.1	....	....	....	....	....
Foxes of Harrow—NTA	....	....	....	....	....	....	8.4	....	....	....	....	....	11.5	9.5	....	....	....	....	....	....	....	....	....	....	12.6	....	....	....	....	....	14.5
Fuller Brush Man, The—Screen Gems	....	....	....	....	....	....	....	4.8	....	....	....	....	....	....	....	....	13.4	....	....	....	....	....	7.7	....	....	....	....	....	....	....	....
God Is My Co-Pilot—AAP	....	....	9.5	....	....	....	16.7	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	21.1	....	....
Green Glove, The—Unied Artists—TV	10.2	....	....	....	....	....	....	....	....	8.9	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	12.1
Guilt of Janet Ames, The—Screen Gems	....	....	....	....	....	10.6	....	....	....	....	8.1	15.1	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
He Ran All the Way—United Artists—TV	....	....	....	....	....	18.3	....	....	....	....	....	....	17.5	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	5.1	....
Honky Tonk—MGM—TV	....	....	....	....	....	....	....	....	30.6	8.9	....	....	....	....	....	....	....	14.3	....	15.9	....	....	....	32.7	....	....	....	....	....	....	....
How Green Was My Valley—NTA	....	....	....	....	....	....	....	....	....	14.9	....	....	....	....	....	....	....	....	....	19.0	....	....	....	....	12.2	....	....	....	....	....	....
Kiss of Death—NTA	....	....	....	....	....	....	9.2	....	10.8	14.9	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Laura—NTA	....	12.4	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	18.5	15.8	....	....	....	....
Let Us Live—Screen Gems	13.2	....	....	....	....	....	....	....	....	4.3	5.5	....	....	....	....	....	....	....	....	....	9.8	....	....	....	....	....	....	....	....	....	....
Mrs. Mike—M & A Alexander	....	....	....	18.1	....	....	....	....	....	....	....	....	....	....	4.4	....	....	....	17.7	....	....	....	....	....	....	18.6	....	....	....	....	....
Mrs. Miniver—MGM—TV	....	....	....	....	....	....	....	....	....	....	....	18.8	....	....	....	12.0	....	....	....	....	....	....	....	....	....	....	....	13.8	....	....	....
Notorious—NTA	15.4	17.0	....	....	....	14.5	....	....	....	....	....	....	8.7	13.1	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Objective Burma—AAP	....	....	....	19.7	....	....	....	....	....	....	....	....	....	....	....	....	....	13.7	....	....	....	....	....	....	12.4	....	....	....	....	....	....
Paradine Case, The—NTA	16.7	....	....	....	....	....	....	....	....	....	....	....	16.8	10.6	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Pennies from Heaven—Screen Gem	16.8	....	....	....	....	....	....	....	7.2	....	13.6	....	....	....	....	....	....	....	....	....	....	....	9.1	....	....	....	....	....	....	....	....
Portrait of Jenny—NTA	....	21.3	....	....	....	....	....	....	....	19.1	....	....	....	11.8	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Random Harvest—MGM—TV	21.3	....	....	....	....	....	....	....	....	....	11.7	....	....	....	....	....	14.4	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Riff-Raff—C & C	....	....	....	13.5	....	....	....	....	....	4.3	....	....	....	....	....	....	....	....	....	....	....	8.2	....	....	....	....	....	....	....	....	....
Sabre Jet—United Artists—TV	....	....	....	....	....	....	....	....	....	13.4	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	10.5	5.1	....
Sahara—Screen Gems	24.7	....	....	....	....	....	....	....	....	....	12.9	....	....	....	....	....	....	....	....	....	....	....	14.4	....	....	....	....	....	....	....	16.7
Spiral Staircase, The—NTA	....	16.8	17.6	....	20.0	....	....	....	....	12.3	....	....	9.2	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Suez—NTA	....	....	....	12.5	....	....	....	....	....	....	....	....	9.1	....	....	....	....	....	....	....	....	....	....	....	....	10.4	....	....	....	8.5	....
Test Pilot—MGM—TV	....	....	....	....	....	....	....	....	25.6	....	....	8.3	....	....	....	18.4	....	....	....	....	....	....	....	....	....	....	....	17.8	....	....	....
They Met in Bombay—MGM—TV	....	....	....	....	....	....	....	....	....	....	11.2	15.5	....	....	....	10.0	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
They Were Expendable—MGM—TV	....	....	....	....	....	....	....	....	....	16.7	....	....	....	18.3	....	....	....	14.3	....	....	....	....	....	....	....	....	....	....	....	....	....
Thirty Seconds Over Tokyo—MGM—TV	....	....	....	....	....	....	....	....	28.8	25.6	....	....	....	12.7	....	20.6	....	....	....	20.5	....	....	....	....	....	....	....	20.3	....	....	....
Too Late for Tears—Atlantic	....	....	....	....	....	15.6	....	....	5.4	....	....	16.4	8.3	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
Western Union—NTA	....	....	....	....	....	....	....	....	....	....	....	11.3	....	....	....	....	20.3	....	....	....	....	....	....	....	....	....	....	....	10.3	....	....
You Can't Take It With You—SG	....	....	....	....	....	11.1	....	....	....	....	....	....	13.5	....	....	....	....	....	....	....	....	....	26.3	....	....	....	....	....	....	....	....

Charted in Three or More Markets—November thru July

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

Listed alphabetically are the names of a large majority of the companies across the United States engaged currently in the production of film commercials for video. A few firms are absent from the charts because it is their firm policy, they say, not to divulge what they feel to be inner-workings of their companies. By the same token, the firms herein represented offer important reflections of the tide of business —the who does what for whom and how often—and the manner and amount of sponsor product getting to exposure.

In 1956, it was reported, some $35,000,000 was spent in the making of telefilm commercials. There are indications that the figure, on the basis of these listings, will be higher in 1957.

ACADEMY PROD. INC., New York. Moray Foutz, *in charge.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Beech-Nut	Baby Foods	1			1	Kenyon & Eckhardt, N. Y.
Vitalis	Hair Dress	1			1	Doherty, Clifford, Steers & Shenfield, N. Y.
RCA	TV	3	1	1	1	Kenyon & Eckhardt, N. Y.
Birds Eye		1			1	Kenyon & Eckhardt, N. Y.
Ford		1		1		J. W. Thompson, N. Y.
Continental Can		1			1	Direct
Kroger		2	1	1		Ralph Jones, N. Y.
Phillips Milk of Magnesia		2		1	1	Cunningham & Walsh, N. Y.
Sylvania		3	1	2		J. W. Thompson, N. Y.
Vicks Chemical	Vapo Rub	3		3		BBDO, N. Y.
Minute Mashed Potatoes		1		1		Young & Rubicam, N. Y.
Bosco		4		4		Donohue & Coe, N. Y.
P & G	Crescent	2		1	1	Benton & Bowles, N. Y.
New England Telephone		1	1			Harold Cabot, Boston
Fedders		2			2	D'Arcy, N. Y.
Johnson	Pride	2			2	Needham Louis, B'klyn.
General Electric	Refrigerator	1		1		Young & Rubicam, N. Y.
	Show Opening	1		1		BBDO, N. Y.
General Foods	Jello	1			1	Baker, N. Y.
Bufferin		1			1	Young & Rubicam, N. Y.
Lever Bros.	Lifebouy	2			2	MacLaren, Toronto
Lipton Tea		3		3		Young & Rubicam, N. Y.
P & G	Prell	3		1	2	Benton & Bowles, N. Y.
Atlantic	Gas	1		1		N. W. Ayer, N. Y.
Babo		1			1	Dancer, Fitzgerald, Sample, N.Y.
Shell	Oil	24		12	12	J. Walter Thompson, N. Y.
P & G	Cheer	1			1	Young & Rubicam, N. Y.
Nat'l. Board, Fire Underwriters		3		3		J. M. Mathes, N. Y.
Esso	Oil	1		1		MacLaren, Toronto
Hometown	Bread	2	1	1		McCann-Erickson, N. Y.
Bailey	Coffee	4		2	2	Donohue & Coe, N. Y.
General Foods	Kool Shake	6		3	3	Foote, Cone & Belding, Chi.
Aero Shave		1			1	N. W. Ayer, N. Y.
Canadian Canners	Aylmer Products	13		13		Hayhurst, Toronto
General Foods	Swansdown	2	1	1		Young & Rubicam, N. Y.
U. S. Navy	Recruiting	6		6		U. S. Navy
Timpkin		6		3	3	BBDO, N. Y.
Schaefer	Beer	3			3	BBDO, N. Y.
Household Finance		1			1	Needham, Louis & Brorby
Molson	Beer	2		1	1	MacLaren, Toronto
Sinclair	Power X	6		6		Morey, Humm & Warwick, N. Y.
Bavarian	Beer	4	2	2		Calking & Holden, N. Y.
Block Drug	Rem	2		1	1	Gumbinner, N. Y.
Holsum	Bread	24	8	12	4	W. E. Long, Chi.
Nabisco	Fig Newtons	1		1		McCann-Erickson, N. Y.
Mott's	Apple Sauce	2		2		Young & Rubicam, N. Y.

AMERICAN FILM PRODUCERS, New York. Robert Gross, *in charge.*

Esso Standard Oil		16†		16	2	McCann-Erickson, N. Y.
Uddo & Taormina	Progresso	11†		6	5	Carlo Vinti, N. Y.

ANIMATED FILM PRODUCERS OF AMERICA, Chicago. Cal Dunn, *Executive Producer.*

Swift	Ice Cream	29†	4		25	McCann-Erickson, Chi.
Brunswick, Balke, Collender	Bowling	2†		1	1	McCann-Erickson, Chi.
Wilkins Coffee	Regular Coffee	1†	1			M. Belmont Ver Standig, Wash.
Wilkins Coffee	Instant Coffee	1†	1			M. Belmont Ver Standig, Wash.

ANIMATION INC., Hollywood. Earl Klein, *Pres.*

Clorox Chemical	Clorox	1†		1		Honig-Cooper, S. F.
General Mills	Betty Crocker Pancake Mix	2†	1	1		Dancer-Fitzgerald-Sample. S. F.
Charles Antell	Shampoo	1*†			1	Joseph Katz, Baltimore
General Foods	Swans Down	1†		1		Young & Rubicam, N. Y.
General Foods	Jell-O	1†		1		Young & Rubicam, N. Y.
Carling Brewing	Carling Black Label Beer	4†			4	Lang, Fisher, Stashower, Cleve.
Procter & Gamble	Duz	1†		1		Compton Adv., N. Y.
Standard Oil Co., Cleveland	Sohio, Boron Gasoline	4†		4		Mc-Cann-Erickson, Cleve.
Delnor Frozen Foods	Delnor Peas	1†		1		Cockfield, Brown, Vancouver
General Telephone	Yellow Pages	4†	2	2		H. B. Humphrey, Alley & Richards, N. Y.
Kroger Bread		1†			1	Campbell-Mithun, Mpls.
S. C. Johnson & Son	Glo-Coat	3*†			3	Needham, Louis & Brorby, Chi.
General Petroleum	Mobilgas	2†		1	1	Compton Adv., N. Y.
National Biscuit	Peanut Butter Cookies		†	1		McCann-Erickson, N. Y.
	Graham Crackers		†	1		
Quaker Oats	Aunt Jemima Pancake Mix	1†			1	J. Walter Thompson, Chi.
John Morrell	Franks	3†	3			Campbell-Mithun, Mpls.
Boyle Midway	Aero Shave	3†			3	Geyer, N. Y.
Clarke Simpkins	Used Cars	1†		1		Cockfield, Brown, Vancouver
Royal City Canned Foods	Canned Foods	1†		1		Cockfield, Brown, Vancouver
R.O.W. Sales	ROW Windows	1†		1		Howell & Young, Royal Oak, M.
Kraft Foods	Orange Drink	1†			1	Needham, Louis & Brorby, Chi.
	Frozen Suckers	1†			1	
George A. Hormel		2†	2			BBDO, Mpls.
Speedway Petroleum	Speedway 79 Gas	6†	1	2	3	W. B. Doner, Detroit
Procter & Gamble	Lilt	1†		1		Grey, N. Y.
Good Humor	Soft Drinks	4†		2	2	Cunningham & Walsh. N. Y.
Procter & Gamble	Tide	1†	1			Benton & Bowles, Hollyw'd.
	Prell	1†	1			
	Camay	1†	1			

BANDELIER FILMS, Albuquerque. Robert Stevens, *in charge.*

Bank of Nevada		1			1	Merchandising Factors, S. F.
Bank of Washington		2			2	Merchandising Factors, S. F.
Bank of Hawaii		2			2	Merchandising Factors, S. F.
Bank of New Mexico		4			4	Merchandising Factors, S. F.
Paul Harris Paints		3			3	Direct
Vic Tanny		1			1	Charles N. Stahl, L. A.

BAY STATE FILM PRODUCTIONS, Agawan, Mass. Morton H. Read, *Pres.*

Adell Chemical	Lestoil	18		6	12	Jackson Associates

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

(Continued on page 46)

Haircut-To-Fit-The-Face Approach To Programming

By C. ROBERT MANBY
Vice-President, RKO Television

Each day, for the past year, almost 9,000 new families joined America's growing television audience. By mid-summer, 1957, research tells us that the number of television homes in the U.S. will have soared to over 41,000,000—an increase of almost 8% over a year ago.

These are pretty powerful figures, but for the television producer, in many cases, the totals may not be too meaningful. For the simple reason that quantity of audience doesn't necessarily mean best audience for an advertiser.

Here at RKO, we have embarked on a businesslike method in tv film production which we are hopeful will stimulate different approaches and added vitality in television programming. We currently have 10 ideas for television series in development. Among these are included, "El Coyote Rides," to be produced by Ken Murray; "Mr. Big," by Paul MacNamara; "Malolo of the Seven Seas," by Jon Hall, and "Rails" and "Charter Pilot" by Ben Fox. Each is being designed, not as the best for the biggest, but with specific groups of advertisers in mind and specific appeals to the quality audiences these products will most benefit from.

We call our approach to television film production, "presentation-to-pilot." It is predicated on the belief that showbusiness is a business, one in which the use of familar tools like research, development and experience can be helpful in minimizing the huge money risks which seem to be part and parcel of television. Using this "haircut-to-fit-the-face" approach, we hope to avoid the pitfalls and money-waste of runaway pilot-making.

Four-Pronged Goal

The "presentation-to-pilot" method is interested in testing the legitimacy of an idea on the basis of 1) general interest in the subject, 2) special appeal for specific viewing groups, 3) story appeal to viewers, and 4) compatibility of series with specific types of products. Research—our own—and studies by the A. C. Nielsen, we expect will give us the answers to several of these questions, plus other characterisiics which can be most helpful in tailor-making programming. We are the first commercial program package producer to contract for full nationwide research and rating facilities for television, because it can be most helpful toward eliminating the intangibles that negate many pilot films of good show ideas.

Going on the assumption that a single pilot film provokes more questions than it answers, we are asking producers to provide us with two to three-page outlines for 39 episodes, and from these, a minimum of three complete shooting scripts. Story development by the actual writing of these scripts and outlines will certainly test any series' staying power on the story level. In other words, what we hope to do is approach a prospective client with an overall well-developed idea which was conceived with his type of product in mind; then invite him, if he is interested, to help us refine the series so that it will best serve his particular advertising needs and public relations philosophy. After all, since it is the advertiser's money which is involved, and since the investment is so great, is seems to us that this kind of producer-advertiser relationship be established as early as possible.

"Presentation-to-pilot" is no substitute for pilot-making, nor is it a devious way on RKO's part to avoid spending money. We expect to invest 15 to $20,000 in a presentation which, hopefully, will lead to a useable pilot.

This approach to television film production is nothing new or unique, granted. We do know that it is not generally being done, witness the hundred or more pilots going begging right now. We think this method will save time, minimize risk, reduce the current 50% mortality in television film shows, and above all, bring the viewer more interesting, better-conceived television fare.

NO. 1 IN RATINGS — NO. 1 IN RENEWALS!



STATE



RENEWED IN 72 MARKETS BY FALSTAFF — FOR 52 MORE WEEKS! Falstaff, America's 4th largest brewing company, is moving up with STATE TROOPER. Terrific sales success for 52 weeks, now Falstaff wants 52 more! So does 3-state sponsor Schmidt & Sons, Brewers. So do dozens of other regional and local STATE TROOPER sponsors. *It sells!*

NO. 1 NATIONALLY, AND "TOP 10" IN 120 ARB REPORTS! Check all the rating services ARB, Videodex, Pulse . . . they *all* rate this MCA TV thriller right up at the top. STATE TROOPER is the No. 1 adventure hit — highest rated! — in St. Louis 40.7, Milwaukee 20.4, Pueblo 56.9, Chicago 19.9, Boston 23.3, Cleveland 20.9, Davenport-Rock Island 29.6, San Antonio 32.3, Santa Barbara 26.3, Columbia-Jefferson City 40.1, Jackson 38.3, Peoria 38.0, Chico 57.3, Birmingham 34.2, Minneapolis-St. Paul 17.2, Philadelphia 18.7, Atlanta 22.7, Montgomery 37.0, Phoenix 28.1, Jacksonville 41.3.



JUST ADDED: 39 MORE ALL-NEW ADVENTURES ...78 HALF-HOURS NOW AVAILABLE!

STATE TROOPER

starring ROD CAMERON

Thrill your market, sell your market with STATE TROOPER

Write, wire, phone

mca tv

FILM SYNDICATION

America's No. 1 Distributor of TV Film Programs

598 Madison Avenue, New York 22, N. Y. PLaza 9-7500

and principal cities everywhere

This program is produced with the cooperation of the Sheriffs' Association of the State of Nevada.

COST CHART: SYNDICATED FILM SERIES

ABC FILM SYNDICATION. *Head of Sales:* Don L. Kearney.

TITLE—Stars—Premiere Date	Type of Show (Producer)	Average Production Cost Per Unit	Number of Episodes
THE THREE MUSKETEERS (Jeffrey Stone) (2/56)	Adventure (Thetis Film)	$18,000	26‡
PASSPORT TO DANGER (Ceasar Romero*†) (11/54)	Adventure (Rabco TV Prod.)	22,000	39
SHEENA, QUEEN OF JUNGLE (Irish McCalla*†) (6/55)	Adventure (Nassour TV Prod.)	22,000	26
DOUGLAS FAIRBANKS PRESENTS (Douglas Fairbanks Jr.*) (4/55)	Dramatic (D. Fairbanks Jr.)	25,000	117
RACKET SQUAD (Reed Hadley*†) (9/51 on CBS)	Mystery (Showcase Prod.)	20,000	98
THE PLAYHOUSE (Various Stars) (9/52 on CBS as "Schlitz")	Dramatic (Meridian Prod.)	28,000	52
BERALD PLAYHOUSE (Various Stars) (9/53 on CBS as "Schlitz")	Dramatic (Meridian Prod.)	18,000	52 (15 Mins.)
KIERAN'S KALEIDOSCOPE (John Kieran) (1/54)	Educational (Paul Moss)	12,000	104
CODE 3 (Richard Travis*†) (4/56)	Mystery (Rabco TV Prod.)	28,000	39

ASSOCIATED ARTISTS PRODUCTIONS INC. *Head of Sales:* W. Robert Rich.

CANDID CAMERA (6/49 on NBC)	Comedy - Drama Interview (Allen Funt)	6,000	89 or (100 ¼ Hr.)
GABBY HAYES (10/50 on NBC)	Western (Martin Stone Assoc.)	7,000	52
JOHNNY JUPITER (9/53)	Comedy (Kagran)	6,000	39

ATLAS TELEVISION CORP. *Head of Sales:* Henry Brown, *Pres.*

CAPT. Z-RO (Roy Steffins*†) (9/56)	Adventure (Capt. Z-Ro Prod.)	10,000	26
HOLLYWOOD TO B'WAY (John Conte) (9/56)	Interview (Demby Prod.)	3,500	13 (15 Mins.)
GRANTLAND RICE (Sports of Yesteryear) (9/52)	Sports	3,500	13 (15 Mins.)

AWARD TELEVISION CORP. *Head of Sales:* Milton J. Salzburg.

THE JIMMY DEMARET SHOW (1954)	Sports	4,500	13 (15 Mins.)

BIG FIGHTS INC. *Head of Sales:* Fred Ladd.

THE BIG FIGHT (Commentary by Gene Ward) (9/54)	Sports (The Big Fights Inc.)	4,000	13
WORLD'S GREATEST FIGHTERS . . . IN ACTION! (Commentary: Gene Ward) (9/54)	Sports (The Big Fights Inc.)	4,000	13 (15 Mins.)

CAVALCADE TELEVISION PROGRAMS. *Head of Sales:* Harvey Pergament.

FAMOUS GUESTS (Tito Guizar, Perez Prado, Eduardo Noriega, Rebecca Iturbide) (1/57)	Musical (Calderon Prod.)	10,000	13
DOUBLE PLAY (Leo Durocher & Lorraine Day)	Sports (Marted Prod.)	7,500	13 (15 Mins.)

CBS TELEVISION FILM SALES INC. *Head of Sales:* Thos. W. Moore, *Gen. Sls. Mgr.*

AMOS 'N' ANDY (Spencer Williams, Alvin Childress*) (8/53 CBS)	Comedy (Hal Roach)	30,000	78
ANNIE OAKLEY (Gail Davis*†) (1/54)	Western (Flying A Prod.)	26,000	52
ASSIGNMENT FOREIGN LEGION (Merle Oberon) (10/56)	Adventure	32,000	26
GENE AUTRY SHOW, THE (9/50 CBS)	Western (Flying A Prod.)	27,500	78
BRAVE EAGLE (Keith Larsen, Bert Wheeler*) (9/55 CBS)	Western (Flying A Prod.)	28,500	26
BUFFALO BILL JR. (Dick Jones*) (1/55)	Western (Flying A Prod.)	28,500	26
THE ADV. OF CHAMPION (Barry Curtiss, Jim Bannon*) (8/55 CBS)	Western (Flying A Prod.)	28,500	26
CASES OF EDDIE DRAKE (Don Haggerty*) (6/50)	Adventure (Impro Prod.)	20,000	13
FABIAN OF SCOTLAND YARD (Bruce Seaton) (9/55)	Mystery (John Larkin)	22,000	39
FILES OF JEFFREY JONES (Don Haggerty*) (3/52)	Mystery (Lindsley Parsons)	18,000	39
THE HONEYMOONERS (Jackie Gleason, Audrey Meadows, Art Carney, Joyce Randolph) (10/55 CBS)	Comedy (Jackie Gleason Enterprises)	40,000	39
LIFE WITH FATHER (Leo Ames, Lorene Tuttle) (7/55) (1954, on CBS)	Comedy (McCadden Corp.)	35,000	26
MAMA (Peggy Wood*) (6/56 CBS)	Comedy	26,000	26
NAVY LOG (Various) (10/54 CBS)	Adventure (Sam Gallu Prod.)	30,000	39
NEWSFILM, CBS (1953)	News	5,000 (weekly)	(5 times per wk., 12 mins.)
RANGE RIDER, THE (Jack Mahoney) (2/51)	Western (Flying A Prod.)	25,000	78
SAN FRANCISCO BEAT (Warner Anderson, Tom Tully) (1955 CBS)	Mystery (Desilu Prod.)	35,000	78
UNDER THE SUN (William Saroyan) (1954, part of "Omnibus" on CBS)	Drama (Ford Foundation)	15,000	26
WHIRLYBIRDS* (Kenneth Tobey, Craig Hill) (1/57)	Adventure (Desilu Prod.)	28,000	39
THE WHISTLER (Various) (10/54)	Mystery (Joel Malone Assn.)	22,500	39

CINEMA-VUE CORPORATION. *Head of Sales:* Francis D. Smith, *Exec. Vice-Pres.*

TITLE—Stars—Premiere Date	Type of Show (Producer)	Average Production Cost Per Unit	Number of Episodes
ADVENTURES OF DANNY DEE (Roy Doty*†) (10/55)	Children's (Cinema-Vue)	3,500	40
CHAMPIONSHIP WRESTLING FROM HOLLYWOOD (8/55)	Sports (Val I. Lindberg)	15,000	39 (60 Mins.

TOM CORRADINE & ASSOCIATES. *Head of Sales:* Tom J. Corradine, *Pres.*

OPERATION TOMORROW (Martin Klein) (11/56)	Documentary-Adventure (Video-Views)	5,000	39
HOLIDAY U.S.A. (Austin & Blessing Green) (1/57)	Travel (Green-Loomis Prod.)	3,500	26
THE RUGGLES (Charlie Ruggles) (1953, ABC)	Comedy (TV Productions)	22,500	91

DYNAMIC FILMS INC. *Head of Sales:* Lee R. Bobker.

SPEED CLASSICS (5/53)	Sports (Dynamic Films)	3,500	13 (15 Mins., 30 Mins.)
MONTY WOOLEY (Monty Wooley) (2/54)	Drama (Dynamic Films)	5,000	13 (15 Mins.)
MUSICAL MOMENTS (1954)	Musical (Dynamic Films)	5,000	20 (3-5 Mins.)
FUNNY BUNNIES (1950)	Children's (Dynamic Films)	4,000	26
XMAS CAROLS (1953)	Musical (Dynamic Films)	2,500	13 (3-5 Mins.)

ECONOMEE TELEVISION PROGRAMS INC., Ziv Sub. *Head of Sales:* Pierre Weiss.

BOSTON BLACKIE (Kent Taylor) (8/48)	Mystery (Ziv TV Prog.)	15,000	58
CORLISS ARCHER (Ann Baker) (1/52)	Comedy (Ziv TV Prog.)	17,500	39
MR. DISTRICT ATTORNEY (David Brian) (1954)	Adventure (Ziv TV Prog.)	25,000	78
EDDIE CANTOR COMEDY THEATRE (Eddie Cantor) (1/55)	Comedy (Ziv TV Prog.)	30,000	39
FAVORITE STORY (Adolphe Menjou) (4/53)	Drama (Ziv TV Prog.)	25,000	78
STORY THEATRE (10/51)	Drama (Grant-Realm)	17,500	26
SPORTS ALBUM (4/49)	Sports (Ziv TV Prog.)	10,000	105 (15 Mins.)
I LED THREE LIVES (Richard Carlson) (9/53)	Adventure (Ziv TV Prog.)	25,000	117
THE UNEXPECTED (Various) (3/52)	Drama (Ziv TV Prog.)	25,000	39
TIMES SQUARE PLAYHOUSE (Herbert Marshall) (10/53)	Drama (Ziv TV Prog.)	18,500	39
YESTERDAY'S NEWSREEL (12/48)	News & Commentary (Ziv TV Prog.)	7,500	137 (15 Mins.)
YOUR TV THEATRE (Various) (1949, NBC as "Fireside Theatre")	Drama (Frank Wisbar Prod.)	17,500	120

FAMOUS FILMS—PROGRAMS FOR TV, Division of National Telefilms. *Head of Sales:* Ed Gray, *V.P.*

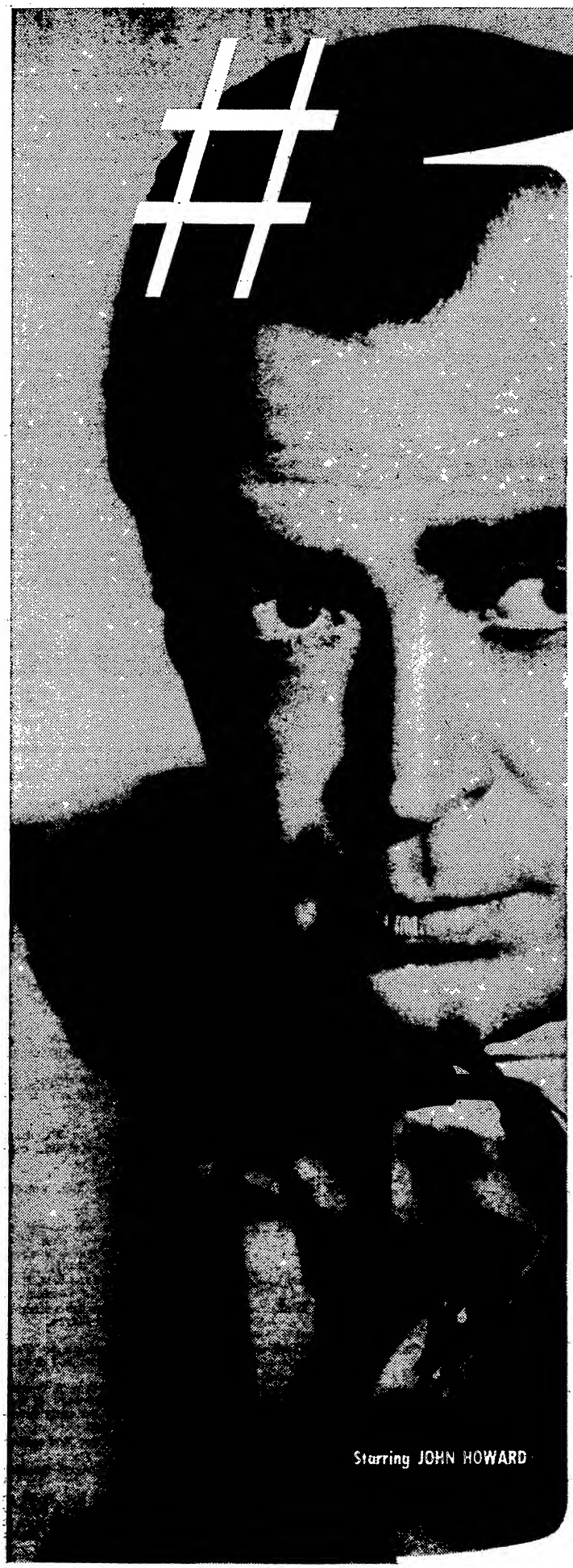
BILL CORUM SPORTS SHOW (Bill Corum) (1955)	Sports (Ely Landau, Inc.)	5,000	26 (15 Mins.)
CHINA SMITH (Dan Duryea) (1953)	Adventure (Bernard Tabakin-Tableau Prods.)	22,500	26
COMBAT SERGEANT (Michael Thomas, Cliff Clark) (7/56)	Adventure (Universal-Intl.)	20,000	13
FIND A HOBBY (1953)	Educational (Huston Color Film Lab)	3,500	26 (15 Mins.)
HOLIDAY (Joan Fontaine, Ida Lupino, Edmond O'Brien) (1953)	Travel (Filmakers)	22,500	13
INTERNATIONAL PLAYHOUSE (Various Stars) (1953)	Adventure (Mutual TV Prods.)	22,500	26
JAMES MASON SHOW (James Mason, Pamela Mason, Richard Burton) (1954)	Drama (Portland Prods.)	3,500	26 (15 Mins.)
MUSIC OF THE MASTERS (Milton J. Cross, Narrator) (1953)	Musical (Eternal Films)	5,000	13 (15 Mins.)
NEW ADVENTURES OF CHINA SMITH (Dan Duryea) (1955)	Adventure (Bernard Tabakin)	17,000	26
ORIENT EXPRESS (Jean-Pierre Aumont, Eric Von Stroheim) (1953)	Drama (John Nasht)	17,000	26
PANTOMIME QUIZ (Jackie Coogan, Vincent Price, Adele Jergens) (1953)	Quiz (Wm. F. Broidy)	12,500	13
PASSERBY (Veronica Lake, Jackie Cooper, John Beal) (1953)	Drama (Ely Landau)	8,500	26 (15 Mins.)
PLAY OF THE WEEK (Various Stars) (1952)	Drama (Edward Lewis Prods.)	15,000	26
POLICE CALL (Various Stars) (1955)	Adventure (Prockter Television Enterprises)	17,500	26
QUALITY THEATRE (Wendy Hiller, Lilli Palmer) (1/56)	Drama (Harry Alan Towers)	17,500	39

FLAMINGO FILMS. *Head of Sales:* Ira Gottlieb.

COUNTRY SHOW (Stars of the Grand Ole Opry*) (8/55)	Musical (Al Garraway Prods.)	22,500	91
COWBOY G-MEN (Russell Hayden, Jackie Coogan) (9/53)	Western (Telemount)	18,500	39

(Continued on page 76)

† To signify star(s) is available for series' personal appearances.
* To signify star(s) is available for series' commercials.
‡ Half-hour programs unless otherwise noted.



NO. 1 PULSE JUNE
NO. 1 ARB JUNE
NO. 1 VIDEODEX JUNE

DR. HUDSON'S SECRET JOURNAL

HIGHEST RATED FILM DRAMA IN THE U. S. WITH A *21.1* NATIONAL AVERAGE

"Realistic and dignified portrayal . . . an outstanding contribution to the public interest and welfare."
American Medical Association

"These human interest tales have an uncommonly high degree of credibility." *Variety (recent issue)*

"Can't recommend the show or John Howard's cooperation too highly."
Wilson & Co. (29-market sponsor)

RENEWED by Wilson & Co. in 29 markets . . . **RENEWED** by Bowman Biscuit Co. in 17 markets . . . **RENEWED** by Carolina Power & Light in 4 markets . . . **RENEWED** by Sunshine Biscuits, General Electric, Drewrys Ale & Beer, Sears Roebuck, Meister Brau, Kraft Foods, Sun Drug Co., General Tire & Rubber Co. and scores more!

"TOP 5" EVERYWHERE!

	Rating	Rank
BOSTON	27.1	1
MILWAUKEE	25.5	1
BIRMINGHAM	36.4	1
CHICAGO	17.0	2
KNOXVILLE	27.4	2
SAN FRANCISCO	20.6	3
CINCINNATI	23.8	1
DALLAS	23.6	1
OMAHA	34.1	2
GRAND RAPIDS	30.1	1
OKLAHOMA CITY	29.2	2
LITTLE ROCK	37.0	2
SAN ANTONIO	25.2	4

78 HALF-HOURS NOW AVAILABLE!

Be "No. 1" in Your Market with

mca tv

Film Syndication
598 Madison Avenue
New York 22, N. Y.
PLaza 9-7500
and principal cities everywhere

STATIONS CHOOSE 50 OF BEST FREE FILMS FOR TV

The television stations contacted by VARIETY willingly submitted their favorite free films, because from the institutional-industrial groove comes some of the best vidfare around. Since VARIETY made no effort to exact a fixed number of recommendations from each station, on the theory that the respondents should be able to stop at five or go to 100 if they saw fit, there were returns of sometimes only 10 titles and once as many as 55. Behind this loosely divined philosophy these 50 pictures showed up the most in returns.

Some of them have been in release several years, others are only a few months old, but they all seem to have certain qualities in common, making them the best gratis material available. They—and approximately 40 other pictures which did not receive quite the same high number of votes and hence could not be listed due to the limited space available—apparently all are very high in quality and very low, if not totally lacking in, the commercialism that marks any number of free films for tv.

TITLE	DISTRIBUTOR	FILMED BY	SPONSOR	RUNNING TIME	DESCRIPTION
AIR DEFENSE	U. S. Dept. of Air Force	U. S. Dept. of Air Force	U. S. Dept. of Air Force	27½ Mins.	Operation of Air Defense Command during bomber attack on U. S.
AIR POWER	U. S. Dept. of Air Force	March of Time	U. S. Dept. of Air Force	18 Mins.	History of Air Force development, World War I, II; narrated by Lowell Thomas.
THE AMERICAN COWBOY	Ford Motor Co.	MPO Productions	Ford Motor Co.	30 Mins. (c)	Life of an American cowboy; how he works and lives at the Roberson Ranch, Colorado.
THE AMERICAN FARMER	Ford Motor Co.	MPO Productions	Ford Motor Co.	28 Mins. (c)	Schoolboy, doing summer farm work, gives perspective of farm life to outsiders.
AMERICAN PORTRAIT	Association Films		Institute of Life Insurance	28 Mins.	Alan Ladd as retired life insurance agent who reminisces about century's improvements and importance of salesmanship.
AMERICAN ROAD	Ford Motor Co.	MPO Productions	Ford Motor Co.	43 Mins. (c)	Growth of America over 50 years, behind the story of transportation advances, how it has influenced life.
AND THEN THERE WERE FOUR	Modern Talking Pictures	Roland Reed Prod	Mobil Oil Co.	27 Mins.	Danger rode with five ordinary persons starting out one morning; narrated by James Stewart.
BELGIUM, WHERE PAST MEETS PRESENT	California Texas Oil Co.	Ernest Kleinberg	Caltex	30 Mins. (c)	Insight into Belgium; played ABC network and now available on station basis.
BEYOND THE ANDES	Modern Talking Pictures	Richard Matt	Johnson Motors	30 Mins. (c)	Game fishing with light tackle in the jungle streams of Peru. Includes scenes of Peruvian living and animals.
THE CHALLENGE	Anti-Defamation League, B'nai B'rith	Civil Rights Film Assn.	Anti-Defamation League, B'nai B'rith	28 Mins.	Dramatization based on "To Secure These Rights," report of the President's Civil Rights Commission.
CIVIL DEFENSE IN ACTION	N.Y. State Dep't of Commerce, Film Library	Dep't of Commerce Radio-Motion Picture Bureau.	N.Y. State Civil Defense Commission	25 Mins.	Runthrough of all phases of state's Civil Defense setup.
THE FIFTH H	The Venard Organization	Venard	Sears-Roebuck Foundation	27½ Mins.	Accomplishments of 4-H Home Improvement.
THE FIRST AMERICANS	Shilin Film Service	Alan Shilin Prod	P. Lorillard Co.	21 Mins. (c)	Series of seven films lensed on location, demonstrating Indians of today carrying on traditions of forefathers.
THE FORGE	Freedom Foundation & Chas. Skinner Film Distributors	Chas. Skinner Prod	Freedom Foundation, Alfred P. Sloan Foundation, Bureau of Independent Producers & Distributors	29½ Mins.	Recreation of Valley Forge during Revolutionary War.
GOVERNMENT IS YOUR BUSINESS	The Christophers	Screen Gems	The Christophers	27 Mins.	Drama of young man joining government because he feels responsibility.
HERITAGE	Anti-Defamation League. B'nai B'rith	New World Prod.	Anti-Defamation League	10 Mins.	Basic rights of man and religion's role in preserving them throughout history.
HISTORY OF THE UNITED STATES NAVY	U. S. Navy	Naval Photo C'nt'r	U. S. Dep't of Navy	20, 26 Mins. (c)	Series of three films—Navy at Tripoli, in War of Independence, War of 1812.
HOLIDAY IN FRANCE	Films of the Nations Distribution	DPM Productions.	French Gov't. Tourist Office	13½ Mins.	Tourist's guide to Gallic splendors.
HORIZONS UNLIMITED	National Highway Users	RKO Pathe	Automobile Mfrs. Assn.	17 Mins.	Documentary on highway transportation.
HOW AN AIRPLANE FLIES	Shell Oil Co.	Shell Film Unit, London	Shell Oil Co.	6 to 15 Mins.	Series of six films on lift, drag, thrust, balance, stability, controls of planes.
HOW TO (WOMEN'S FILMS)	Hartley Productions	Hartley Prod.	Simplicity Patterns, U. S. Steel, others	13 Mins. (c)	How-to-do-it films for women; eight in series.
INDUSTRY ON PARADE	National Assn. of Manufacturers, tv department	Arthur Lodge Prod	NAM	13½ Mins.	Continuing series of weekly tv newsreel features, each reel made up of four shorts about how products are made.
IRELAND—100,000 WELCOMES	Tribune Films	Fritz Kahlenberg	Pan American World Airways	13 Mins.	Ireland, the old and the new, from Cork, Tipperary to Connemara.
LIVING CIRCLE	Association Films	John Sutherland	United Fruit Co.	13½ Mins.	Explores the causes for vahishing civilization of the Mayan.
LOOK WHO'S DRIVING	Association Films	United Productions of America	Aetna Life Affiliated Co.	8 Mins. (c)	Uses cartoon animation to illustrate true nature of bad driving habits.
MAN ALIVE	American Cancer Society	United Productions of America	American Cancer Society	12 Mins. (c)	Realistics attitude toward Cancer, dealing with psychology of fear of disease; steps for early detection and treatment.
MEN OF GLOUCESTER	Ford Motor Co.	Transfilm	Ford Motor Co.	22 Mins. (c)	Life and work in Cape Ann section of Mass.
CARL MILLES STORY	Swedish Embassy		Swedish Institute	27 Mins.	Story of the late famous Swedish sculptor.
MRS. DOBSON'S MIRACLE	Eye Bank for Sight Restoration	Times Square Prod	Eye Bank for Sight Restoration	29, 16 Mins. (c)	Illustrates work of Eye Bank as woman travels from Kentucky home to New York where sight is restored; narrated by John Cameron Swayze.
MONGANGA	Association Films	Smith-Kline-French Laboratories	Smith-Kline-French Laboratories	56 Mins. (c)	Story of Dr. Ross, day to day activities as missionary doctor.

(c) Available in color.

(Continued on page 90)

OSS



Starring

RON RANDELL

ABC

LSQ

PRODUCTIONS

Executive Producer

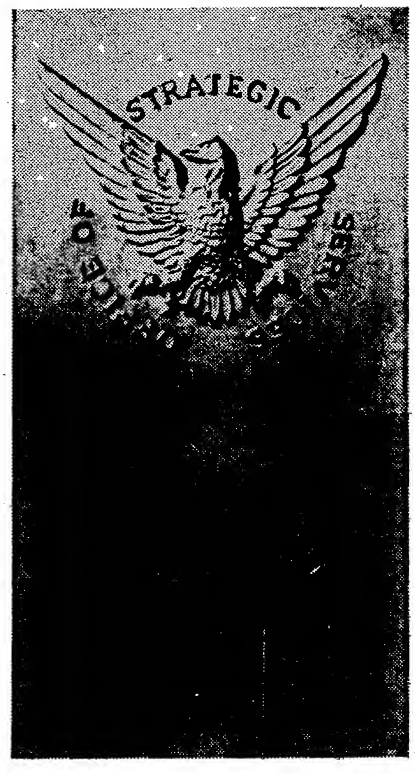
WILLIAM ELISCU

RON RANDELL



Starring in

OSS



abc

O.S.S.



ABC

WRITTEN BY

PAUL DUDLEY

Only Hope For Indie—Make 'Em Different

By BERNARD L. SCHUBERT

(Chairman of the Board, Telestar Films, Inc.)

Those of us entrenched (Am I kidding? I mean tenuously established) in independent telepix production consider ourselves lucky. If we had to get a foothold in this business under conditions as they exist today, we wouldn't have a ghost of a chance. Perhaps I'll be accused of being dogmatic, but I strongly feel that the door has been shut for the entry of new independents into the field.

The key that shut the door tight was the wholesale plunge into telepix production by the networks and major Hollywood film companies. All with vast resources in money, talent and facilities, making pictures for television, how can a new company break in? Add to this formidable array of recognized telepix entrepeneurs—the deep-rooted independents which have become the majors of their field—and it's obvious that a new indie with limited resources has about as much chance of scoring, or for that matter even getting a hit, as did the Dodgers when Don Larsen pitched the perfect game in last year's World Series.

How then can an independent television film producer with an organization and a record of accomplishment continue to operate under such conditions? Must he close up his shop or can he find an area within the telepix business in which he can compete successfully?

Paradoxical as it may seem, that almost insurmountable wall of competition confronting the independent producer also provides him with some advantages. For one thing he doesn't follow the current trend. He gets off the track and seeks new ideas and subjects. What sense would it be for him to make situation comedies or westerns if everybody else is doing it?

Gotta Run Against The Mob

Take the current oater craze, for example. Any independent with a yen to expose footage on the wide open spaces should visit his nearest headshrinker. The major Hollywood studios and the networks can do it so much better that it would be foolhardy for an independent to go "thataway" unless he wants to wind up in the same prone position as a western villain.

An independent must be ready to take risks with unique and different ideas and he must have a ready source of risk capital. This is a gambling business and an indie unwilling to accept this state of affairs might as well call it quits right now. The indie's approach must be a bold one. To be in contention in an already-flooded telepix market, he must plan his programming at least a year ahead, a requirement that forces him to tie up a considerable amount of coin on what is nothing more than a guess or a hunch. He is constantly plagued with the thought "am I guessing right on what will be accepted a year from now?"

Just as the independent live packagers have been the innovators as evidenced by the big money quiz shows, so must the independent telepix producers be the pacesetters in their own field. While the mob runs in one direction, the independent must reverse the field or veer off in another direction.

Perhaps my own experience—which has been a moderately successful one—will serve as an example. During the heyday of the situation comedy saturation, we brought out "Topper." On the surface this may seem like another comedy series. Close examination, however, indicates that it had something different than the general run of telepix situation comedies. The added ingredient was fantasy, always a tough subject to sell to the American public. However, the gimmicks in "Topper" appeared to catch the public's fancy as evidenced by the high ratings the series has had since its debut. The most important plus for "Topper" was the fact that it appealed both to adult and children's audiences.

At the same time as the market

(Continued on page 62)

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 37)

BEACON TELEVISION FEATURES, Boston. J. Leonard Sanderson, *Pres.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Kimball	Red Cap Glass Cleaner	1	1			C. F. Hutchinson, Bos.
Habitant Soup			1			C. F. Hutchinson, Bos.
Holiday Coffee			1			C. F. Hutchinson, Bos.
Raytheon Mfg.	TV Radio Repair	5	1	2	2	Walter B. Snow, Bos.

CARAVEL FILMS, New York. Calhoun McKean, *in charge.*

American Can	Canco	10			10	Compton, N. Y.
Amer. Radiator & Stand. Safety		9			9	BBDO, N. Y.
American Tobacco	Hit Parade	7	2	1	4	BBDO, N. Y.
	Filter Tip					
	Tareyton	6		4	2	Lawrence Gumbinner, N. Y.
P. Ballantine & Sons	Beer & Ale	11		8	3	William Esty, N. Y.
Bavarian Brewing	Beer	10		7	3	Peck, Cinn.
Block Drug	Polident	2		1	1	Grey, N. Y.
	Poli-Grip	2		1	1	
	Dentu-Creme	1			1	
	Dentu-Grip	1			1	
Boyle Midway	Aeroshave	8		2	6	Geyer, N. Y.
	Sani-Flush	2			2	
Bristol Myers	Bufferin	4		1	3	Y & R, N. Y.
	Trig	6		2	4	BBDO, N. Y.
Ford Motor	Ford	1			1	J. Walter Thompson, N. Y.
Gem Safety Razor	Gem Razor	6			6	McCann-Erickson, N. Y.
General Electric	G. E. Bulbs	2			2	BBDO, N. Y.
Gillette Safety Razor	Gillette Razor	4			4	Maxon, N. Y.
Goodyear Tire & Rubber	Airfoam	2			2	Kudner, N. Y.
Griffin Shoe Polish	ABC Liquid Wax	6		3	3	Geyer, N. Y.
H. P. Hood	Cheese	1			1	Kenyon & Eckhardt, N. Y.
	Milk	1			1	Kenyon & Eckhardt, N. Y.
	Ice Cream	4			4	Kenyon & Eckhardt, N. Y.
Minute Maid Orange	Orange Juice	6		2	4	Kenyon & Eckhardt, N. Y.
Nabisco	Shredded Wheat	1			1	Kenyon & Eckhardt, N. Y.
Pharmaceuticals	Geritol	2		2		Kletter, N. Y.
	Zarumin	9		6	3	Kletter, N. Y.
Procter & Gamble	Bonus	8			8	Compton, N. Y.
	Dash	3		1	2	Compton, N. Y.
	Duz	7			7	Compton, N. Y.
Remington Rand	Auto-Home Shaver	11			11	Y & R, N. Y.
R. J. Reynolds	Salem	4			4	William Esty, N. Y.
	Winston	6		3	3	William Esty, N. Y.
Royal McBee	Royal Type	8			8	Y & R, N. Y.
Socony Mobil	Mobilgas R	3		1	2	Compton, N. Y.
U. S. Steel	US Steel	1			1	BBDO, N. Y.

CINE-TELE PRODUCTIONS, Hollywood. H. Lehman, *in charge.*

Calif. Highway Patrol		4	2	2		Direct

COLMES-WARRENRATH PRODUCTIONS, Chicago. Walter Colmes, *in charge.*

Sears Roebuck	Power Unit	2†		1	1	Direct.
	Washer-Dryer	2		1	1	Cunningham & Walsh, Chi.
	Garbage Disposal	2		1	1	Cunningham & Walsh, Chi.
	Air Conditioner	2		1	1	Cunningham & Walsh, Chi.
	Radio	2		1	1	Cunningham & Walsh, Chi.
	Bedroom Suite	2		1	1	Cunningham & Walsh, Chi.
	Vacuum	2		1	1	Cunningham & Walsh, Chi.
	Tires	2		1	1	Cunningham & Walsh, Chi.
	Home Improvement	2	1	1		Cunningham & Walsh, Chi.
Montags	Blue Horse School Supplies	2†		1	1	Day, Harris, Hargrett & Weinstein, Chi.
Wood Conversion	Nuwood	2†			2	Buchen, Chi.
American Family Detergent	Heart of Bluing	1†			1	Kastor & Son, Chi.
Jacobsen Lawn Mower	Modern Manor	1†			1	Wesley Aves, Chi.
	Turbo Cut	1†			1	Wesley Aves, Chi.
Admiral Corporation	Slim Line Portable TV	1†			1	Henri, Hurst, McDonald, Chi.
	Remote Control	1			1	Henri, Hurst, McDonald, Chi.
	Hi Fi	1			1	Henri, Hurst, McDonald, Chi.
Slim Vims	Slim Vims	4†			4	Biddle, Chi.
Planters Peanuts	Peanuts	2†*			2	Kemper, Chi.
	Peanut Butter	2			2	Kemper, Chi.
	Peanut Oil	5			5	Kemper, Chi.

CONTINENTAL PRODUCTIONS, Chattanooga, Tenn. James E. Webster, *Pres.*

Paramount Ketchup		1†	1			Fred R. Becker, Louisville
Hesmer Foods	Hesmer	9†	1	7	1	Hesmer Foods, Evansville
Eagle Chemical	Spra-Kill	3†	1	1	1	McCabe & Fields, Knoxville
Fleetwood Coffee		12†	8	2	2	Nelson Chesman, Chattanooga
Amer. National Bank & Trust	Bank Loans	6†		6		Purse, Chattanooga
J. Allen Smith	White Lily Flour	4†	2	1	1	Charles Tombras, Knoxville
JFG Coffee		7†	7			Geo. I. Clarke, Atlanta
Lay Meat Packing		8†		1	7	Lavidge & Davis, Knoxville
Happy Valley Farms	Milk	1†		1		Lookout, Chattanooga
Zeigler Meat		1†			1	Parker, Birmingham

SHAMUS CULHANE PRODUCTIONS, New York. Shamus Culhane, *in charge.*

American Sugar Refining	Franklin	6†	3	3		Ted Bates, N. Y.
	Domino Sugar	6†	3	3		Ted Bates, N. Y.
Austex Foods		8†	2	2	4	Fitzgerald, New Orleans
Flav-R-Straws		14†	4	4	6	Ruthrauff & Ryan, N. Y.
P. Ballentine & Sons	Ballentine Beer	6†		3	3	Wm. Esty, N. Y.
Blitz Weinhard	Blitz Beer	1†			1	J. J. Weiner, S. F.
Boyle-Midway	Black Flag Insecticide	20†	6	6	8	Geyer, N. Y.
Colgate-Palmolive	Vel Beauty Bar	8†		8		Carl Brown, N. Y.
	Halo Shampoo	12†		6	6	Carl Brown, N. Y.
Columbia Records		1†		1		McCann-Erickson, N. Y.
Cudahy Packing	Cudahy Bacon	2†		1	1	Herr, Mnpls.
Esso Standard Oil		10†			10	MacLaren, Toronto
General Motors	Institutional	1			1	MacLaren, Toronto
H. J. Heinz	Ketchup	8†		4	4	MacLaren, Toronto
Holsum Bakers Cooperative	Holsum Bread	16†		6	10	W. E. Long, Chi.
International Shoe	Poll-Parrot Shoes	2†		1	1	Krupnick, St. Louis
Knomark Mfg.	Esquire Boot Polish	4†			4	Emil Mogul, N. Y.
	Scuff Kote	3†			3	Emil Mogul, N. Y.
	Lano White	2†			2	Emil Mogul, N. Y.
	Lano Wax	2			2	Emil Mogul, N. Y.
Linco Products	Linco Bleach	4†		2	2	Henri-Hurst-McDonald, Chi.

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

SHAMUS CULHANE PRODUCTIONS, New York. Shamus Culhane, *in charge.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Miles Labs	Doreen	8†	2	2	4	Geoffrey Wade, Chi.
	Bactine	8†	2	2	4	Geoffrey Wade, Chi.
	Alka Seltzer	9†			9	Geoffrey Wade, Chi.
Minute Maid	Snow Crop Juice	2†		2		Ted Bates, N. Y.
Molsons Brewery	Molsons Ale	1†			1	MacLaren, Toronto
National Biscuit	Nabisco	2†			2	McCann-Erickson, N. Y.
National Brewing	Nat'l Bohemian Beer	3†			3	W. B. Doner, Detroit
Peter Paul	Mounds	12†	4	2	6	Dancer-Fitzgerald-Sample, N.Y.
	Almond Joys	12†	4	2	6	Dancer-Fitzgerald-Sample, N.Y.
Philip Morris	Marlboro	1†		1		Leo Burnett, Chi.
Phila. Savings Fund Society	PSFS Accounts	18†	6	6	6	Gray & Rogers, Phila.
Pioneer Flour	Pioneer	8†	2	2	4	Fitzgerald, New Orleans
Pontiac Division	Pontiac Cars	6†		6		MacManus, John & Adams, Det.
Quaker	Quaker Cereals	8†	2	2	4	Wherry, Baker & Tilden, Chi.
U. S. Air Force	Recruiting	10†		4	6	Ruthrauff & Ryan, N. Y.

DESILU COMMERCIAL DIVISION, Los Angeles. R. S. Mulford, *in charge.*

Toni	Tip Toni	4			4	North, Chi.
Toni	Deep Magic	8		2	6	North, Chi.
Reynolds Tobacco	Camel	4			4	Esty, N. Y.
Miller Brewing	High Life Beer	3			3	Mathison, Milwk.
Brown & Williamson	Raleigh	9		4	5	Russel M. Seeds, Chi.
P & G	Gleem	2			2	Compton, N. Y.
Toni	Prom	5		2	3	North, Chi.
Ford	Ford	3			3	J. Walter Thompson, N. Y.
Socony	Mobilgas	2			2	Compton, N. Y.
Englander	Englander	5		2	3	North, Chi.

DYNAMIC FILMS, New York. Nathan Zucker, *Pres.*

Charles Antell	Hair-spray	8		3	5	Paul Venze, Balt.
	Shampoo	8		2	6	J. Katz, N. Y.
	Home Permanent	1			1	J. Katz, N. Y.
	Formula 9	5			5	J. Katz, N. Y.
Bulova Watch	Bulova Watch	17	3	1	13	McCann-Erickson, N. Y.
Q.E.D. Hair Preparation		1†			1	Kastor, Farrell, Chesley & Clifford, N. Y.
Socony-Mobil		2		1	1	Compton, N. Y.
Comfy Mfg.	Custom-agic	2		1	1	Direct
M.D.A.A.		12		5	7	Direct

ELEKTRA FILM PRODUCTIONS, New York. Abe Liss, *Pres.*

American Tobacco	Lucky Strike Cig. (Hit Parade Opening)	1*†			1	BBDO, N. Y.
J. A. Folger	Instant Coffee	5	1	4		Cunningham & Walsh, N. Y.
GHP Cigar	El Producto Cigars	4†	4			Compton, N. Y.
Kelvinator	Refrigerator	3†		1	2	Geyer, N. Y.
	Washing Machine	2†		1	1	Geyer, N. Y.
NBC-TV	Peacock Symbol	4*†	2	2		Direct
N. Y. Telephone	N. Y. Tel.	1†	1			BBDO, N. Y.
	Number Change	3†		3		BBDO, N. Y.
	Yellow Pages	2†			2	BBDO, N. Y.
Schaefer (Produced with Elliot-Unger-Elliot.	Schaefer Beer	4†	4			BBDO, N. Y.
The Texas Co.	Texaco Supreme	2†		1	1	Cunningham & Walsh, N. Y.

PETER ELGAR PRODUCTIONS, New York. Peter Elgar, *Pres.*

Aluminum Co. of America	Alcoa Alum. Wrap	7			7	Ketchum, MacLeod & Grove, N. Y.
	Alcoa Summerhouse	1			1	Ketchum, MacLeod & Grove, N. Y.
American Chicle	Rolaids	8	2		6	Ted Bates, N. Y.
	Clorets	3			3	Ted Bates, N. Y.
Barney's Clothes		5		5		Emil Mogul, N. Y.
Bissell Carpet Sweeper		1*			1	N. W. Ayer, N. Y.
Borden's		2			2	Young & Rubicam, N. Y.
Campbell Soup		3			3	Cockfield, Brown, Toronto
Chesebrough-Pond's	Pond's Compact	2			2	J. Walter Thompson, N. Y.
	Valcream	2		1	1	Compton, N. Y.
	Pond's Angel Clean	2		1	1	Compton, N. Y.
Colgate-Palmolive	Palmolive Rapid Shave	6	2	1	3	Ted Bates, N. Y.
	Palmolive Rapid Shave	4			4	Spitzer-Mills, Toronto
Dromedary	Dromedary Cake Mixes	4			4	Ted Bates, N. Y.
Esso Standard Oil	Esso Atlas Tires	1			1	McCann-Erickson, N. Y.
General Foods	Post Sugar Krinkles	3			3	Benton & Bowles, N. Y.
	Grape Nut Flakes & 40%Bran	1			1	Benton & Bowles, N. Y.
	Post Cereal	3			3	Benton & Bowles, N. Y.
Lever	Dove Soap	7	2	2	3	Ogilvy, Benson & Mather, N. Y.
P. Lorillard	Kent Cigs.	5	1	1	3	Young & Rubicam, N. Y.
Procter & Gamble	Cheer	7*			7	Young & Rubicam, N. Y.
	Zest	27*	1	10	16	Benton & Bowles, N. Y.
	Big Top Peanut Butter	4		2	2	Compton, N. Y.
	Ivory Soap	1			1	Compton, N. Y.
	Fluffo	1			1	Benton & Bowles, N. Y.
Harold F. Ritchie	Silvikrin	4			4	MacLaren, Toronto
Roth Rug Cleaners	Roth Rugs	1	1			Lando, Pittsburgh
Scott Paper	Scott Towels	14		4	10	J. Walter Thompson, N. Y.
Selchow-Righter	Scrabble	2			2	Norman, Craig & Kummel, N. Y.
Sperry-Rand	Remington Shavers	5			5	Young & Rubicam, N. Y.
Tea Council of Canada		4		4		Spitzer-Mills, Ontario
Sterling Drug	Bayer Aspirin	14			14	Dancer-Fitzgerald-Sample, N.Y.
Winthrop Rockefeller	"Winrock Farm"	1			1	Direct
	"Santa Gertrudis"	1			1	Direct
The Texas Co.	Texaco	2		1	1	Cunningham & Walsh, N. Y.
J. B. Williams	Conti Shampoo	2		1	1	Doherty, Clifford, Steers & Shenfield, N. Y.
John H. Woodbury	Woodbury Shampoo	2			2	Robert Orr, N. Y.

ELLIOT, UNGER & ELLIOT, New York. Stephen Elliot, *in charge.*

Advertising Fed. of America		2		1	1	Cunningham & Walsh, N. Y.
Aluminum Co. of America	Alcoa	7			7	Fuller & Smith & Ross, N. Y.
	Alcoa	3			3	Ketchum, MacLeod & Grove, N. Y.
American Chicle	Dentyne	3			3	Dancer-Fitzgerald-Sample, N .Y.

(Continued on page 50)

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

Gotta Be Flexible To Keep Pace With Changing Conditions

—By DAVID V. SUTTON—
(V.P. in Charge, MCA-TV)

"He who learns not today, knows not tomorrow."

If some wise man didn't say that a couple of thousand years ago, he should have. Because that thought expresses the importance of revising one's plans for the future in accordance with the experience of the past.

It is particularly appropriate to the film syndication industry because ours is a business of changing conditions and unless we keep ourselves so flexible that we can bend with the times, we are surely lost.

It is this very flexibility that is the chief advantage of syndication for the prospective advertiser and agency. Syndication today is better able than at any time in the past to fill the individual needs of advertisers who desire to supplement network programming, or who cannot use networks because of their own peculiar merchandising problems. Top national sponsors like Nestle's, P & G, Colgate, leading tobacco companies—in fact, virtually every leading national advertiser—are among those who have used syndication profitably, are now using it and will continue to use it.

To serve this vast market with up-to-dateness, with intelligence and with sufficient flexibility, MCA has spent a considerable amount of time in the past year devising ways and means to provide the advertisers with tailor-made service for their television advertising needs. Any advertising program, to be good, must present attractive cost-per-thousand; it must meet the basic needs of that advertiser in respect to his budget and his merchandising and distribution problems. It must be programming of the type and quality that stations are interested in to assure them of high circulation locally and the price must be such as to assure a worth-while relationship.

Our several plans, introduced during the past year, have satisfied these needs of many advertisers with good programming, desirable time periods and good circulation — all at realistic cost.

All of us in television still consider ourselves in a comparatively young industry. But there are certain basic facts which have become instantly apparent to the professional observer:

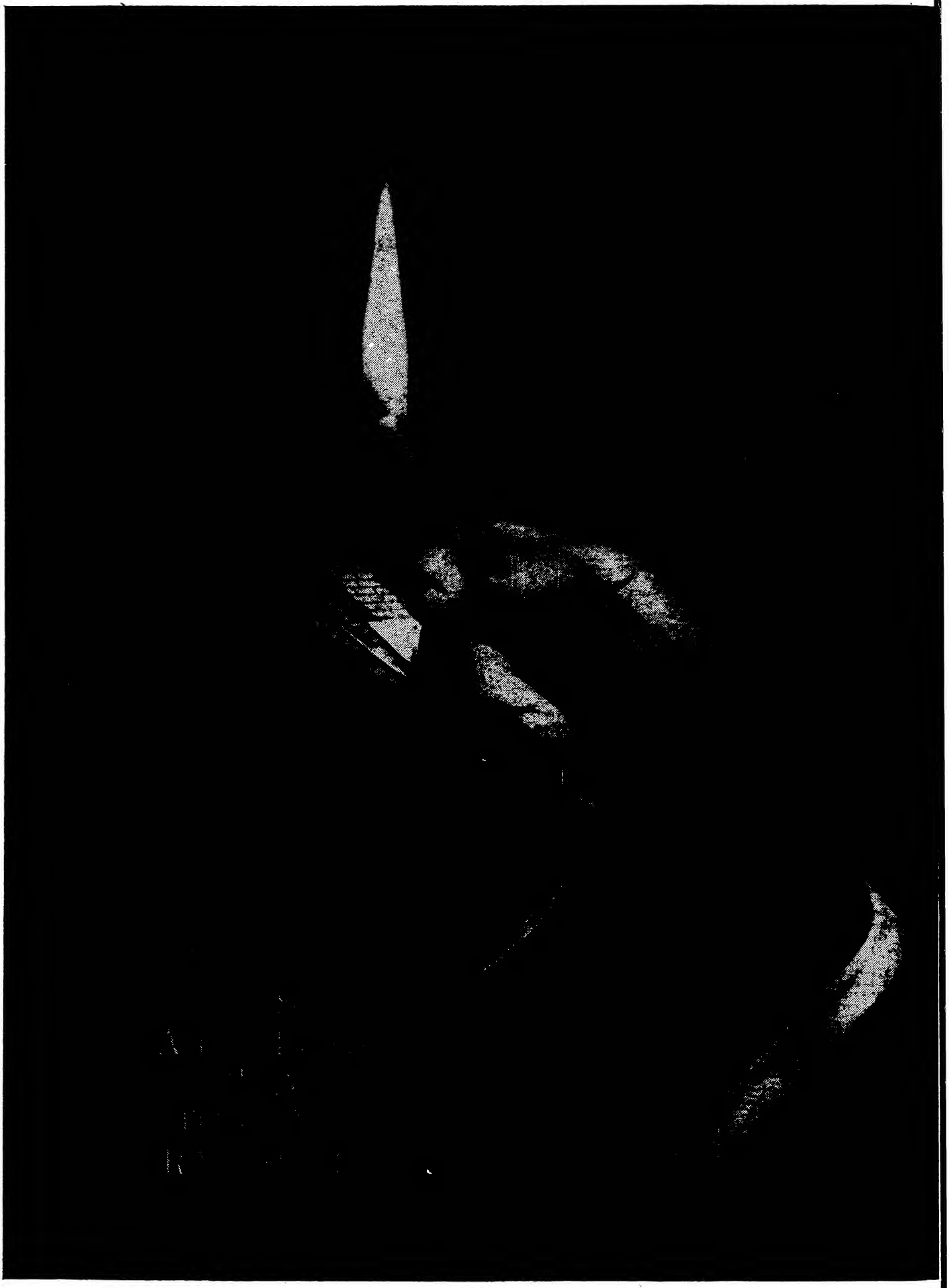
That a solid tv program must be built with a good script, well produced, fully programmed and merchandised. Surely the advertising agency will look first toward those producers who have proved themselves to be real professionals, for future product on which they can rely. New producers continue to emerge almost weekly, but they can be compared with the .150 hitter in baseball—he gets the ball off the ground once in a while, but he strikes out much too often;

That sponsorship of a good syndicated program offers the national, regional or local advertiser a prestige show, with veteran performers, in the markets of his choice, at a price within his ad budget;

That imaginative merchandising and promotion can help the advertiser take full advantage of his syndicated program by means of premium giveaways, point-of-purchase displays, contests, newspaper publicity and the 101 other ways in which to reap the fullest rewards of a successful television program;

That syndicated tv programming is growing bigger every year; that the quality and production values are improving at a rapid pace; that the extremely high number of renewals for second, third and fourth runs in the same market proves their continued potency as sales promoters.

So we look for increased activity in the film syndication industry, with better product, more exposure and most important of all — increased sales results for the fellows who pay the final bills.



To us, there's only one way to operate a train, and that's to get all the bugs out, *ourselves,* place it squarely on the tracks, turn on the lights and let 'er rip on a pre-established course.

Others seem to prefer starting out by putting a blueprint of a caboose before a hypothetical iron horse,

Then calling in a lot of potential ticket-buyers to suggest ways and means.

But the trouble is, what if some of them insist on square wheels and outside latrines?

That's why, even though our new syndicated series, "Boots and Saddles—the Story of the Fifth Cavalry," is just now released for sale, we're already deep into the actual production of "Union Pacific."*

It's not that we're ambitious to be flamboyantly prolific.

It's simply that "Union Pacific" passed all our own home-grown tests of what makes a fine show (and show is what we're in the business of) so we're makin' it.

And mind you, we not only don't have a customer for it, we don't even know when we'll go looking for one to purchase a stake in it.

The CNP method of running a railroad is to create entertainment and produce it on film at a pace that's at least steady,

And have it ready to go when the market is ready.

We like to think that over the long haul our ticket-buyers enjoy a ride with all lights showing;

That is, they have a reasonably accurate idea of what they're riding in and also where they're going.

**with apologies to Ogden (Utah)*

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

Telefilms As America's Best Ambassadors

By ELIOT HYMAN
(Pres., A.A.P. Inc.)

On June 10 of this year, the first American feature motion picture was shown on commercial television in Great Britain. Just as Hollywood's product has travelled the entire world via theatres, now it is starting its second cycle via television. All of us should welcome this opportunity to exhibit part of our way of life through an exchange of arts. Art is a truly international medium of communication, and motion pictures represent native American art as much as our books, music, painting and other cultural endeavors.

Regardless of political boundaries, or differences in language or culture, films have long proved their universal appeal. If America is known in all parts of the world, it is thanks as much to our features as to any other factor. Conversely, Americans can benefit by having the chance to see films made in other parts of the world.

The picture that started this new television pattern in England was Warner Bros.' "The Maltese Falcon," released to Granada TV by A.A.P. It will be followed by hundreds of other features, cartoons, short subjects and half-hour series . . . not only in England, but on the continent and all the way to the Far East. In fact, a complete duplication of all motion picture, television and allied activities of A.A.P. in the United States is now being undertaken in the Eastern Hemisphere.

After three years of study of the foreign market, during which time Norman Katz, of our office, made two complete trips around the world, we are now embarking on a major expansion into world markets. Companies are being established in the various Eastern Hemisphere nations for this purpose. These foreign companies will not only sell our pictures, but will buy motion pictures made in the various countries for theatrical release in the United States, and will engage in the production and co-production of motion pictures there.

We intend to utilize to the fullest all the rights we acquired, along with the pictures themselves, in our Warner Bros. library purchase, including literary rights, music rights, live television and radio rights, certain merchandising rights, non-theatrical and television rights, and others. This applies to foreign countries as well as to domestic use. Investing some of our money in these activities abroad serves two important functions. It is welcomed by the countries involved, because it stimulates business and employment there. And it helps build our library for future use, to maintain continuity of operations here and abroad. Naturally, in all cases we will be selling all of our product, including the Popeye cartoons, our hundreds of major studio features, Westerns, half-hour series, and the Warner Bros. features, cartoons and short subjects.

Precedent for this type of operation has been set on this continent. A company similar to those described has been established for all of Latin America, which will soon be seeing our pictures, in theatres and on television. And we will be engaging in all of the described allied activities in Latin America: co-production, licensing of live radio and television rights, and all the rest. Australia, also, will soon be seeing our pictures. In fact, there are few places on earth where they will not be seen. Even behind the Iron Curtain, numbers of our theatrical pictures have been screened and selections made. Travellers may be unwelcome, but a little bit of America, on film, is getting to all people.

From our company's point of view we firmly anticipate making A.A.P. as important a factor in world markets as it is in this country. Furthermore, we sincerely believe that an open exchange of all forms of art and entertainment among all peoples of the world offers the best means of increasing our understanding of each other. We are glad to be contributing in some small measure to this goal.

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 47)

ELLIOTT, UNGER & ELLIOT, New York. Stephen Elliot, *in charge.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
American Tobacco	Lucky Strike	23			23	BBDO, N. Y.
Andrew Jergens	Jergens Lotion	2	1	1		Robert Orr, N. Y.
Armour	Pan O'Gold	2		1	1	N. W. Ayer, N. Y.
Avon Cosmetics		8*		3	5	Monroe F. Dreher, N. Y.
Benrus Watch	Benrus	2			2	Lennen & Newell, N. Y.
Best Foods	Hellman's Mayo.	4			4	Dancer-Fitzgerald-Sample, N. Y.
	Nucoa	1			1	Dancer-Fitzgerald-Sample, N. Y.
Bristol Myers	Ban	3	3			BBDO, N. Y.
Campbell Soup		5	1		4	BBDO, N. Y.
Carter Prod.	Arrid Men Spray	9	1	1	7	Ted Bates, N. Y.
Chanel	Chanel No. 5	15	12	2	1	Norman, Craig & Kummel, N .Y.
Continental Baking	Morton's	11		1	10	Ted Bates, N. Y.
Coty	Coty Powder	1		1		Franklin Bruck, N. Y.
Emerson Drug	Bromo Seltzer	6			6	Lennen & Newell, N. Y.
	Fizzies	1			1	Lennen & Newell, N. Y.
General Electric	G. E. Telechron	1			1	N. W. Ayer, N. Y.
	G. E. Lamps	2			2	BBDO, N. Y.
General Foods	Dream Whip	1			1	Young & Rubicam, N. Y.
	Maxwell House	13	1	3	9	Benton & Bowles, N. Y.
	Post Cereals	1			1	Benton & Bowles, N. Y.
General Mills	GMKT (Flour)	1			1	Dancer-Fitzgerald-Sample, N. Y.
Household Finance		1			1	Needham, Louis & Brorby, N. Y.
Lever	Lucky Whip	4		2	2	Ogilvy, Benson & Mather, N. Y.
	Praise	3	1	1	1	Kenyon & Eckhardt, N. Y.
Liggett & Myers	Chesterfield	1	1			McCann-Erickson, N. Y.
P. LoriHard	Newport	1			1	Young & Rubicam, N. Y.
Mojud Hosiery		3	1	1	1	Daniel & Charles, N. Y.
National Guard Bureau		2			2	Robert Orr, N. Y.
Pabst Brewing	Old Tankard Ale	7	1	4	2	Leo Burnett, Chi.
Procter & Gamble	Biz	20		3	17	Dancer-Fitzgerald-Sample, N. Y.
	Cheer	2			2	Young & Rubicam, N. Y.
	Comet	2			2	Compton, N. Y.
	Dash	6			6	Compton, N. Y.
	Ivory Flakes	1			1	Compton, N. Y.
	Ivory Soap	17			17	Compton, N. Y.
	Joy	4			4	Leo Burnett, N. Y.
	Oxydol	12			12	Dancer-Fitzgerald-Sample, N. Y.
	Secret	4		2	2	Leo Burnett, N. Y.
	Velvet Blend	3		1	2	Grey, N. Y.
Remington Rand	Princess Shavers	7			7	Young & Rubicam, N. Y.
Revlon	Touch & Glow	2			2	BBDO, N. Y.
	Satin Set	2			2	BBDO, N. Y.
Robert Hall Clothes		18†		1	17	F. B. Sawdon, N. Y.
Schaefer Brewing	Schaefer Beer	34†	11	5	18	BBDO, N. Y.
Scott Paper	Scotkins	11		3	8	J. W. Thompson, N.Y.
Simmons	Beautyrest	4		2	2	Young & Rubicam, N. Y.
Tea Council		3		3		Leo Burnett, N. Y.
United Fruit	Bananas	5	5			BBDO, N. Y.
Warner-Lambert	Bliss	3			3	Norman, Craig & Kummel, N. Y.

FIORE FILMS, Jersey City. Albert A. Fiore, V.P.

Can Meat	Vigo Ham	4	2	2		Direct
Dormin	Sleep Aid	6†	2	2	2	Direct
Hathaway Bakeries	Big League Bread	2			2	Friend-Reiss, N. Y.
Lane & Young	Portables	4			4	Direct
Sardeau	Sardo	9†	3	3	3	Direct
Watchung Lake	Resort	2*			2	Direct

HANKINSON STUDIO INC., New York. Frederick L. Hankinson, *in charge.*

American Express	Travelers Cheques	2†		1	1	Benton & Bowles, N. Y.
American Tel. & Tel.	Yellow Pages	8†	1	7		Cunningham & Walsh, N. Y.
Chase Manhattan Bank	Checking	1†		1		Cunningham & Walsh, N. Y.
	Savings	1†		1		Cunningham & Walsh, N. Y.
	Auto Loan	1†		1		Cunningham & Walsh, N. Y.
Anderson Clayton	Capri Salad Oil	2†			2	McCann Erickson, N. Y.
General Foods	Bliss Coffee	2†	2			Benton & Bowles, N. Y.
	Instant Maxwell	1†		1		Benton & Bowles, N. Y.
Liggett & Myers	Chesterfield Kingsize	4†			4	McCann-Erickson, N. Y.
Procter & Gamble	Tide	3†		2	1	Benton & Bowles, N. Y.
Wheatena		4†		2	2	Cunningham & Walsh, N. Y.
Smith-Carona	Typewriter	1†			1	Cunningham & Walsh, N. Y.
National Biscuit	Chiparoons	1†		1		Cunningham & Walsh, N. Y.
Westinghouse	Refrigerator	1†			1	McCann-Erickson, N. Y.

HARRIS-TUCHMAN PRODUCTIONS, Hollywood. Ralph G. Tuchman, *Gen. Mgr.*

Tasti-Diet Foods		23	2	14	7	Heintz, L. A.
Sparkletts Water	Distilled Water	6†		3	3	McCarty, L. A.
Tidewater Oil	Flying A	1*†		1		Buchanan, S. F.
Carnation	Instant Chocolate	1			1	Erwin, Wasey, L. A.
Friskies Dog Food		1			1	Erwin, Wasey, L. A.
Int'l. Metal Products	Alpine Air Cooler	5†	3		2	McCarty, L. A.
	Arctic Air Cooler	5†	3		2	McCarty, L. A.
Max Factor	Sof-Set	2		1	1	Anderson-McConnell, L. A.
	Curl Control	8		4	4	Anderson-McConnell, L. A.
	Sebb Shampoo	6		3	3	Anderson-McConnell, L. A.
Kaiser Aluminum	Screen Wire	2			2	Young & Rubicam, S. F.
Louis Milani Foods	1890 French Dressing	1*			1	Arthur Meyerhoff, L. A.
Colgate	Ajax	1	1			Lennen & Newell, N. Y.
	Lustre Creme	1	1			Lennen & Newell, N. Y.

VICTOR KAYFETZ PRODUCTIONS, New York. Victor Kayfetz, Pres.

Homelite	Homelite Chain Saws	6*†			6	Direct
Nat'l Assn. of Engine Boat Mfg.	Boat Show	1†			1	L. King Assoc., N. Y.
Winthrop Products	Sonrisal	1†			1	Direct

KEITH FILM PRODUCTIONS, Omaha. James C. Keith, *Pres.*

Ames In-Cross Hatchery		1†		1		W. D. Lyon, Sioux City, Ia.
Fairmount Foods	Ice Cream	7	4		3	Allen & Reynolds, Omaha
Habco	Irrigation	2†			2	Ayres, Swanson, Lincoln, Nebr.
Metropolitan Util. Dist.	Gas Serv.	5†		3	2	Bozell & Jacobs, Omaha
Otoe Food Products	Morton House	9			9	Buchanan, Thomas, Omaha
Tidy House Products	Dexol	2			2	Buchanan, Thomas, Omaha
	Gloss Tex	1†	1			Buchanan, Thomas, Omaha
	Shina Dish	3			3	Buchanan, Thomas, Omaha
	Perfex	3†			3	Buchanan, Thomas, Omaha

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

KEITZ & HERNDON, Dallas. Rod K. Keitz and Larry F. Herndon Jr., *In charge.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Amlico Oil	Amlico Gas	3†		3		Taylor- Norsworthy, Dallas
Colvert Dairy	Colvert's Milk	2†			2	Lowe Runkle, Okla. City
Deep Rock Oil	Deep Rock Oil & Gas	7†	2	2	3	Lowe Runkle, Okla. City
Derby Oil	Derby Oil & Gas	3*†	3	12	2	McCormick, Armstrong, Wichita
First National Bank, Dallas		1†		1		Rogers & Smith, Dallas
Fort Worth National Bank		4*†			4	Glenn Adv., Ft. Worth
Jones-Blair Paint	APR Paints	1†		1		Rogers & Smith, Dallas
Lone Star Brewing	Lone Star Beer	10*†	7		3	Glenn, Dallas
Quality Chek'd Dairy Products		8†			8	Campbell-Mithun, Chi.
Southern Union Gas	Southern Union Gas	6†			6	Direct
O. A. Sutton	Vornado Air Conditioner	1†			1	Lago & Whitehead, Wichita
Texas Dry Concrete	Sakrete Concrete	2†	2			Glenn, Dallas
Topeka Savings Bank, Topeka	Savings	1†		1		Whitney, Tulsa
NuGrape	NuGrape	1†			1	Liller, Neal & Battle, Atlanta
	Sun Crest	1†			1	Liller, Neal & Battle, Atlanta
ROBERT LAWRENCE PRODUCTIONS, New York. Robert Lawrence, *Pres.*						
American Brewery	American Beer	8†		4	4	Van Sant Dugdale, Balt.
American Can	American Canco	5			5	Compton, N. Y.
American Sugar Refining	Domino Sugar	3	1	1	1	Ted Bates, N. Y.
B. Houde, Grobbe	DuMaurier Cigarettes	1		1		Vickers & Benson, Montreal
Bayer	Istantine	8		4	4	Thompson-Koch, N. Y.
British-American Oil	B/A Gas	8		8		James Lovick, Toronto
Bulova	Bulova Electric Razor	3		2	1	Marschalk & Pratt, N. Y.
Campbell's Soup	Campbell's Doll	3			3	Cockfield, Brown, Toronto
Canadian Industries	CIL Paints	16		8	8	Ronalds, Toronto
Canadian Oil Companies	White Rose Gasoline	3†			3	Crombie, Toronto
Canada Packers	Maple Leaf Detergent	3		1	2	James Lovick, Toronto
Carter Products	Arrid & Nair	1			1	Cockfield, Brown, Toronto
	Lactesia	2			2	Ted Bates, N. Y.
Christie's Bread	Christie's Bread	2†		2		Cockfield, Brown, Toronto
Chock Full O' Nuts		1	1			Grey, N. Y.
C-P Company	Maple Leaf Detergent	3		1	2	James Lovick, Toronto
	Play	3	1	1	1	James Lovick, Toronto
Esso Standard Oil	Golden Esso Extra	6		4	2	McCann-Erickson, N. Y.
Glamur Products	Easy Glamur	2			2	Grey, N. Y.
General Electric	GE Blankets	2			2	Young & Rubicam, N. Y.
General Foods	Grapenuts Flakes	1			1	Benton & Bowles, N. Y.
General Mills	Wheaties	1			1	Knox Reeves, Mpls.
Goodyear Tire	Neolite	2†		2		Compton, N. Y.
Gulf Oil	Gulf	2			2	Young & Rubicam, N. Y.
Harrison Radiator Div. of Genl. Motors	Harrison Air Con.	2†			2	D. P. Brother, Detroit
H. J. Heinz	Heinz Ketchup & Soups	6			6	Maxon, Detroit
H. J. Heinz	Heinz Baby Foods	3		2	1	MacLaren, Toronto
Hills Brothers Coffee	Hills Bros. Inst. Coffee	3	1	1	1	N. W. Ayer, N. Y.
Helene Curtis Industries	Enden	1		1		Edward A. Weiss & Co. N. Y.
	Stopette	1			1	Earle Ludgin, Chi.
Hudson's Bay	Ft. Garry Coffee	1†		1		John Burke-Gaffney, Toronto
Imperial Tobacco	Sweet Caps	3		3		Cockfield, Brown, Montreal
Jacob Ruppert Brewery	Knickerbocker	7		2	5	Warwick & Legler, N. Y.
Johnson & Johnson	Baby Powder	4		2	2	Young & Rubicam, N. Y.
	Billboards	13	13			Young & Rubicam, N. Y.
	First Aid	3			3	Young & Rubicam, N. Y.
Kimberly-Clark	Delsey	5†		2	3	Foote, Cone & Belding, Chi.
	Kleenex Towels	1			1	Foote, Cone & Belding, Chi.
Lanvin	Arpege	3	3			Direct
Lever Bros., Canada	Good Luck Margarine	3			3	Young & Rubicam, N. Y.
Thomas J. Lipton	Lipton's Soups	1†			1	Young & Rubicam, Toronto
Marculus Manufacturing	Marcal	6	3	3		Riedl & Freede, N. J.
Mars	Three Musketeers	2		1	1	Knox Reeves, Mpls.
Molson's Brewing	Molson's Ale	14†			14	Cockfield, Brown, Montreal
	Molson's Crown	7			7	Cockfield, Brown, Montreal
	Crown & Anchor	3		3		MacLaren, Toronto
Murray Corp. of America	Eljer	1		1		Ross, Roy, Detroit
Mutual of Omaha	Mutual Benefit	2			2	E. W. Reynolds, Toronto
Nestle's, Canada	Nestle's Quik	6			6	R. W. Reynolds, Toronto
Noxzema Chemical	Noxzema Shave Creams	1			1	Young & Rubicam, Toronto
O'Keefe Ale Brewery	O'Keefe Ale	14	2	5	7	Comstock & Co, Buffalo
Pfeiffer Brewery	Pfeiffer's Beer	16	2	6	8	Maxon, Detroit
Pillsbury Mills	Pillsbury Cake Mixes	2		1	1	Leo Burnett, N. Y.
Procter & Gamble	Blue Dot Duz	6		2	4	Compton, N. Y.
	Cascade	2		1	1	Compton, N. Y.
	Comet	8			8	Compton, N. Y.
Procter & Gamble, Canada	Cheer	3			3	Young & Rubicam, Toronto
	Cheer K	1			1	Young & Rubicam, Toronto
	Cheer Y	1	1			Young & Rubicam, Toronto
	Gleem	2		1	1	Compton, N. Y.
	Spic & Span	7		2	5	Young & Rubicam, Toronto
	Tide	2		1	1	Benton & Bowles, N. Y.
Proctor Electric	Zedalon	1	1			Weiss & Geller, N. Y.
	Steam Iron	2	1		1	Weiss & Geller, N. Y.
Reliable Toy	Reliable Toy	6			6	Ronalds, Montreal
R. J. Reynolds	Winston Cigarettes	8†		1	7	Wm. Esty, N. Y.
Reynolds Aluminum	Reynolds Wrap	6			6	Clinton & Frank
Savage Shoes	Savage Shoes	13			13	Breithaupt, Milson, Toronto
Simmons Mattress	Simmons	2		1	1	Young & Rubicam, N. Y.
Sterling Drug	Fizrin	8		4	4	Compton, N. Y.
	Ironized Yeast Rev.	4			4	Thompson-Koch, N. Y.
	Molle	2			2	Thompson-Koch, N. Y.
	Phillips' Aspirins	32		12	20	Dancer-Fitzgerald-Sample, N. Y.
Union Carbide	Prestone	3†		1	2	Wm. Esty, N. Y.
U. S. Treasury Dept.	Savings Bonds					McCann-Erickson, N. Y.
Waltham Watch Co.	Waltham Watches	1	1			Weiss & Geller, N. Y.
Whitehall Pharmaceutical	Anacin, Heet, Kolynos	6		3	3	Young & Rubicam, Toronto
Wilson & Co.		6			6	Needham, Louis & Brorby, Chi.
LEWIS & MARTIN FILMS, Chicago, Ill. Herschell G. Lewis, *In charge.*						
York Corp.	York Snorkle Air Cond.	8		2	6	Donahue & Coe, Chi.
O'Cedar	Sponge Mop & Dri-Glo	4		2	2	Turner, Chi.
Chrysler Air-Temp		4†		2	2	Grant, Chi.
Fahrnly	Alpenkrauter	2			2	Bozell & Jacobs, Chi.
Pabst	Pabst Andeker Beer	1		1		Leo Burnett, Chi.
Midas Muffler		3		1	2	Bozell & Jacobs, Chi.

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* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

Creativity: The New Battle In Film Com'ls

By WALTER LOWENDAHL
(Exec v.p., Transfilm Inc.)

They're at it again . . . the prophets of doom . . . this time ready to bury all independent producers of tv film commercials, especially the New York fraternity. The major Hollywood film companies have decided to extend their operations to include Madison Ave. as well as Wilshire Boulevard.

While we N.Y. producers waged our own private war, each boasting better production facilities than the next, Hollywood stepped in touting the biggest facilities of all. Then came the old game of economic attrition. Some of the majors began delivering spots at less than cost. Some smaller independents closed. Others are now feeling the squeeze.

We in N.Y. now realize that the battle of facilities is but a skirmish. The real battlefield is marked *Creativity* and *Personalized Service*. This is where we can outdo our West Coast competitors. We already have the definite advantage of being in a better geographical position to offer personalized service. The heart of American advertising is right here in N.Y. while 3,000 miles separate most agencies from the "Hollywood touch."

Creatively, few tv spots have risen above the commonplace. We believe that agencies are aware of this and are most eager for creative assistance from producers. Unfortunately, the price factor has reduced the highly creative staffs of many producers. Talent cannot be bought at cut rates and this ad agencies know best of all.

In those instances where producers have been given the widest creative latitude in the production of commercials, the results have been refreshing This practice will increase and once it is established competitive bidding among producers will disappear. The producer will no longer be comparable to a printer, a mere transferrer of storyboards to film. He will conceive as well as execute commercials.

We realize that advertising agencies will not make this move for us. If we prove that we can deliver creatively inspired commercials, our position will be strengthened. We at Transfilm made our first move when we reorganized our production setup for the express purpose of rebuilding our creative talent force. Now, as we add talent from the industry, we are also reaching out beyond the tv field to create opportunities for talent not now in the industry. The tv commercial is still very much the infant and can be developed beyond our most imaginative dreams as an advertising power.

Facilities Not the Issue

We believe that all producers will have to approach competition on this level. Extensive facilities, such as Hollywood boasts, are not really the issue. The facilities in New York have been more than adequate these many years and have been increasing steadily to meet future needs. Close examination of the great majority of commercials proves that massive stages are unnecessary and that the average N.Y. sound stage fills the bill. For the occasional "spectacular" commercial, which most of us have done, there are sufficient large rental stages available within taxi distance of Madison Ave.

Hollywood lays claim to great theatrical motion picture skills which abound there. Impressive? Yes. But, do tv commercials call for such theatrical skills? In most cases, no. The only similarity between a successful Hollywood motion picture and a tv spot is that both are on film. If we are to equate all motion picture technicians merely because they work with film, we must also equate all other artisans solely on the basis of the similarity of their tools, and not their skills.

Advertising on film is a distinct specialty. The N.Y. film producer who was experienced in the production of films for selling, train

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Better than ever, those scrap-happy HONEYMOONERS
Jackie Gleason and Audrey Meadows with
are now available on a syndicated basis
mating of script and cast!"
marital mayhem at its funniest

CBS Tele

CBS TELEVISION FILM Sales

—Lived Happily (With Features) Forever After

By OLIVER A. UNGER
(Executive V. P., National Telefilm Associates)

It won't be too long before the Hollywood film mills will be turning out most of the entertainment fare for television. The emergence of feature length motion pictures as a positive force in television programming has paved the way for a closer alliance between the motion picture studio and the television film producer and distributor.

For television, it was a natural development. For the motion picture producer, it was a welcome device to turn idle product into income producing property.

As tv increased its infiltration of the nation's living rooms, the need for diversified and exciting programming became more and more apparent. As a result the "live" big money "spectacular" came into being and tried to cut a niche for itself in the tv program spectrum. It didn't quite make the grade. The ratings didn't measure up to the rosy predictions. And considering the time, money and effort put into these extravaganzas they were costly failures.

At this time the top quality feature length motion pictures arrived on the scene to give a much needed "shot-in-the-arm" to the programming requirements of the nation's newest entertainment medium. The entertainment values in these Hollywood productions could not possibly be duplicated for the price that these film spectaculars could be brought to the television screen. The net result was that the feature film made a considerable dent in the "live" heavily budgeted shows.

The popularity of feature length motion pictures is brought into its proper perspective by a sampling of tv program schedules in some of the leading markets in the United States. A recent check of program logs reveals that Los Angeles leads the tv movie parade with a total of 198 features available for viewing during one week. New York City listed 138 features for the week. Other weekly film totals reached 101 for the Washington, D.C. area, 96 for the Pittsburgh area, 91 for San Francisco, 76 for Chicago, 67 for Miami and 56 for Philadelphia. Other markets have similar schedules.

Despite this heavy concentration of feature film programming, they still manage to command respectable ratings. From here, it looks as if the available films will be devoured by the insatiable demand of television before the viewers' appetites become jaded.

A Time For Reappraisal

With practically the entire backlog of pre-1948 films in tv distribution now and the relatively few post-1948 features to become available shortly, the time is approaching for a reappraisal of tomorrow's programming picture.

We can see that picture taking shape. The Hollywood studios are slowly but surely enlarging their scope of operations and getting their feet wet in television. As this trend develops we will eventually see a happy marriage between movies and television. Both media offer great possibilities and service to the public and should complement each other in bringing the best entertainment to the nation's living rooms.

Although feature films continue in heavy demand the ever-dwindling supply forces us to keep a weather eye peeled for the future. Heavy emphasis is now being placed on half-hour film shows. The story production and entertainment values must be on a par with the great entertainment offered by the motion picture studios to gain acceptance.

That will naturally lead to a closer relationship between the film studios and the television producers and distributors. As for National Telefilm Associates, we are working closely with 20th Century-Fox. Their Western Avenue studio on the West Coast currently is turning out for us two half-hour series based on their motion pictures "How To Marry A

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TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 51)

LEWIS & MARTIN FILMS, Chicago, Ill. Herschell G. Lewis, *in charge.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 39 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Badger Paints		3†		3		W. B. Doner, Chi.
National Presto Industries	Presto Fry Pan & Griddle	2†			2	Donahue & Coe, Chi.
Edelweiss Beer		2†	2			Olian & Bronner, Chi.
Restonic Mattress	Contour Control	3	1	1	1	Bozell & Jacobs, Chi.
"Courtesy Theatre" Opening		1†			1	Malcolm-Howard, Chi.
Tolona Pizza		2†*		2		Direct
Swift	Swift's Premium Franks	1†*			1	Direct
Tuberculosis Institute	Free Chest X-Ray	1		1		Direct
Combined Jewish Appeal		3	1	1	1	Direct
O'Cedar	Endust & Nylon Dusters	2		2		Turner, Chi.
Spring Air Mattress		4		2	2	R. M. Loeff, Chi.
Old Dutch Root Beer		2		2		Jerome Reese, Chi.
Consumers' Stamps		2			2	Julian Frank, Chi.
Helene Curtis	King's Men	2		1	1	Edward H. Weiss, Chi.

VERNON LEWIS PRODUCTIONS, New York. Vernon Lewis, *in charge.*

Swift	Meats	2†			2	McCann-Erickson, Chi.
Dominion Rubber	Footwear	2†			2	Fletcher D. Richards, Chi.
Calso Oil	Gasoline	11†	7	4		BBDO, N. Y.
LaRosa	Sauce	4†		2	2	SSC&B, N. Y.
Pall Mall	Cigarettes	5†		1	4	SSC&B, N. Y.
Nytol		5†			5	SSC&B, N. Y.
Bird	Shingles	1†		1		Humphrey, Alley & Richards, N. Y.
Naugatuck		2†			1	Fletcher D. Richards, Chi.
Goodyear	Tires	2†			2	McCann-Erickson, N. Y.
Anacin (Whitehall)	Anacin	2†		1	1	Ted Bates, N. Y.
U. S. Keds (U. S. Rubber)	Keds	2†			2	Fletcher D. Richards, N. Y.
Whitehall	Neet	4†		4		Ruthrauff & Ryan, N. Y.
Whitehall	Prep. H	2†			2	Ted Bates, N. Y.
Whitehall	Kriptin	1†		1		Direct
Norelco	Shavers	2†		2		C. J. LaRoche, N. Y.

JAMES LOVE PRODUCTIONS, New York. James A. Love, *in charge.*

Westinghouse Electric	General Mills-Studio One	2		2		McCann-Erickson, N. Y.
	Elevators	1			1	McCann-Erickson, N. Y.
	Fire Control	1			1	McCann-Erickson, N. Y.
	Ball Park Lighting	1		1		McCann-Erickson, N. Y.
	Atomic A	1			1	McCann-Erickson, N. Y.
	Atomic B	1			1	McCann-Erickson, N. Y.
	Micarter	1		1		McCann-Erickson, N. Y.
	Portable Mixer	1		1		McCann-Erickson, N. Y.
	Mix-Mates	1		1		McCann-Erickson, N. Y.
	Fry-Pan	1		1		McCann-Erickson, N. Y.
	Micro-Wave Pipeline	1			1	McCann-Erickson, N. Y.
	Tail Turrets	1			1	McCann-Erickson, N. Y.
	School Room Lighting	1			1	McCann-Erickson, N. Y.
	Industrial Heating	1			1	McCann-Erickson, N. Y.
	Glacier	1			1	McCann-Erickson, N. Y.
	Steam Iron	1		1		McCann-Erickson, N. Y.
Columbia Records	Columbia Records	2		1	1	McCann-Erickson, N. Y.
International Latex	Playtex	1			1	Direct
Vick Chemical	Vapo-Rub-In Steam	1			1	Morse International, N. Y.
	Vapo-Rub Swiss	1			1	Morse International, N. Y.
	Vapo-Rub Brazil	1			1	Morse International, N. Y.
Westinghouse Electric	Air Conditioner	6			6	Fuller, Smith & Ross, N. Y.
Aluminum Co. of America	National Assn. of Homes	1			1	Fuller, Smith & Ross, N. Y.
	Awning	1			1	Fuller, Smith & Ross, N. Y.
	Playday U.S.A.	2			2	Fuller, Smith & Ross, N. Y.

MAJESTIC MOTION PICTURES, New York. L. H. Holton, *in charge.*

Alcoa	Alcoa	1			1	Ketchum, MacLeod & Grove, Pitt.
Griesedieck Bros. Brewing	G-B Beer	27	9	13	5	Maxon
Vick Chemical	Vicks Cough Drops	1			1	Morse International, N. Y.

MARATHON TV NEWSREEL, New York. Konstantin Kaiser, *Pres.*

Chrysler	Chrysler Cars	2			2	McCann-Erickson, N. Y.
Socony Mobil Oil	Mobilgas	4		2	2	Compton, N. Y.
United States Steel		1			1	BBDO, N. Y.

MASTERCRAFT TELEFILMS, Kingston, Pa. Marvin Berg, *in charge.*

Fowler & Williams Trucking		3†		3		Anthracite, Scranton
Frank Martz Coach		4	1	1	2	Gutendorf, Wilkes Barre
French Steak		2	1	1		Greenspon, Wilkes Barre
Day H. Thomas		3†	1	1	1	Roscoe, Kingston
Trager Mfg.	Guard	3†			3	Anthracite, Scranton
Trager Mfg.	Sea Mist Ammonia	3		3		Anthracite, Scranton

MGM-TV, Division of Loew's, New York. Charles C. (Bud) Barry, *in charge.*

Jacob Ruppert Breweries	Knickerbocker Beer	10†			10	Warwick & Legler, N. Y.
Helene Curtis	Suave Shampoo	2			2	Gordon Best, Chi.
Standard Oil of Indiana	Standard Oil	6†			6	D'Arcy, Chi.
Schlitz	Schlitz Beer	2†			2	J. Walter Thompson, Chi.
Stewart-Warner	Alemite	1			1	MacFarland-Aveyard, Chi.
Maybelline	Maybelline	2			2	Gordon Best, Chi.
Pure Oil	Pure Oil	6			6	Leo Burnett, L. A.
Langendorf Bakeries	Langendorf Bread	17			17	Compton, S. F.
Westgate Packing	Breast O'Chicken Tuna	1		1		Foote, Cone & Belding, L. A.
Duncan Hines	Duncan Hines Cake Mix	4			4	Compton, N. Y.
Big Top Peanut Butter		2			2	Compton, N. Y.
Skin-Up	Skin-Up	1			1	Hal Stebbins, L. A.

MOTION PICTURE SERVICE, San Francisco. Gerald L. Karski, *Pres.*

Oil Heat Institute	Oil Heat	3†	3			Pacific National, Seattle
Portland Gas & Coke	Natural Gas	1†		1		Cole & Weber, Portland, Ore.
Gateway Chevrolet	Chevrolet	2			2	Les Malloy, S. F.
Standard Oil Co. of Calif.	Skypower Gasoline	3			3	BBDO, S. F.
	RPM Motor Oil	3			3	BBDO, S. F.
Dr. Ben Sweetland	Building Mind Power	1			1	Robert Selby, S. F.
Sunlite Bakeries	Sunlite Bread	6		3	3	BBDO, S. F.
Smith-Gandy Ford	Ford	3†	3			Keene & Keene, Seattle

MPA-TV FILM PRODUCTIONS, Div. Motion Picture Advertising Co. Service, New Orleans. Carl J. Mabry, *Pres.*

Dixie Paint & Varnish	Durasatin Duralite	4†	4			D. Parsons & Cook, Jacksonville
Pearl Brewing		36†	16	16	4	Pitluk Adv., San Antonio
Henderson Sugar		2	2			Walker Saussy, New Orleans

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

MPA-TV FILM PRODUCTIONS, Div. Motion Picture Advertising Co. Service, New Orleans. Carl J. Mabry, *Pres.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
United Gas		3†	1	1		Bozell & Jacobs, Houston
Strietman's Biscuit	Zesta	6†		3	3	Ralph H. Jones, Cincinnati
Standard Oil of Texas		1†			1	White & Shuford, El Paso
National Nu-Grape	Nu-Grape	6	6			Liller Neal & Battle, Atlanta
Purity Maid Bakery	Purity Maid	1†	1			Standard, Clarksburg, W. Va.
Skinner's Dairy		1†	1			Newman Lynde, Jacksonville
H & H Coffee	H & H	1†	1			Thomas F. Conroy, San Antonio
Keystone Laboratories	Nerv-aid	1†		1		Brick Muller, Memphis
Godchaux's		1†		1		O. W. Josylyn, Baton Rouge
Lenswick		1†	1			H. S. Benjamin, Baton Rouge
White Star Laundry		3	3			Pitluk, San Antonio

MPO TELEVISION FILMS, New York. Marvin Rothenberg, *in charge.*

Nabisco	Crackers	2		1	1	McCann-Erickson, N. Y.
Kellogg	Cereals	7		5	2	Leo Burnett, N. Y.
American Gas Assn.		5		1	4	Lennen & Newell, N. Y.
Minnesota Mining	Scotch Tape	2		1	1	BBDO, N. Y.
General Cigar	White Owl Cigars	2		2		Young & Rubicam, N. Y.
Pond's Extract		4			1	J. Walter Thompson, N. Y.
Jules Montenier	Stoppette	1			1	Earl Ludgin, Chi.
Colgate	Vel	2			2	Lennen & Newell, N. Y.
Shulton	Old Spice	6			6	Kenyon & Eckhardt, N. Y.
Corn Products	Nu-Soft	1			1	McCann-Erickson, N. Y.
Gillette Razor		1			1	Maxon, N. Y.
Revlon		1			1	C. J. La Roche, N. Y.
P. Ballantine & Sons	Ballantine Beer	1			1	William Esty, N. Y.
Liggett & Myers	L & M Cigarettes	1			1	Dancer-Fitzgerald-Sample, N.Y.
Procter & Gamble	Gleam	6			6	Compton, N. Y.
Dan River Mills	Wrinkle Shed Dri-Don	1			1	Grey, N. Y.
Whitehall Pharmaceutical	Freezone	1		1		Ted Bates, N. Y.
Delco	Batteries	2		1	1	Campbell-Ewald, N. Y.
Lever	Lifebouy	3			3	Sullivan, Stauffer, Colwell, Bayles, N. Y.
Remington Rand	Quiet Riter	26		2	4	Compton, N. Y.
Scott Paper	Scott Tissue	3	1	1	1	J. Walter Thompson, N. Y.
Philip Morris	Philip Morris Cigarettes	8	2	4	2	N. W. Ayer, N. Y.
Denver Chemical	Dencorub	9	4	3	2	Direct
Bulova	Shaver	1		1		Marschalk & Pratt, N. Y.
Lever	Rinso	12		6	6	J. Walter Thompson, N. Y.
Chemstrand-Acrilan	Acrilan	8	2		6	Doyle, Dane, Bernbach, N. Y.
Johnson Wax		4			4	Benton & Bowles, N. Y.
American Tobacco	Hit Parade	7		2	5	BBDO, N. Y.
P. Lorillard	Old Gold	3			3	Lennen & Newell, N. Y.
Toni	Prom	2			2	North Adv., Chi.
Richard Hudnut		5			5	Sullivan, Stauffer, Colwell, Bayles, N. Y.
Bulova	Bulova Watch	3			3	McCann-Erickson, N. Y.
Procter & Gamble	Cheer	2		1	1	Young & Rubicam, N. Y.
J. B. Williams	Lectric Shave	2		1	1	J. Walter Thompson, N. Y.
Procter & Gamble	Tide	20		9	11	Benton & Bowles, N. Y.
National Safety Council		3	1	1	1	Campbell-Ewald, N. Y.
Procter & Gamble	Drene Shampoo	2	1		1	Compton, N. Y.
U. S. Steel		4		1	3	BBDO, N. Y.
General Foods	Post Cereals	8			8	Benton & Bowles, N. Y.
R. J. Reynolds	Salem	6		6		Wm. Esty, N. Y.
Sylvania Electric Light	Sylvania	1			1	J. Walter Thompson, N. Y.
Schick	Shavers	3			3	Benton & Bowles, N. Y.
Procter & Gamble	Charmer Tissue	5		3	2	Campbell-Mithune, Mpls.
Sun Oil	Sunoco Gas	4		2	2	Ruthrauff & Ryan, N. Y.
Carter Products	Arid	8			8	Ted Bates, N. Y.
	Colonaid	1		1		Ted Bates, N. Y.
General Electric	Portable TV	5	1	1	3	Young & Rubicam, N. Y.
Food Mfgs.	M & M Candies	9	3	3	3	Ted Bates, N. Y.
Schweppes	Tonic	6	6			Ogilvy, Benson, Mather, N. Y.
RCA	TV	2		1	1	Kenyon & Eckhardt, N. Y.
Schmidt's Brewers	Schmidt's Beer	2			2	Al Paul Lefton, Phila.
Scott Paper	Cut Rite	1		1		J. Walter Thompson, N. Y.

FRED A. NILES PRODUCTIONS INC., Chicago. Fred A. Niles, *in charge.*

Swift		4†		3	1	McCann-Erickson
Superior Meats		4		4		Marcus
Pabst Blue Ribbon Beer		1			1	Leo Burnett
Admiral	Radarscope	1			5½	Direct
Admiral	Port. Tv	1			1	Direct
Magikist Rug Clnrs. & Dry Clng.		6		3	3	Doris Greenwood
Johnson Max	Pride	1			1	Needham, Louis & Brorby
Leonard Gasoline	Gasoline	1	1			Wes Aves
Campbell Soup	Soups	1			1	Leo Burnett
Admiral	Refrig.	1			5½	Direct
Goldcraft Sessions	Peanut Butter	1†			1	Drury
Bell & Howell	Camera	2			2	McCann-Erickson
Aunt Jemima	Easy Mix	1†			1	John W. Shaw
Brunswick Bowling		4		1	3	McCann-Erickson
Quaker Oats		4			4	Wherry, Baker, Tilden
Junior Achievement Program		2		1	1	Henri, Hurst, McDonald
Kelsey Fraser	Housepower	3		1	2	Direct
Kelloggs		4†			4	Leo Burnett
Lion Oil	Gas	2			2	Ridgway
Serta Mattress		3	1	1	1	Ruthrauff & Ryan
Wrisley Soap		1			1	Fulton Morrissey
Rheem Hot Water Heaters		4			4	Campbell Ewald
Faultless Starch		3			3	Bruce B. Brewer
Lone Star Gas	Utility	2†		1	1	Ruthrauff & Ryan
Rival Dog Food		1†		1		McCann-Erickson
Kelsey-Fraser	Cleankitchen	7*		3	4	Direct
Clearning Machine	Machinery	25†			25	Direct
Spray-N' Wipe	Cleaner	2		1	1	Sperry-Boom
Oklahoma Gasoline		3†			3	Maryland

(Continued on page 58)

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

The New Role Of the Com'l Producer

By ROBERT LAWRENCE
(Pres., Robert Lawrence Prod.)

One-stop service will dominate the filmed commercial field in the next decade. The far-sighted producers who take the plunge into the one-stop shop will dominate the business. And the development will effect a degree of stability hitherto unknown to the industry.

The one-stop shop may be defined as one capable of handling within its own organization every phase of production, every kind of production, anywhere. In our organization, it includes main headquarters and studios in New York, an animation affiliate on the Coast, a production company in Canada, a new animation studio in New York and a special effects and industrial division in New York.

This kind of operation is a gamble. To build it, the producer must pour hard-earned cash into his business without immediate returns. In our organization it has meant an investment of five years of work and profits. To sustain it, a steady volume of production must be maintained. The enlarged overhead does not permit a slackening of production activity. It is much more difficult to tighten up this kind of organization than a smaller one.

But this is the gamble that commercial producers must take—and few have ventured to take it thus far. Why run the risk of diversification, they argue, when business is good enough without it? Why compound the headaches and invariables involved in commercial production when there are enough complexities to worry about now? Why diversify when we can profit by specializing?

Enter—The New Era

The answer is that the commercial-making field is on the threshold of a new era. The first ten years of commercial production was characterized by the highly competitive atmosphere described by VARIETY earlier this year. An advertising agency works with a given producer, teaches his production team all about the product, alerts him to the do's and don'ts and then too frequently transfers his business elsewhere. "Elsewhere" is often a new company offering attractive prices in order to establish itself. Then the agency has to start again, in orienting the new producer with the product and problems involved. The time that should be devoted to creativity is devoted to mechanics, and, quite frequently, mediocrity results.

The alternative is the relaxation of the competitive bidding system, and more stable and closer agency-producer relations, which allows the producers' staff to work with the advertising agency people from the conception of the idea to the finished product. Such a change in the dynamics of commercial production is taking place right now. Agency-producer relations are settling down; more and more agencies are "going steady" with producers. To meet the trend, producers must be equipped to fill every possible need of agencies and their clients. Only the producer with one-stop service can do it and he will get the lion's share of the commercial film business in the era of stability.

The commercial film company of the future will be equipped to handle under its corporate roof not only television commercials but industrial and government films, in black and white, color and 3-D, live action and animation, scripts in English and French and other languages, and production anywhere in the United States, Canada and wherever clients' needs arise.

The establishment of this kind of one-stop service is not easy and the near-sighted will continue to be frightened away. It also takes a good deal of talent to man each facet of the operation. It takes knowhow in all phases of film production and in the intricacies of big business and international financing. But most important it takes foresight.

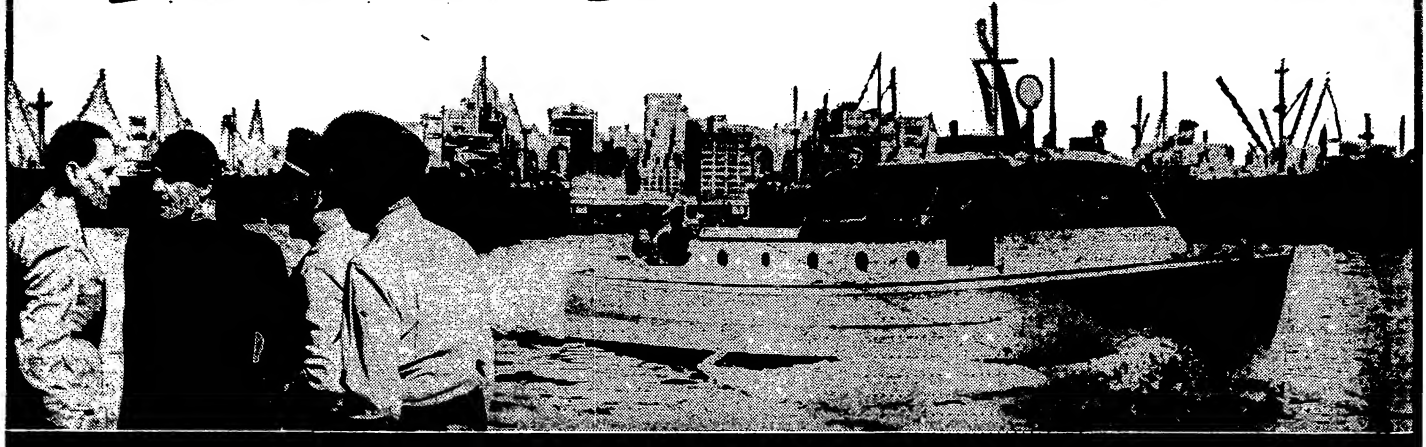
Clients too have resisted the

(Continued on page 62)

ZIV's spectacular new ACTION show!

"HARBO COMMA

EXCITEMENT! DANGER! THRILLS! STARRING

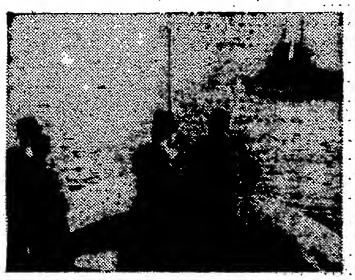


HEROIC

Adventure...

FILMED ON LOCATIONS NEW AND FRESH TO TV!

ABOARD ocean liners, police and Coast Guard boats, tramp steamers, fire boats.



ALOFT in Port Authority helicopters and Coast Guard planes.

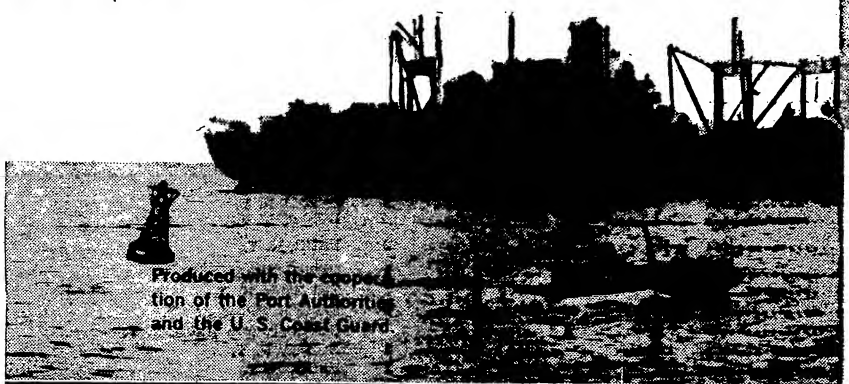


OR AND"



WENDELL COREY

AS CHIEF OF THE HARBOR COMMAND



Produced with the cooperation of the Port Authorities and the U. S. Coast Guard.

TRUE-TO-LIFE *IMPACT* THAT BRINGS VIEWERS BACK!

ASHORE in warehouses, U. S. Customs Offices, Oceanography Laboratories.



SALES MOUNTING FAST!

Scores of markets already bought by:

HAMM'S BEER
MILES LABORATORIES (Alka-Seltzer, One-A-Day Tablets)
BLUE CROSS in Buffalo
WDSU-TV — New Orleans
SQUIRT BOTTLING
KROGER
KBAK-TV—Bakersfield, Calif.
KBOI-TV—Boise
WNAC-TV—Boston
WTVY-TV—Dothan, Ala.
WFGA-TV—Jacksonville
KTTV—Los Angeles
KYW-TV—Cleveland
WTVT—Tampa-St. Petersburg
WKY-TV—Oklahoma City
WDAU-TV—Scranton, Pa.
WTVJ-TV—Miami
WOR-TV—New York City
WCAU-TV—Philadelphia
KPHO-TV—Phoenix
KOVR-TV—Stockton, Calif.
WIIC-TV—Pittsburgh
KSL-TV—Salt Lake City
KRON-TV—San Francisco
KTNT-TV—Seattle-Tacoma
KTVX-TV—Tulsa-Muskogie

ZIV Television

French Look To 1960 for Tele's Coming of Age

By GENE MOSKOWITZ

Paris.

France used to pride itself on being the first country to have regular television transmissions—in 1936 — and now boasts about having the best image quality in the world owing to its 819-line definition screens (highest, including the United States, among other countries is 625 lines). The French have not kept up with their head-start, due to the interruption of the war years and the nationalization of tv, and now rank fourth in Europe in the number of sets in operation (Great Britain has 200,000, Russia 1,300,000, West Germany 682,000 and France 500,000).

Actually over 500,000 receivers have been declared, in the annual payments of licenses ($6), with the inclusion of rural, publicly controlled sets, schools and tv clubs. There is also the hardcore sect of Gallic "bricoleurs," those who build their own, do not report it and even resort to ingenious camouflage for the antennas.

About three-fourths of France is now covered by tv emissions and a fullscale blanket operation is expected by 1960. Meanwhile there is one channel originating from Paris, with the various nationwide relays. There are 50 hours of reception per week with 60% live shows and 40% filmed. Some important areas are allowed an hour and half per week for local offerings.

Plus and Minus

Nationalization has one major plus factor in the absence of commercials, but this is allayed by the still rather lacklustre overall program calibre. Being a newcomer, tv is still under radio in the governmental Radiodiffusion-Television Francaise, and remains a Cinderella when it comes to financial handouts in spite of burgeoning sales. Things have eased somewhat this year and it is felt that tv will have its head come 1960 and the complete coverage of the country.

There are three periphery commercial stations on the borders of France (Tele-Monte Carlo, Tele-Sarre, Tele-Luxembourg), but the small areas covered are felt inconsequential. Since the sets have to be changed for their reception, they are of little import in the French television picture.

When tv was revived in 1945 there was only a minuscule studio in the Rue Cognacq-Jay which piped its output to the Eiffel Tower for transmission. There were only 414 lines in use then, with 819 in the experimental stage. A fire in the Tower gave the chance to convert completely to 819, for the few sets in operation were easily changed to the new linage.

Then tv forged ahead and now has 10 studios and is constructing a special centre to make the necessary tv films. There is also a private company, SOFIRA, controlled by the RTF, which has begun production on series for the RTF and also channels them into theatres and other French-speaking areas for both theatre and video usage. Not many American film packages are in evidence, for, as yet, the small rates paid do not entirely cover the heavy dubbing costs. Some, however, are now running such as "Rin Tin Tin" and "Sherlock Holmes." "Kit Carson" lost favor due to family pressure groups who reacted to the excessive violence. They prefer the French "musketeer" equivalent which they feel to be more romantic and thus more acceptable in spite of the corresponding mayhem.

Dubbed U.S. Pix

Many dubbed American films appear on French programs as well as fairly recent French pix. The mainstays are live presentations of full-length plays by the national and private repertory companies, various variety shows and the daily newsreels and newscasts. The recent political tensions and violent upheavals in Eastern Europe and North Africa have given television an immediacy and timeliness that could not be coped with by the slower theatre newsreels. Variety presentations are the most popular and many theatre owners feel that the Monday night program of

(Continued on page 64)

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 55)

FRED A. NILES PRODUCTIONS INC., Chicago. Fred A. Niles, *in charge.*

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 S. c. to 75 Sec.	Agency, City
Leonard Gasoline		1†			1	Wesley Aves
Excelsior Machine	Machinery	1†			1	Wesley Aves
Pevely Dairy	Milk	10†		6	4	Rutlege & Lilienfeld
	Refrig.-Freezer	1			1	
Hudepohl Brewery		8†		4	4	Stockton West & Burkhart
Illinois Bell Telephone	Vail Awards	1			1	Direct
Standard Oil	Heater Oil	1			1	D'Arcy
		2		1	1	
Meister Brau	Beer	1	1			BBDO
Savings & Loan Assn.	Document.	1†			12½	Advertising Division
Powderene	Deterg.	2†			5½	Lou Green
Pure Oil	Gasoline	5		2	3	Leo Burnett
Paper Mate Pens	Pens	2			2	Foote Cone Belding
Swift	Ham	2	2			McCann-Erickson
American Family Detergent	Deterg.	3			3	H. W. Kastor
Life Research	Weight Aids	4			4	Robinson Potter
Wey Rite	Weight Aids	4			4	Tom O'Malley
Lion Oil	Gasoline	5			5	Ridgway
WBBM-TV	Titles	1			1	Direct
Shaeffer Pen		7		1	6	Russell Seeds
Stag Beer	Beer	6			6	Erwin Wasey
Wate On	Weight Aids	2			2	O'Neil, Larsen & McMahan
Herzog Realty		1			1	Lou Green
Krim Ko	Choc. Milk	1			1	Rosenbloom
Montgomery Ward		8†		4	4	Direct

PAUL PARRY PRODUCTIONS, Hollywood. Paul Parry, *Pres.*

Oertels 92		4		2	2	M. R. Kopmeyer, L'sville Ky.
Frank Taylor Distbr.	Autos	1			1½	Martin Allen, L. A.
Baby Davy Products	Equipmt.	1*			1	Baby Davy, Anaheim, Calif.

PATHE PICTURES, New York. Ben Frye, *Pres.*

Pillsbury Mills	Flour	2			2	Campbell-Mithun, Mpls.
Remington-Rand	Univac	3		1	2	Young & Rubicam, N. Y.
RCA Whirlpool-Seeger	Full Line	2			2	Kenyon & Eckhart, Chi.
Standard Oil of N.J.	Esso	4*		4		McCann-Erickson, N. Y.
		2†		2		
Procter & Gamble	Cheer	3		1	2	Young & Rubicam, N. Y.
Piel Bros.	Beer	1		1		Young & Rubicam, N. Y.
National Biscuit	Pal Tiny Bits	2			1	Kenyon & Eckhardt, N. Y.
Chrysler	Chrysler	2		1	1	McCann-Erickson, N. Y.
Molson Brewery	Golden	6†		2	4	MacLaren, Toronto
	Export	4†		2	2	MacLaren, Toronto
	Crown & Anchor	10†		2	8	MacLaren, Toronto
Gillette	Gillette Razors	5			5	Maxon, N. Y.
Gillette, Canada	Safety Razor	4			4	Maxon, Detroit

RAY PATIN PRODUCTIONS, Hollywood. Ray Patin, *in charge.*

Bar-S Meats		8		4	4	Miller, Mackay, Hoeck & Hartung, H'wood.
General Foods	Jell-O	1†			1	Young & Rubicam, H'wood.
Godchaux Sugar		4		3	1	Fitzgerald, H'wood.
Gulf Oil	Gulf Oil	2*†			2	Young & Rubicam, H'wood.
	Gulf Crest Gasoline	1†			1	Young & Rubicam, H'wood.
Heileman Beer		6		3	3	Earle Ludgin
Helene Curtis	Spray Net	2†		1	1	Gordon Best
	Suave	1†		1		Gordon Best
MJB	MJB Rice	4†	2	1	1	BBDO, H'wood.
Mattel Gun		1			1	Carson-Roberts
Marlboro		3		1	2	Leo Burnett
Mobilgas		1			1	Compton
Procter & Gamble	Gleen Paste	3†		3		Compton
Schlitz Beer		2	1	1		J. Walter Thompson
Socony Mobil Oil	Mobiloil	2†		1	1	Compton
Zenith Radio	Zenith	3†		1	2	Earle Ludgin

PELICAN FILMS, New York. T. J. Dunford, *Pres.*

Bristol-Myers	Ipana	1			1	DCS&S, N. Y.
	Ammens Powder	5		3	2	DCS&S, N. Y.
	Mum Mist	1	1			DCS&S, N. Y.
American Tobacco	Lucky Strike	3	Benny Show-Opening		2	BBDO, N. Y.
Bon Ami	Jet Bon Ami	4	1	1	2	Ruthrauff & Ryan, N. Y.
Continental Baking	Hostess Cakes	10		3	7	Ted Bates, N. Y.
Robert Hall Clothes		5		3	2	Frank B. Sawdon, N. Y.
Folgers Coffee		2	1	1		Cunningham & Walsh, N. Y.
McCormick	Fun	3		2	1	DCS&S, N. Y.
Campbell	Soup	1			1	BBDO, N. Y.
Ohio Oil	Marathon Gas	12	Op. & Cl. "West Point"	5	5	N. W. Ayer, N. Y.
Wildroot	Wildroot Cream Oil	1			1	BBDO, N. Y.
Procter & Gamble	Joy	1	Opening Phil Silvers			Leo Burnett, N. Y.
Best Foods	Nucoa	2			2	Dancer, Fitzgerald, Sample, N. Y.
Benson & Hedges	Parliament	1		1		Benton & Bowles, N. Y.

DAVID PIEL INC., New York. David Piel, *Pres.*

Monsanto	All	2†			2	Needham, Louis & Brorby, Chi.
Nabisco	Sugar Wafers	1†		1		McCann-Erickson, N. Y.
Durene Assn.	Durene Cotton	1†			1	McCann-Erickson, N. Y.
Consolidated Cigar Sales	Dutch Masters Cigars	8†	3	3	2	Erwin, Wasey, N. Y.
Monsanto	Plastics	18			18	Needham, Louis & Brorby, N.Y.
Worthington	Air Conditioners	4†		2	2	Needham, Louis & Brorby, N.Y.

PLAYHOUSE PICTURES, Hollywood. Adrian D. Woolery, *Pres.*

Commonwealth Edison, Chi.	Electric Light & Power	3†		3		Leo Burnett, Chi.
Drewry's	Drewry's Beer	6†			6	MacFarland & Aveyard, Chi.
Pabst Brewing	Eastside Beer	4†		2	2	Leo Burnett, L. A.
Ford Motor	1957 Ford	6†		6		J. Walter Thompson, N. Y.

(Continued on page 59)

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

PLAYHOUSE PICTURES, Hollywood. Adrian D. Woolery, Pres.

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 30 Sec. to 90 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Ford Motor	Openers T. E. Ford Show	6†		6		J. Walter Thompson, N. Y.
	Ford Theatre	1†			1	J. Walter Thompson, N. Y.
Falstaff Brewing	Trucks	1†		1		Dancer, Fitzgerald, Sample, N. Y.
	Falstaff Beer	18†		1	17	
Lanvin Parfums	Arpege	1†	1			North, Chi.
	My Sin	1†	1			North, Chi.
M.J.B.	Coffee	1†			1	BBDO, S. F.
	Tree Tea	1†		1		BBDO, S. F.
Northern Pacific R.R.	Travel	6†		2	4	BBDO, Mpls.
Richfield Oil	"Boron" Gasoline	4†	2	2		Hixson & Jorgenson, L. A.
S. F. Brewing	Burgermeister Beer	2†	2			BBDO, S. F.
Joseph Schlitz Brewing		4†	1	1	2	J. Walter Thompson, Chi.
Socony Mobil Oil	Mobilgas	3†		2	1	Compton, N. Y.
U. S. Navy Dept.	Recruiting	20†		10	10	Direct

REID H. RAY FILM INDUSTRIES, St. Paul. Reid H. Ray, Pres.

John Deere	Deere Farm Equip.	5			5	Direct
Minnesota Mining Mfg.	Scotch Tape	2		1	1	BBDO
Schmidt Brewery	Schmidt Beer	7	3	2	2	BBDO
Deep Rock Oil		2			1	Winius Brandon
Northern States Power	Service	10			10	Campbell-Mithun
International Harvester	IHC Farm Equip.	24		9	15	Direct
Glass Wax	Glass Wax	1			1	Campbell-Mithun
Minneapolis Gas	Natl. Gas	3		3		Direct
Northwest Airlines	Northwest Airlines	4		2	2	Campbell-Mithun
Speed Queen		4		1	3	Geer-Murray
Pillsbury Mills	Ballard Corn Bread	1		1		Campbell-Mithun
Int'l. Harvester Truck Div.	IH Trucks	16		8	8	Direct
Gedney	Gedney Pickles	7			7	Ray Jenkins
Top Value Stamp		3		1	2	Campbell-Mithun
Crestline Windows	Crestline	2			2	Stein

HAL ROACH STUDIOS, Culver City. Hal Roach Jr., Pres.

Armour	Dial Shampoo	2			2	Foote, Cone & Belding
Bulova Watch		12		12		McCann-Erickson
Colgate-Palmolive	Cashmere Bouquet	2			2	Bryan Houston
Hammond Organ	Hammond Chord Organ	3		1	2	Young & Rubicam
Helene Curtis Industries	Spray Net	8			8	Earle Ludgin
Liebmann Breweries	Rheingold Beer	21	16		5	Foote, Cone & Belding
Lentheric	Tweed Hair Spray	3			3	Gordon Best
	Tweed Soft Fragrance Shampoo	1		1		Edward H. Weiss
Lucky Lager Brewing	Lucky Lager Beer	4		4		McCann-Erickson
Motor Wheel	Duo Trim Lawn Mower	1			1	Young & Rubicam
Nestle	Nescafe	5		1	4	Bryan Houston
Simoniz	Simoniz Floor Wax	2			2	Young & Rubicam
S.O.S.	S.O.S.	11†		11		McCann-Erickson
	Tuffy	1			1	McCann-Erickson
Toni	Hush	1		1		Tatham-Laird

SARRA, New York, Chicago. Valentino Sarra, Pres.

Union Pharmaceutical	Imra	2		1	1	Grey, N. Y.
Exquisite Form Brassiere		1			1	Grey, N. Y.
Peters Div. of Int'l. Shoe	City Club Shoes	2		1	1	Henri, Hurst, McDonald, Chi
Procter & Gamble	Blue Cheer	1			1	Young & Rubicam, N. Y.
Timken Roller Bearing		5*	4		1	BBDO, N. Y.
Liebmann Breweries	Rheingold Beer	1			1	Foote, Cone & Belding, N. Y.
Pet Milk	Pet Evaporated Milk & Instant					
	Pet Nonfat Dry Milk	5*			5	Gardner, St. Louis
Revlon	Revlon Eye Fresh	2		1	1	BBDO, N. Y.
O'Keefe's Brewing, Ltd.	Old Vienna Lager Beer	6†	2	2	2	Comstock, Buffalo
J. A. Folger	Folger's Coffee	3	2	1		Cunningham & Walsh, N. Y.
Yonkers Raceway		9†	6	3		Lester Harrison, N. Y.
Jackson Brewing	Jax Beer	12		12		Fitzgerald, New Orleans
J. C. Penney		6		2	4	Ralph Allum, N. Y.
Bristol-Myers	Minit-Rub	3		2	1	Doherty, Clifford, Steers, Shenfield, N. Y.
National Biscuit		2*		2		McCann-Erickson, N. Y.
Plough	Musterole	6*		3	3	Lake-Spiro-Shurman, Memphis
Plough	St. Joseph Aspirin	7		2	5	Lake-Spiro-Shurman, Memphis
Prudential Insurance		1			1	Calkins & Holden, N. Y.
Bulova Watch		10		10		McCann-Erickson, N. Y.
Procter & Gamble, Canada	New Pink Camay Soap	4		1	3	F. H. Hayhurst, Toronto
Schoenling Brewing	Schoenling Beer	10†	5	5		Rollman
John H. Breck	Breck Hair Set Mist	1			1	H. B. Humphrey, Alley & Richards, N. Y.
Mennen	Mennen Foam Shave & Afta Shave	3		3		McCann-Erickson, N. Y.
Bristol-Myers	Ipana Toothpaste	3	1		2	Doherty, Clifford, Steers, Shenfield, N. Y.
Remington Rand		4		2		Young & Rubicam, N. Y.
Wesson Oil & Snowdrift Sales	Wesson Oil	8			8	Fitzgerald, New Orleans
Abbott Lab.	Sucaryl	3		2	1	Tatham-Laird
American Dairy Assn.		5			5	Campbell-Mithun
Anheuser-Busch Brewing	Busch-Bavarian Beer	3			3	Gardner, St. Louis
Armour		6		3	3	Tatham-Laird
Peter Eckrich	Meat Products	4†		4		Direct
Joseph Escalante	Aurelia Cigars, Corina Cigars	4	4			Edward H. Weiss
Heileman Brewing	Heilman's Old Style Lager Beer	8			8	Earle Ludgin
Helene Curtis Industries	Spray Net, Stopette	12		4	8	Earle Ludgin
	Enden, Kingsmen Toiletries	6	4	1	1	Edward H. Weiss
International Shoe	Peters Branch, City Club Shoes	2		1	1	Henri, Hurst and McDonald
Johnson Motors	Johnson Outboard Motors	3			3	J. Walter Thompson
Kellogg	Corn Flakes	1			1	Leo Burnett
Kiekhaefer	Mercury Motors	2		1	1	McCann-Erickson
Kraft Foods	Kraft Mayonnaise	1			1	J. Walter Thompson
Nebraska Consolidated Mills	Duncan Hines Cake Mixes	11		5	6	Gardner, St. Louis
Pet Milk	Pet Evaporated Milk	5			5	Gardner, St. Louis
	Pet-Ritz Frozen Pies	5			5	
Procter & Gamble	Fluffo	8		3	5	Tatham-Laird
Quaker Oats	Aunt Jemina Pancake Mix	4		2	2	J. Walter Thompson
Swift	Swift's Prem	1		1		McCann-Erickson
Wanzer Milk		1			1	George H. Hartman
Zenith	Zenith TV, Radio and Hi-Fi	6		1	5	Earle Ludgin

(Continued on page 62)

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

Yes, We Said 'Public Service'

By J. R. BINGHAM
(Pres. of Association Films, Inc.)

This summer some five million Americans will learn about one of the great men of God—and our times—Dr. John E. Ross, the "monganga," as they call him. This means "white doctor" and to the natives of Lotumbe, deep in the Belgian Congo, he is their spiritual leader, healer, counselor, friend, and comforter to the halt, the lame and the blind.

Smith, Kline & French Laboratories has made a motion picture about Dr. Ross, called "Monganga." It is an inspiring, deeply-moving account of the man's day-to-day activities in this rugged, remote country far up the Momboyo river. Camera crews have caught the power and meaning of Dr. Ross' work as he treats a leper, comforts a young mother-to-be, performs delicate surgery, leads his congregation in hymns (playing the organ himself), and shows a family how to build a durable home using stone and mortar.

It is one of the great documentary-biographies and one of the most important public service contributions a company has ever made. Through Smith, Kline & French, prints are being made available to TV stations, churches, clubs and other community organizations for free loan.

"Monganga" is probably the only hour-length medical documentary to be televised a second time on NBC-TV, due to the unanimous acclaim of critics and the thousands of phone calls, telegrams, letters and personal messages from viewers who requested that it be reshown. The film was presented both times on the award-winning "March of Medicine" series, sponsored by Smith, Kline & French in cooperation with the American Medical Association.

This story of a dedicated man is now being seen by additional millions of viewers on a station-to-station basis. Already 70 stations have scheduled it for the summer months, with WRCA-TV (NBC's flagship outlet in New York) scheduling it for another (its third) telecast on Aug. 17.

Untypical Pubservice

"Monganga" is a most un-typical public service film. It runs 56-minutes, an all but unheard-of length for sponsored films; it contains absolutely no product identification; and it deals with such subjects as disease, the triumph of faith over ignorance, and personal tragedy (Dr. Ross saw his four children die within one year—not in Africa, but in the United States from a rare malady).

This is just one of the hundreds of industry-sponsored films in distribution today. National advertisers, industrial associations, institutions of learning, resorts, large manufacturers, small businesses, utility companies, railroads, the airlines, bus companies—even foundations, use the medium.

For 46 years we have distributed films from industry on subjects ranging from accounting to zoology. The "show places," the community "theatres," if you will, have been the schoolhouses, the churches, the industrial plants, the clubrooms, boardrooms, grange halls, offices, department stores, lodge rooms, union halls and, for the past 10 years, America's living rooms, through tv.

The industry-sponsored film has become the most widely-used, widely-seen, and influential informational motion picture there is. It teaches, trains, enlightens, entertains, motivates, inspires, provokes (thought and action), and challenges the community and the individual. It is, without doubt, one of the great mediums of communications and, without exception, the most versatile.

What other instrument of communications can play in theaters, in classrooms, on tv, before club groups, in church rooms, in hospital wards, and in other "meeting places" too numerous to name?

In 1946, one of the first films we booked to a tv station was, by coincidence, also about Africa. Called "Liberia, Africa's Only Republic," it is still in active, wide distribution, doing handsomely even though two "successors" about

(Continued on page 70)

still they love



us in Milwaukee



The scene hasn't changed . . . and the Warner Bros. features rating picture on Schlitz Playhouse is bright as ever. In fact, ARB for May gives WTMJ-TV a 31.3 — higher than the combined ratings for all three major studio feature films competing against it at the same time — 9:30-11 Sunday night.

This serves to point up the continuing pulling power of Warner Bros. features . . . confirming what J. Walter Thompson — agency for Schlitz Beer — determined through a special three-week survey some months ago. And now as then, all major studio feature films are scheduled at the same time on Sunday nights.

Milwaukee tastes pretty much typify the preferences of viewers everywhere. To capture audience and sales alike in **your** area, write or phone:

a.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., MUrray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., Riverside 7-8553
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 59)

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
SCOPE INC., Coral Gables, Fla. Michael Brown, V.P.						
Cool Roof	Roofing	1†	1			Direct
Delta Air Lines		25	4	18	3	Burke, Dowling, Adams, Atla.
Embers Restaurant		3			3	Direct
Champion Spark Plugs		1			1	Direct
Seaview	Vogue, Playtime	3		2	1	Direct
Chase Federal Savings		1			1	Bishopric, Green, Fielden, Miami
Cosmetics Corp., America	Pink Ice	1			1	Dunnan Jeffrey, N. Y.
General Electric		2			1	Direct
Florida Power & Light		1	1			Grant
Regal Beer		5			5	Tally Embry, Miami
First National Bank, Miami		1		1		Tally Embry, Miami
Royal Crown Cola		2			2	Compton, N. Y.
Western Blue Seal Meats		2		1	1	Grant
SCREENCRAFT ENTERPRISES INC., L. A. 46. Art Jacobs, Pres.						
Bishop Conklin Paints	Treasure Tone Paint	2*			1	Meany L. A.
General Mills	Cheerios, Trix	2	2			Dancer, Fitzgerald, L. A., N. Y.
Nestle	Nestle Chocolate	2	1		1	McCann-Erickson, L. A.
Pacific Power & Light		26			26	McCann-Erickson, Portland
Rohloff	Kemiko	1*			1	Meany
Swift	Meats	1	1			McCann-Erickson, Chi.
FLETCHER SMITH STUDIOS, New York. Fletcher Smith, in charge.						
Tilo Roofing		5		5		Moore, Stamford, Conn.
Quality Bakers of America	Sunbeam Bread	12		3	9	Direct
Waterbury	Furnace & Air-Conditioner	7	1	2	4	Olmsted & Foley, Mpls.
Pillsbury	Sunbeam Bread	4		2	2	Campbell-Mithun, Mpls.
SOUND MASTERS INC., New York. Howard T. Magwood, in charge.						
Armour	Dash Dog Food	4			4	N. W. Ayer, N. Y.
Borden		6			6	Young & Rubicam, N. Y.
Chesebrough-Ponds	Dry Skin Cream & Hand Cream	2			2	J. Walter Thompson, N. Y.
Chrysler, Plymouth Div.	Plymouth Cars	6		2	6	N. W. Ayer, N. Y.
Diamond Match	Charcoal Briquets	7		2	5	Doremus, N. Y.
General Electric	Lamps	2			2	BBDO, N. Y.
Ideal Revlon Doll		2			2	Pritchett & Plevin, N. Y.
Lever	Hum Detergent	3	1	1	1	Sullivan, Stauffer, Colwell & Bayles, N. Y.
Nestle	Cocoa & Quik Mix	12			12	McCann-Erickson, N. Y.
Royal McBee	Royal Typewriters	6	1		1	Young & Rubicam, N. Y.
Borden	Instant Coffee	2			2	Doherty, Clifford, Steers & Shenfield, N. Y.
SOUNDAC PRODUCTIONS, Miami. Robert D. Buchanan, Pres.						
Burdine's Dept. Stores		3†		3		Direct, Miami
Crowgey Meat Packers	Sausage	3†			3	Houck, Roanoke, Va.
Dixie Refining	Dixie Crystals Sugar	9†		7	2	Burton E. Wyatt, Atla.
Fleetwood Coffee		2†	1	1		Nelson Chesman, Chattanooga
General Electric	TV	2†		1	1	Brown, San Juan, P. R.
Good & Plenty Candy		2†		2		Bauer & Tripp, Phila.
Ideal Baking	Buttermilk, Bread	6†	3	3		Wm. F. Finn, Tyler, Texas
Millar's Coffee		1†	1			Bradley Lane, Denver
Neuweiler Beer		2†	1	2		Bauer & Tripp, Phila.
National Pest Control		2†		2.		Hege, Middleton & Neal, Greensboro, N. C.
Norfolk & Western R'way.		8†			8	Houck, Roanoke, Va.
Riverview Park		1†		1		Bauer & Tripp, Phila.
Swann Furniture		5†	5			Wm. F. Finn, Tyler, Texas
Shaw Brick		1†			1	Ed Bollinger, Halifax, N. S.
Stop & Shop Supermarkets		1†			1	Arnold, Boston
Tibbett's Paints		2†			2	Ed Bollinger, Halifax, N. S.
National Brotherhood Week		3†	2	1		General Telepictures, Boston
Animated Weather Forecasts		150†	75	75		R. H. Ullman, Buffalo, N. Y.
STOCKDALE, Salt Lake City. C. L. Stockdale, in charge.						
Carnation	Morning Milk	5†			5	Harris Montague, S. L. C.
Walker Bank		3		3		Harris Montague, S. L. C.
Gold Strike		7†		5	2	Harris Montague, S. L. C.
Holsum Bakery	Peter Pan	4†		4		Harris Montague, S. L. C.
First Security Bank		14†	10		4	Gillham, S. L. C.
Pet Milk	Colville	3*			3	Gillham, S. L. C.
Union Pacific Railroad		2		2		Gillham, S. L. C.
Utah Power & Light		3*			3	Gillham, S. L. C.
Utah Oil	UTOCO	3			3	Gillham, S. L. C.
Royal Baking		6†	6			Gillham, S. L. C.
Pet Milk	SEGO	1†			1	Gillham, S. L. C.
Royal Baking		5†	1	2	2	Gillham, S. L. C.
Fisher Brewing	Fisher Beer	8			8	Gillham, S. L. C.
Pfaff Sewing Machine		2			2	Gardiner, S. L. C.
Zions Savings Bank		2			2	Gardiner, S. L. C.
Stauffer Home Plan		2		1	1	Direct
Bennett's	Paints	7			7	Rippey, Henderson & Buchman, Denver
Hollywood Beauty College		1			1	Adamson, S. L. C.
Joseph's Beauty Shops		1			1	Adamson, S. L. C.
General Electric		1			1	
Grand Central	Easter Baskets	5			5	Gardiner, S. L. C.
Dunfield Durkee	Miracle Trim	2			2	Dunfield Durkee, S. L. C.
STUDIO CITY TELEVISION PRODUCTIONS INC., No. Hollywood. Morton W. Scott, in charge.						
Falstaff Brewing	Falstaff Beer	9			10	Dancer-Fitzgerald-Sample, H'wood
General Cigar	Robert Burns	1			1	Young & Rubicam, H'wood
Kaiser Aluminum		4			5	Young & Rubicam, H'wood
Proctor & Gamble	Dreft	3			3	Leo Burnett, H'wood
	Joy	4			3	
STURGIS-GRANT PRODUCTION INC., New York City 17. Warren Sturgis, in charge.						
Belk Stores	Hosiery Sewing Machine	5*		5		Direct, Charlotte, N. C.
Banner	Jordan Almonds	4*	4			Allen B. Goldenthal, N. Y.
	Hyrocain	1†		1		Allen B. Goldenthal, N. Y.

(Continued on page 64)

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

Unger

Continued from page 54

Millionaire" and "Mother Is A Freshman." Others will be forthcoming. We are also working closely with the Desilu studios. They are producing seven new half-hour series for NTA—"The Last Marshal," "Personal Reports," "Official Detective," "Rikki of the Islands," "This Is Alice," "Tonight in Havana" and "The Wildcatters."

As the flow of feature films to television diminishes, we will see increased activity on the part of film companies to get into television. Audiences have become accustomed to seeing good entertainment via feature films on their television screens. They will demand a continuity of good programming and the writers, producers, actors and technicians who possess the Hollywood "know-how" will be there to provide it.

TV films have also whetted the appetites of viewers for the big pictures now being released for theatres by Hollywood. Sypros Skouras, president of 20th Century-Fox, which is also a 50% co-owner of the NTA Film Network, recently told his stockholders that the success of television largely depends upon the top-quality entertainment supplied by features and that viewers have been accustomed to seeing fine entertainment in the form of motion pictures. The telecasting of motion pictures on tv has sharpened interest in the newer and better films now being produced, Skouras added.

We, at NTA, believe that the future of television lies in a close working relationship between Hollywood and tv. We have implemented that theory and are working with Hollywood to bring bigger and better film programming to television. We have no doubt that everyone concerned will benefit.

Laurence

Continued from page 55

one-stop service idea. In our experiences, the problem at first was to destroy such misconceptions as the fear of "mass production" and "factory turnover." Once it was shown, however, that each phase of the one-stop shop's operation was an individual entity, each operated by top specialists in their field producing highly successful film products, the recalcitrants were won over.

Furthermore, agencies were shown that dealing with one producer for all film needs saved him substantial time, effort and money. There is no need to contract and sub-contract to a multiplicity of producers; one shop can do the entire job. In addition, that one shop can produce films in a series, effecting even greater economies for the client. And, to top it off, it allows the client to use the top creative talent that the producer has assembled, to help with the most important ingredient of films—ideas.

The producer who can do some things in some places at some times under certain conditions will be found wanting. The producer who can fill any bill will be very busy.

Schubert

Continued from page 46

was flooded with comedies and whodunits, we took an even bolder step by offering the networks a religious series in "Crossroads." This series presented true life stories of clergymen of all faiths. The reception this series received via a network outing surpassed our most ambitious hopes.

And now a period when westerns appear to be the thing, we're heading in another direction. While our competitors are running all over the American West, we're shifting to Africa with an adventure series based on the true experiences of a white hunter.

These variations—while perhaps not revolutionary—are off the beaten path of the telepix herd and represent one method by which the independent can hope to survive in an era of giants. At any rate, it has proved to be a successful method of operation for us.

pick a number from 1 to 723

No matter how many feature films your station programs, MGM-TV has a plan to fill your needs—a plan that will bring you *higher audience ratings* and *bigger sales increases* than you ever imagined.

For "one-time" impact, choose single pictures, individually priced in keeping with their fabulous audience appeal.

Or, for maximum economy, choose one of the already-packaged groups, consisting of from 100 to more than 700 titles of the greatest motion pictures ever produced.



Write, wire or phone now to determine if your market is still available.

MGM-TV

A SERVICE OF LOEW'S INC.

701 Seventh Avenue, New York 36, N.Y.
Richard A. Harper, General Sales Manager

MGM...the fabulous features that started the revolution in ratings!

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 62)

BILL STURM STUDIOS INC., New York. William A. Sturm, Pres.

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Metro-Goldwyn-Mayer	"Edge of the City"	3		2	1	Donahue & Coe, N. Y.
	"Wings of Eagles"	5		3	2	Donahue & Coe, N. Y.
	"Lizzie"	5		2	3	Donahue & Coe, N. Y.
	"Ten Thousand Bedrooms"	2		1	1	Donahue & Coe, N. Y.
	"Designing Woman"	6		3	3	Donahue & Coe, N. Y.
	"Tarzan & Lost Safari"	2		1	1	Donahue & Coe, N. Y.
	"The Little Hut"	4†		2	2	Donahue & Coe, N. Y.
	"Something of Value"	5†		3	2	Donahue & Coe, N. Y.
	"This Could Be The Night"	6†		4	2	Donahue & Coe, N. Y.
	"Man on Fire"	2		1	1	Donahue & Coe, N. Y.
	"The Happy Road"	1			1	Donahue & Coe, N. Y.
National Biscuit	Fancy Crests	1†		1		McCann-Erickson, N. Y.
	Oreo	1†		1		McCann-Erickson, N. Y.
	Devil's Food Squares	1†		1		McCann-Erickson, N. Y.
	Chip-Chip	1†		1		McCann-Erickson, N. Y.
	Millbrook Bread	1†	1			McCann-Erickson, N. Y.
	Sweet Goods Show Open & Close	2†	2			Kenyon & Eckhardt, N. Y.
	Dessert Sticks	1†		1		McCann-Erickson, N. Y.
	Chiparoons	1†			1	McCann-Erickson, N. Y.
Bemco	Bemco Mattress	5†		2	3	Elkman, N. Y.
Harold F. Ritchie	Brylcreem	4†			4	Atherton & Currier
Barbasol	Barbasol	1†		1		(thru National Screen)
Corn Products Refining	Bosco	4†		1	3	Donahue & Coe, N. Y.
Sylvan Seal Milk		4†	1	3		Al Paul Lefton, N. Y.
Hood Dairy	Orange Juice	1†	1			Kenyon & Eckhardt, N. Y.
General Electric	G.E.	1†			1	BBDO, N. Y.
Salada Tea	Salada Tea	6†	3	3		Hermon W. Stevens
National Biscuit	Wheat Honeys, Rice Honeys	3†			3	Kenyon & Eckhardt
Spatini	Spatini Sauce	1†			1	Elkman
RCA	RCA Service	2		1	1	Al Paul Lefton
Keebler Biscuit	Town House	1		1		Lewis & Gilman
	Cinnamon Crisp	1		1		Lewis & Gilman
	Club Crackers	1		1		Lewis & Gilman
	Coconut Fudge Drop Cookies	1		1		Lewis & Gilman
	Honey Grahams	1		1		Lewis & Gilman
	Keebler Saltines	1		1		Lewis & Gilman
Crown Central Petroleum	Crown Gold	7†	1	2	2	Al Paul Lefton, N. Y.
	Gasoline				2	Al Paul Lefton, N. Y.
Coca-Cola	Coca-Cola	8†	4	4		McCann-Erickson, N. Y.
Coca-Cola	Coca-Cola	46	18	18	10	McCann-Erickson, N. Y.
Hood Dairy	Hood Cheeses	1†			1	Kenyon & Eckhardt, N. Y.
Mass. Savings Banks	Mutual Savings Banks	1			1	BBDO, Boston
Cadbury's Chocolates	Cadbury's Caramello	4†	2	2		Charles W. Hoyt
Ronson	Show Open & Close	2†		2		Norman, Craig & Kummel, N. Y.
Liggett & Myers	Chesterfield	2†		2		McCann-Erickson, N. Y.

TELEVISION GRAPHICS, New York. Bernard Rubin, Lee Blair, in charge.

Aluminum of America	Automobiles	1			1	Fuller & Smith & Ross, N. Y.
	Furniture	2			2	Fuller & Smith & Ross, N. Y.
	Water Heater	1			1	Fuller & Smith & Ross, N. Y.
American Tobacco	Pall Mall	1			1	Sullivan, Stauffer, Colwell & Bayles, N. Y.
P. Ballantine	Ballantine Beer	5†		3	2	William Esty, N. Y.
Benrus Watch	Benrus	4		2	2	Lennen & Newell, N. Y.
Borden	Borden	4†			1	Benton & Bowles, N. Y.
Bristol Myers	(All Products)	1	1			BBDO, N. Y.
Campbells Soup	Swan Sons	2†		2		BBDO, N. Y.
	V-8	2†		2		BBDO, N. Y.
	Pork & Beans	2†		2		BBDO, N. Y.
Mrs. Filberts	Mrs. Filberts	4†		1		Sullivan, Stauffer, Colwell & Bayles, N. Y.
General Foods	Post Cereals	3	3			Benton & Bowles, N. Y.
Gunther Brewing	Gunther Beer	9†			9	Sullivan, Stauffer, Colwell & Bayles, N. Y.
Jonhson & Johnson	Band Aids	5†	3		2	Young & Rubicam, N. Y.
Junket Brand Foods	Junket	3†		1	2	Sullivan, Stauffer, Colwell & Bayles, N. Y.
Kellogg	Kellogg	1†			1	Leo Burnett, Chi.
La Rosa	Pizza Pies	2†	1		1	Sullivan, Stauffer, Colwell & Bayles, N. Y.
Lever Bros.	Wisk	1†			1	BBDO, N. Y.
P. Lorillard	Old Gold	1†	1			Lennen & Newell, N. Y.
Nehi	Royal Crown Cola	39	12	13	14	Compton, N. Y.
Noxema Chemical	Noxema	1*			1	Sullivan, Stauffer, Colwell & Bayles, N. Y.
Procter & Gamble	Dreft	7†			7	Dancer, Fitzgerald, & Sample, N. Y.
	Joy, Spic & Span	10†	10			Leo Burnett, Chi.
	Prell	5	5			Benton & Bowles, N. Y.
	Tide	1			1	Benton & Bowles, N. Y.
State Farm Insurance	Auto Ins.	1			1	Needham, Louis & Brorby, Chi.
Sterling Brewers	Sterling Beer	11		2	9	Compton, N. Y.
United Fruit	Chiquita Banana	1†	1			BBDO, N. Y.

TERRYTOONS, New Rochelle. William M. Weiss, V.P.

Colgate-Palmolive	Fab	2†	1	1		Ted Bates, N. Y.
Ballantine's Beer		4†		2	2	William Esty, N. Y.
General Foods	Post Cereals	2†		1	1	Benton & Bowles, N. Y.
Socony Mobil Oil, N. Y.	Mobilgas	4†		2	2	Compton, N. Y.
Piel Bros.		4†		1	3	Young & Rubicam, N. Y.
International Milling	Robin Hood Flour	2†			2	Young & Rubicam, N. Y.

TRANSFILM, New York. William Miesegaes, Pres.

American Cyanamid	Acronized Chicken	2	2			Cuuningham & Walsh, N. Y.
American Motors	Kelvinator Air Cond. Rambler	12			12	Geyer, N. Y.
Bankers Trust		2†		1	1	Rose-Martin, N. Y.
Block Drug	One/Two Sleep Tablets	1†			1	Grey, N. Y.
Boyle-Midway	Black Flag	5†		3	2	Geyer, N. Y.
Chemical Corn Exchange Bank		3	1	2		Doremus, N. Y.
Chock Full O Nuts	Coffee	1	1			Grey, N. Y.
Colgate-Palmolive	Ad	2			2	Lennen & Newell, N. Y.
	Lustre Creme, Lustre Net	2†		2		Lennen & Newell, N. Y.
Corn Products Refining	Niagara Starch	3†			3	C. L. Miller, N. Y.
E. I. DuPont de Nemours	DuPont Co.	3			3	BBDO, N. Y.
	Car Wash	4		4		BBDO, N. Y.
	MOA Motor Oil Additive	1†			1	BBDO, N. Y.
	DuPont Paint	6			6	BBDO, N. Y.
5 Day Laboratories	5 Day Deodorant Pads	5†		1	4	Grey, N. Y.
General Electric	G-E Radios	2†			2	Maxon, N. Y.
General Motors	Cadillac	1			1	MacManus, John & Adams, Bloomfield Hills, Mich.

(Continued on page 66)

* To signify some or all of the total number of commercials are in color.
† To signify whether any of total include animation.

French Look to 1960

Continued from page 58

Jean Nohain, "36 Chandelles," actually cuts into their receipts.

Filmmakers have made television one of their main topics of conversation and feel that a modus vivendi should now be established before tv becomes a real menace. However recent statistics by the governmental film regulation organization the Centre National De La Cinematographie, blithely contend that tv had no effect on film boxoffice whatsoever in 1956. Theatre operators are quick to blame film quality for any falloff of admissions, while producers shout that it is television.

Jean D'Arcy, head of tv programming, states that film producers now get a good income from television and are even lobbying for a raise in license rates so as to get better prices for their films. D'Arcy feels that it is this threatened raise which is keeping tv out of bars, public centres and some schools. But it seems to boil down to the great French pastime of talk. A Gallic cafe with tv is unheard of and most impractical. The French are still a "going out" people in relaxation tastes and set sales would have to treble before it could begin to offer true competition to the other established entertainment branches.

High Price of Sets

Another problem is the still exorbitantly priced set which is out of the reach of the ordinary family. Prices range from $315 down to $200 and it is maintained that a cheap, all-purpose receiver has to be created before it can get its just sales. Plans are afoot to get out a $140 set.

Still another difficulty is the French aversion to credit buying. Rural areas and provincial sections are notoriously prudent in this respect, and a scheme is afoot to overcome this by installing tv sets in all new houses and taking out the costs through rent additions, but this is still in the talk stage.

D'Arcy says there will probably be a second channel started in 1960, but that there is little chance of its being commercialized. The government does not want a free business-run station, for it would probably put all the emphasis on entertainment and diversity and leave all public service and educational aspects to the government web. Though advertising may appear on the new station it would be under direct RTF control and share the necessary programs, plus giving some leeway for the much needed zest and activity to the new channel. Heavy pressures by public and governmental groups also lead to this type of solution.

Television is improving but still has a long way to go in polished production and more ambitious programming. Eurovision, grouping eight European countries (France, Great Britain, Italy, West Germany, Switzerland, Denmark, Belgium, Holland), already has been tried successfully and has yearly exchange setups. A future international hookup is being looked forward too. Large-screen theatre television was also demonstrated successfully and talk is now going on about toll-tv.

So television is here to stay, but it will take a long while before it can become the challenge it is in America. The colorful Parisian rooftops are still comparatively free of the antenna kite snares, but as tv improves it will eventually make its mark here and lead to the agonizing reappraisal by other show business facets as was the case in the United States and Great Britain.

It's Now 117 Markets For 'Harbor Command'

"Harbor Command," moving along at a rapid pace, now has been sold in 117 markets, with Ziv reporting a roster of new sales, including Kroger Co., which bought the Wendell Corey starrer in St. Louis on KSD-TV and in Nashville, WLAC-TV, and is planning additional buys in other markets.

In Buffalo, Hospital Service Corp. bought the show for airing on WGR-TV, and in Detroit, Household Finance and Squirt Beverages teamed up for the skein on WJBK. Station sales include KYW-TV, Cleveland; WDSU-TV, New Orleans; WKY-TV, Oklahoma City; WDAU-TV, Scranton-Wilkes Barre; and WTVT-TV, Tampa.

Look at what NTA can put in your viewer this year!



A Few of the Many New Half-Hour Programs... from Desilu Productions... and 20th Century Fox... plus great 20th feature films

"THIS IS ALICE"
Desilu's sparkling situation comedy about an engaging miss named Alice.



"THE LAST MARSHAL"
Desilu's new action-crammed adult western in the tradition of "High Noon."



"MOTHER IS A FRESHMAN"
20th Century-Fox's bright comedy series about a mother who returns to college.



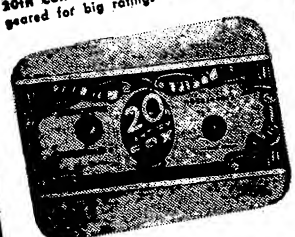
"HOW TO MARRY A MILLIONAIRE"
20th Century-Fox's delightful new romantic comedy series about three girls on the make.



"OFFICIAL DETECTIVE"
Desilu's exciting new mystery series based on "Official Detective Magazine."



"THE BIG 50"
20th Century-Fox's top feature films geared for big ratings and big sales.



If you want to put top TV programming in focus this year, the place to go is NTA.

It's got great new half-hour film programs produced by those two masters of the camera—Desilu and 20th Century-Fox. And it's got great feature films from 20th Century-Fox, such as those in NTA's newest group of them, "The Big 50."

So for the best programming to project on TV screens in 1957 and 1958, develop a close-up relationship with NTA *today*. You'll get wonderful programs on film!

TODAY, PHONE, WIRE OR WRITE!

NTA

Harold Goldman,
Vice President in charge of sales

National Telefilm Associates, Inc.

60 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100

CHICAGO • HOLLYWOOD • MONTREAL • MEMPHIS • BOSTON • MINNEAPOLIS • TORONTO • ATLANTA • DALLAS

Private Industry Behind Move For 2d Italo TV Setup

Rome, July 30.

The possibility of opening a second television channel in Italy is currently the topic of the day here, even though the practical realization of the project may be a good ways off. It's known for-one that three different private industrial groups have definite hopes of starting a second station in each of three cities: Milan, Rome, and Naples.

Principal obstacle, aside from the financial question, which they claim they have generally licked, is the current monopolistic structure of the Italo telenet, RAI-TV, which has a government franchise (and subsidy) and which now covers over 95% of the national territory with several-hour-per-day telecasts. The companies have, with little success so far, tried to break the monopoly in court. Reports from Milan say that another attempt will be made in that city with the backing of a famed tv set manufacturer, who would put a low-priced set on the market (at a reported $90) in order to widen the audience for the second station, which would be financed by advertising alone.

Another hurdle is slowing down the controversial question: the availability of channels. Italy's irregular terrain currently requires all eight available channels for transmission of a single network telecast. When High Frequency installations become operational, another 60 channels will become available. But only 30 of these will go for tv, the rest being reserved for government services. And HF stations are known to have a limited range, hence more are required.

A further second channel possibility is that offered by the Vatican City setup, though here of course the political aspect takes the place of the commercial one. The Vati-

(Continued on page 72)

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 64)

TRANSFILM, New York. William Miesegaes, Pres.

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20-Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Greyhound	Greyhound Bus	3			3	Grey, N. Y.
Hoffman Beverage	Hoffman Mixers	2†	2			Grey, N. Y.
Kasco Mills	Kasco Dog Food	1†			1	Donahue & Coe, N. Y.
G. R. Kinney	Kinney Shoes	2†			1	M. B. Scott, N. Y.
Lever Brothers	Imperial Margarine	22†		2	20	Foote, Cone & Belding, N. Y.
P. Lorillard	Old Gold	4†	1		3	Lennen & Newell, N. Y.
Olin Mathieson Chemical	Plantrons	1†			1	Grey, N. Y.
Mennen	Mennen Hair Creme	2		2		Grey, N. Y.
	Mennen Preshave Lotion	2†			2	Grey, N. Y.
Procter & Gamble	Lilt Permanent Wave	1			1	Grey, N. Y.
	Pin-It Pin Curl Permanent	2†		1	1	Grey, N. Y.
	Blue Cheer	1†			1	Young & Rubicam, N. Y.
R. J. Reynolds Tobacco	Camel Cigarettes	8†		2	6	William Esty, N. Y.
Scripto	Scripto Pens & Pencils	4†		2	2	Donahue & Coe, N. Y.
	Scripto Satellite Pens	2*†			2	J. Walter Thompson, N. Y.
Speidel	Speidel	2†			2	Norman, Craig Kummel, N .Y.
Squirt	Squirt	7*†	1	3	3	Fletcher D. Richards, N. Y.
Tidewater Oil	Tydol Flying-A	4†		2	2	Buchanan, N. Y.
Union Pharmaceutical	Inhiston	1		1		Grey, N. Y.
	Saraka	7†		3	4	Grey, N. Y.
United States Rubber	Alanap	1†			1	Fletcher D. Richards, N. Y.
	Amazon Hose	1†			1	Fletcher D. Richards, N. Y.
	Tires	3†			3	Fletcher D. Richards, N. Y.
	Maleic Hydrazide	1†			1	Fletcher D. Richards, N. Y.
	Phygon	1†			1	Fletcher D. Richards, N. Y.
	US Keds & Kedettes	4†			4	Fletcher D. Richards, N. Y.
	US Royal DeLuxe Tires	2†			2	Fletcher D. Richards, N. Y.
	US Royal Master Tires	2†			2	Fletcher D. Richards, N. Y.
	US Royal Tires	2†			2	Fletcher D. Richards, N. Y.
	US Rubber Conveyor Belts	1†			1	Fletcher D. Richards, N. Y.
	US Rubber Exhibition Hall	1†			1	Fletcher D. Richards, N. Y.
	US Rubber Safety-8 Tires	1†			1	Fletcher D. Richards, N. Y.
	US Trilok Fabric	1†			1	Fletcher D. Richards, N. Y.
Whitehall Pharmacal	Anacin	4†			4	Ted Bates, N. Y.

TV CARTOON PRODUCTIONS, San Francisco. Robert Mills, In charge.

Ranch Hand	Chip Steaks	3†		1	2	Reindart, Oakland
Fairfax Bread	Skylard Bread	3†	1		2	Ruthrauff & Ryan, S. F.
Dr. Campbell	Dr. Campbell	3†	2	1		Bruce Campbell, S. F.
Leslie Salt	Same	1†	1			Honig-Cooper, S. F.
Vano Chemical	Vano Starch	3†		1	2	Sidney Garfield, S. F.
Crocker-Anglo Bank		3†		3		Cunningham & Walsh, S. F.
Dubuque Meat	Ham	1†	1			Merchandising Factor, S. F.
E&B Brewing	Beer	3†	1		2	Simons-Michelson, Detroit
Red's Tomales		1†	1			Cappell, Perin & Reid, Orinda
Arden Dairy	Fandango Ice Cream	1†		1		Frederick Baker, Seattle
California Spray Chemical	Ortho	1†		1		McCann-Erickson, S. F.
Williams Bread		6†	3	3		Reinhard, Oakland
W. P. Fuller	Glass	1†			1	Young & Rubicam, S. F.

(Continued on page 68)

GROSS-KRASNE, LTD.

British Distribution Plans

"THE ADVENTURES OF A JUNGLE BOY"
Starring MICHAEL HARTLEY
in 35mm Eastmancolor

"AFRICAN PATROL"
Starring JOHN BENTLEY

Both series now in production in Kenya Colony, East Africa

CONTROLLING U.K. AND COMMONWEALTH RIGHTS,
CANADA EXCEPTED

KENDAL HOUSE, 203 REGENT STREET, LONDON, W.1.
Cables: GROSSKRAS, LONDON

NO WONDER

ATV REACHES MORE TELEVISION HOMES IN ENGLAND

THAN ANY OTHER COMMERCIAL TELEVISION COMPANY

JUST READ WHAT THE ENGLISH NEWSPAPERS SAY ABOUT ATV PROGRAMMES (audience: over 8,000,000!)

VAL PARNELL'S

★ SUNDAY NIGHT AT THE LONDON PALLADIUM —

This top variety show won the Gallop Poll's TV top-ten award for the "best regular programme of the year." "Variety at its best was presented to ITV viewers last weekend in the form of 'Sunday Night at the London Palladium' (ATV). Here was a sparkling show with plenty of pace, polish and some SPECTACULAR production numbers."

Huddersfield, Daily Examiner

". . . close up camera shots of Eartha Kitt in last night's variety show from the Palladium were the most exciting I have seen in seven years' looking at television."

London Daily Mirror

★ SATURDAY SPECTACULAR —

"Val Parnell has a fine sense of the spectacular and his shows are the most exciting of television programmes. He always manages to give his shows just that little bit more six, and his SATURDAY SPECTACULAR has all the marks of a producer who is master in his own field."

Bolton, Evening News

★ ABOUT RELIGION —

"A half-hour feature ABOUT RELIGION which opens Sunday's ATV programmes continues its unerring course through a narrow street, foundering neither on the rock of ill taste nor in the shallows of banality."

Liverpool Daily Post

DRAMA AT ITS BEST

SERIALS —

The Motion Picture Co., has snapped up many ATV thriller serials: Strange World of Planet X, Gentle Killers, Trollenberg Terror, Motive for Murder. Emergency Ward 10, ATV's twice-weekly hospital serial, was such a success it hit the Top Ten in no less than two weeks.

PLAYS —

THE SCANDALOUS AFFAIR OF MR. KETTLE AND MRS. MOON: "One of the most satisfying plays I have seen on television."
YORKSHIRE EVENING POST

HEDDA GABLER: "Vividly, sensitively produced with a magnificent cast."
LONDON NEWS CHRONICLE

VICTORIA REGINA: "Dorothy Tutin's portrayal of the young Queen Victoria was sheer delight. What could have been a heavy historical piece turned out to be an admirable selection of crisply drawn vignettes. In all of them, Miss Tutin's skill and disciplined gaiety made captivating TV drama."
LONDON STAR

ATV

OPERATES SEVEN DAYS A WEEK—

AT THE WEEKENDS IN LONDON AND MONDAY THRU FRIDAY IN THE MIDLANDS

Associated TeleVision Ltd., Television House, Kingsway, London, W.C.2, England

TV in Greece In 3 Years, Turkey In 5: Ruth Hagy

Ruth Geri Hagy, moderator of ABC-TV's "College News Conference," after five weeks on a North Atlantic Treaty Organization tour of Greece and Turkey, reported that commercial television in Greece is two to three years away. In Turkey, "by hook or by crook," there will be tv in five or six years, she estimated, though she admitted the market there is far from ripe for tv.

Miss Hagy and her investment counsellor husband Albert Brod, who made the trip with her at his own expense, have received an okay from Greek government officials to interest American investors in the country's video plans. Miss Hagy said this week that governmental and semi-governmental agencies (schools, etc.), are making an effort now to determine whether enough receivers could be sold in Greece to make it worthwhile for U.S. enterprise to back commercial tv there. One estimate is that in Athens, a city of 2,500,000 people, it would be no trouble at all selling 50,000 to 60,000 sets.

Another area of investigation, Miss Hagy said, was in the engineering problems created by the small nation's rocky, mountainous terrain.

Within a year, the country will have closed-circuit educational television, Miss Hagy said. The moderator of the Sunday afternoon ABC showcase, said that the country's officials seemed most interested in the educational impact of television rather than in the straight entertainment aspects of the medium. However, the cultural shows, or whatever, in the country's future will be available for commercial sponsorship.

In Turkey, where the interest in video was described as high by Miss Hagy, she said that the money exchange rate, being rather unstable, and other factors would deter tv's advent.

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

(Continued from page 66)

Standard Oil of Calif.	Supreme Gasoline	3†		3		BBDO, S. F.
Kilpatricks Bread		6†	3	3		Reinhard, Oakland
Tru-Vue	Tru-Vue Slides	1†			1	Morton & Stanton, Portland
TV SPOTS, Hollywood. Shull Bonsall, *in charge.*						
General Electric	Portable TV			1		Young & Rubicam, N. Y.
American Dairy Assn.	Butter	1*			1	Campbell-Mithun, H'wood.
Swift	Bulk Sausage		1	1	2	McCann-Erickson, Chi.
	Franks	2†		1	1	McCann-Erickson, Chi.
	Bacon	1†			1	McCann-Erickson, Chi.
Deep Magic		1†	1			North, L. A.
Boeing Airplane		1†		1		Frederick Baker, Seattle
General Electric	Portable TV	1†			1	Young & Rubicam, N. Y.
Carter Oil	Unifio & Gas, Oil	6†	2		4	McCann-Erickson, Chi.
Sal Hepatica		1†			1	Young & Rubicam, N. Y.
Toni Permanent		2†	2			North, L. A.
General Electric	Freezer	1†		1		Young & Rubicam, N. Y.
American Dairy Assn.	Milk	4	1		3	Campbell-Mithun, L. A.
D-X Beron		1†			1	Potts, Woodbury, K. C.
Good Humor	Soft Drinks	1†		1		Cunningham & Walsh, N. Y.
Carter Oil	Vitare	8†		3	5	McCann-Erickson, N. Y.
McKesson- Robbins Drug	Bexel Vitamins	1†			1	Dancer, Fitzgerald, Sample, N.Y.
Nabisco	Graham Crackers	1†			1	McCann-Erickson, N. Y.
White Rain		1†	1			North, H'wood
Emerson Drug	Fizzies	1†			1	Lennen & Newell, N. Y.
Swift	Hams	1†			1	McCann-Erickson, Chi.
Kraft Cheese	Cheese	2†	1	1		J. Walter Thompson, Chi.
Northwestern Bank of Weber City	Banks	6†*		6		Campbell-Mithun, H'wood.
Procter & Gamble	Crest Toothpaste	1†		1		Benton & Bowles, N. Y.
RICHARD H. ULLMAN, Buffalo. Richard H. Ullman, *Pres.*						
Fort Worth Lincoln-Mercury	Mercury	12		12		A. Bailey, Long Beach, Calif.
Ideal Bread	Ideal Bread	4	2	2		Wm. F. Finn, Tyler, Texas
Jefferson City Baking	Mr. Freshie Bread	6		6		Direct, Jefferson City, Mo.
Quaker City Confectionery	Good & Plenty Candy	4		4		Bauer & Tripp, Phila.
UPA PICTURES, New York. C. D. McCormick, *in charge.*						
Antizyme		1†		1†		Lambert & Feasley, N. Y.
Ballantine	Beer	2†		1†	1†	William Esty, N. Y.
Cheer	Detergent	1†			1†	Young & Rubicam, N. Y.
Coca Cola		1†	7†	7†		McCann-Erickson, N. Y.
Esskay		2†		1†	1†	Vansant Dugdale, N. Y.
Esslinger	Beer	4†	3†	1†		J. Cunningham Cox, N. Y.
Gold Bond	Beer	1†			1†	Wyse, N. Y.
Levy's	Bread	2†	1†	1†		Doyle, Dane & Bernbach, N. Y.
Nabisco	Shredded Wheat Jrs.	2†			2†	Kenyon & Eckhardt, N. Y.
Natur-Tender	Meat	4	2†		2†	Liller, Neal & Battle, N. Y.
P. Lorillard	Old Gold	6†		4†	2†	Lennen & Newell, N. Y.
Piel's	Beer	8†		3*†	5†	Young & Rubicam, N. Y.
RCA	Stereophonic Sound	2*†			2*†	Kenyon & Eckhardt, N. Y.
Stopette		2†			2†	Earle Ludgin, N. Y.
What's My Line	Show Opening	1†		1†		Earle Ludgin, N. Y.
Old Gold	Cigarettes	5†		2†	3†	

(Continued on page 70)

ADVERTISERS & AGENCIES from BROADCASTING • TELECASTING, *July 15, 1957*

BARTER BECOMES VOGUE IN LIVE TV

• TELEVISION CLEARING HOUSE OPERATIONS EXPLAINED

• MANUFACTURERS WITH SLOW-MOVING ITEMS GET TIME

"MAN's oldest system of doing business—by barter—which during the past year has become so popular in the television film field, appears to be gaining a foothold in the live tv field as well. At least Television Clearing House Inc., New York, thinks so and finds the system so profitable its principals plan to expand operations into new and broader fields.

"TCH for 16 months has been acting as middleman between manufacturers with overloaded inventories (appliances and other goods) and tv stations which need items for gifts, contest prizes, and giveaways and for studio operations. A total of 139 tv stations throughout the U. S. have used TCH's services.

"TCH's letterheads identify the firm as Television Clearing House, Inc., consultants, 157 West 57th St., New York 19. N. Y. Telephone is JUdson 2-6300. Mr. Louis Jacques Dahlman is President and his associates include Mike Michaels, New York attorney and major home builder in Ft. Lauderdale, who is the principal financial backer of TCH; New York attorney Norman Dreyer, and Salvador Nelson, New York businessman having export-import interest.

TCH HAS TOP GOODS FOR TV SHOWS

"Mr. Dahlman's introductory letter to stations reads in part as follows:

"'The manufacturers have placed at our disposal hundreds of thousands of dollars of high calibre merchandise of all types to be used expressly by a television station in the following phases of its local programming: building promotions or contests on its existing program or for current sponsors; creating new programs, or aiding a sponsor who wants a topflight merchandising promotion; for building audience ratings; for retail merchandising tie-ins; for every type of participation activity, either studio or home audience; for children's, women's, teenage or interview programs; for live breaks in film shows as a novelty, and in any way your department deems useful. We can be a reliable year-round merchandising and advance time sale agent for you in markets throughout the country.

"'Merchandise will always be accompanied by ideas, based on your current or future programming. This means that we can gear our goods not only to fit your promotional thinking but also to enhance program content itself. We believe we have in our organization the finest combination of both programming and merchandising talent, whose experience will place at your disposition fresh approaches to your program and sales promotion problems.

"'The nature of the merchandise is unusually good both as to type and retail value. It would not normally be obtainable except through shopping the major merchandise marts. It consists of a wide range of goods—home furnishings of every description, furniture, fabrics, clothing, expensive toys, glassware, clocks, home appliances, bicycles, etc. None of these are premium items usually given as gifts. They represent a distinct move on the part of the manufacturer to sample independent television markets.' (Foreign goods also will be supplied.)

TCH ATTRACTS NEW TV SPONSORS

"Mr. Dahlman said his barter plan also has enabled stations to procure 'many required accessories such as scenery, furnishings, office equipment and other appurtenances.' He said he feels that this in turn has 'helped to upgrade local live programming, enabling local stations to produce shows they might otherwise never have attempted.'

"Another advantage to stations, he said, is that these barter advertisers, once exposed to television, may soon become 'buying advertisers.' He said that in 1956 various manufacturers who took the trade deals also bought about $400,000 in tv time although most had never bought time in the past.

"Television Clearing House, he said, also has been serving as an unofficial program consultant to stations, supplying them with live formats devised by 'the best brains in New York and Hollywood.' Mr. Dahlman personally had been an independent tv producer in New York from 1946-1950 and prior to that was in radio.

"Manufacturers are helped, he said, in that they can move distress inventories lying idle in warehouses. They also gain tv exposures and learn of the medium's effectiveness.

TCH NOT A TIME BROKER

"Mr. Dahlman emphasized that TCH has not functioned as a time broker. He stresses that he himself does not receive time credit on stations for his negotiation services, adding that he receives payment in merchandise from the manufacturer.

"Mr. Dahlman contended his transactions comply fully with station rate cards. The station, he said, allocates the supplier of the merchandise with spot announcements computed in the amount of the lowest spot rate on the card and based on the manufacturer's wholesale value of the merchandise. Mr. Dahlman said TCH buys at the lowest onetime rate and without frequency discounts because the barter itself constitutes the discount.

TOP AGENCIES WILL BARTER

"He reported 'more and more' agencies are coming into the negotiation picture, although in the past in most cases he has negotiated directly with the manufacturer who on occasion brought in his agency for guidance and copy preparation. Mr. Dahlman said his agency contacts now are including some of the 'top level' agencies."

TELEVISION CLEARING HOUSE, Inc.

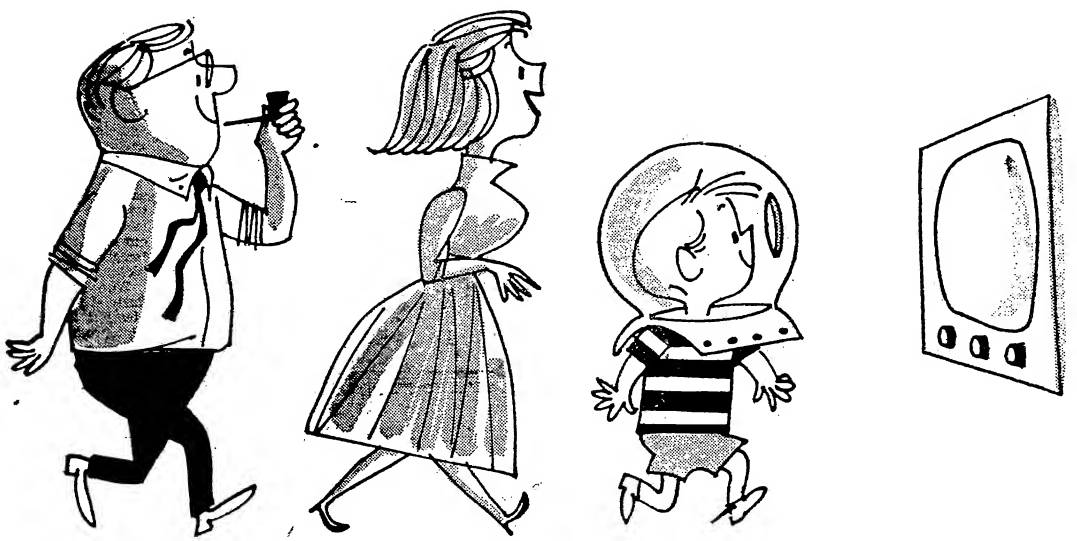
Consultants

NEW YORK
157 West 57th Street
JUdson 2-6300

LONDON
88 BEXLEY RD., Eltham



ADVERTISERS GO



WHERE THE AUDIENCE GOES

and the audience goes for

OFFICIAL FILMS

America's Leading Independent Distributor of TV Films

Network Programs

The Adventures of Robin Hood
Sir Lancelot
The Buccaneers

NEW Syndicated Programs

Sword of Freedom *starring Edmund Purdom*
Vagabond *Travel-Adventure*
The Big Story *Burgess Meredith — Host*
Decoy *starring Beverly Garland*

Established Syndicated Programs

My Little Margie
Star Performance
The American Legend
Trouble With Father
The Star And The Story
Dateline Europe
Overseas Adventure
Cross Current
Rocky Jones, Space Ranger
My Hero
Colonel March of Scotland Yard
The Hunter
Willy
Terry And The Pirates

OFFICIAL FILMS INC.
25 West 45th Street • New York 36, New York
PLaza 7-0100

REPRESENTATIVES IN:
Beverly Hills • Chicago
Dallas • San Francisco
St. Louis • Boston
Minneapolis • Atlanta
Philadelphia

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

Continued from page 68

VAN PRAAG PRODUCTIONS, New York, Detroit, Miami, Hollywood. William Van Praag, *Pres.*

ADVERTISER	BRAND	Total No. of Commercials for Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Aluminium		6			6	J. Walter Thompson
Bulova Watch		20		6	14	Bulova Watch
Chrysler		26*		7	19	McCann-Erickson
Chrysler Div.	Imperial	1			1	McCann-Erickson
	Chrysler	1			1	McCann-Erickson
Delco-Remy Div., GMC	Batteries	2†	1		1	Campbell-Ewald
Dodge Div., Chry. Corp.		16†			16	Grant
D-X Sunray Oil	D-X Boron	4†			4	Potts-Woodbury
Chevrolet Div., GMC		24*			24	Campbell-Ewald
Eastern Aid Lines		16		6	10	Fletcher D. Richards
Flagg Bros. Shoes		4†			4	Campbell-Ewald
Post Cereals	Grape Nuts Flakes	2			2	Benton & Bowles
Holiday Cigarettes		5†			5	Reach-McClinton
International Latex	ISO Aspirin	17†			17	Direct
Isetta	Car	4			4	Norman Gladney
Jacques Kreisler Mfg.	Kreisler Lighters	2			2	Zlowe
Marvel Cigarettes		1†		1		Aitken-Kynett
Mercury Div., FOMOCO		26			26	Kenyon & Eckhardt
Radio Corp. of America	RCA TV Sets	6*			6	Kenyon & Eckhardt
Puritron		10	10			Norman Gladney
Schick Shavers		2			2	Benton & Bowles
C. Schmidt's	Schmidt's Beer	2†			2	Al Paul Lefton
Studebaker-Packard	Studebaker	6			6	Benton & Bowles
Sweetheart Soap	Miracle Lotion	3†		1	2	Scheidler & Beck
Texas Co.	Texaco Gas	2		1	1	Cunningham & Walsh
Westinghouse	Westinghouse TV Sets	4†			4	McCann-Erickson
Whirlpool-Seeger	RCA-Whirlpool	4*			4	Kenton & Eckhardt
Wonder Buns & Rolls		4†		2	2	Ted Bates
United Motors System	UMS	2†		2		Campbell-Ewald

VIDEO PICTURES, New York. Charles L. Turner, *in charge.*

General Motors	Oldsmobile	11†*		1	10	D. P. Brother, Det.
	New Departure	2			2	D. P. Brother, Det.
American Tobacco	Pall Mall	4	1	1	2	SSC&B, N. Y.
Speidel	Watch Bands	7		1	6	Norman, Craig & Kummel, N. Y.
Carta Products	Rise	4			4	SSC&B, N. Y.
	Arrid	2			2	SSC&B, N. Y.
ABC-Paramount	Mickey Mouse Club Records	4			4	Buchanan, N. Y.
Noxema	Noxema	1			1	SSC&B, N. Y.
	High Noon	1		1		SSC&B, N. Y.
Stanley	Home Products	2		2		Charles W. Hoyt, N. Y.
Py-Co-Pay	Tooth Brush	1			1	SSC&B, N. Y.
Monmouth Park	Racing	2	1	1		J. C. Bull, N. Y.
American Petroleum Institute	Oil Progress	1			1	SSC&B, N. Y.

(Continued on page 72)

Bingham

Continued from page 59

Liberia are in concurrent distribution!

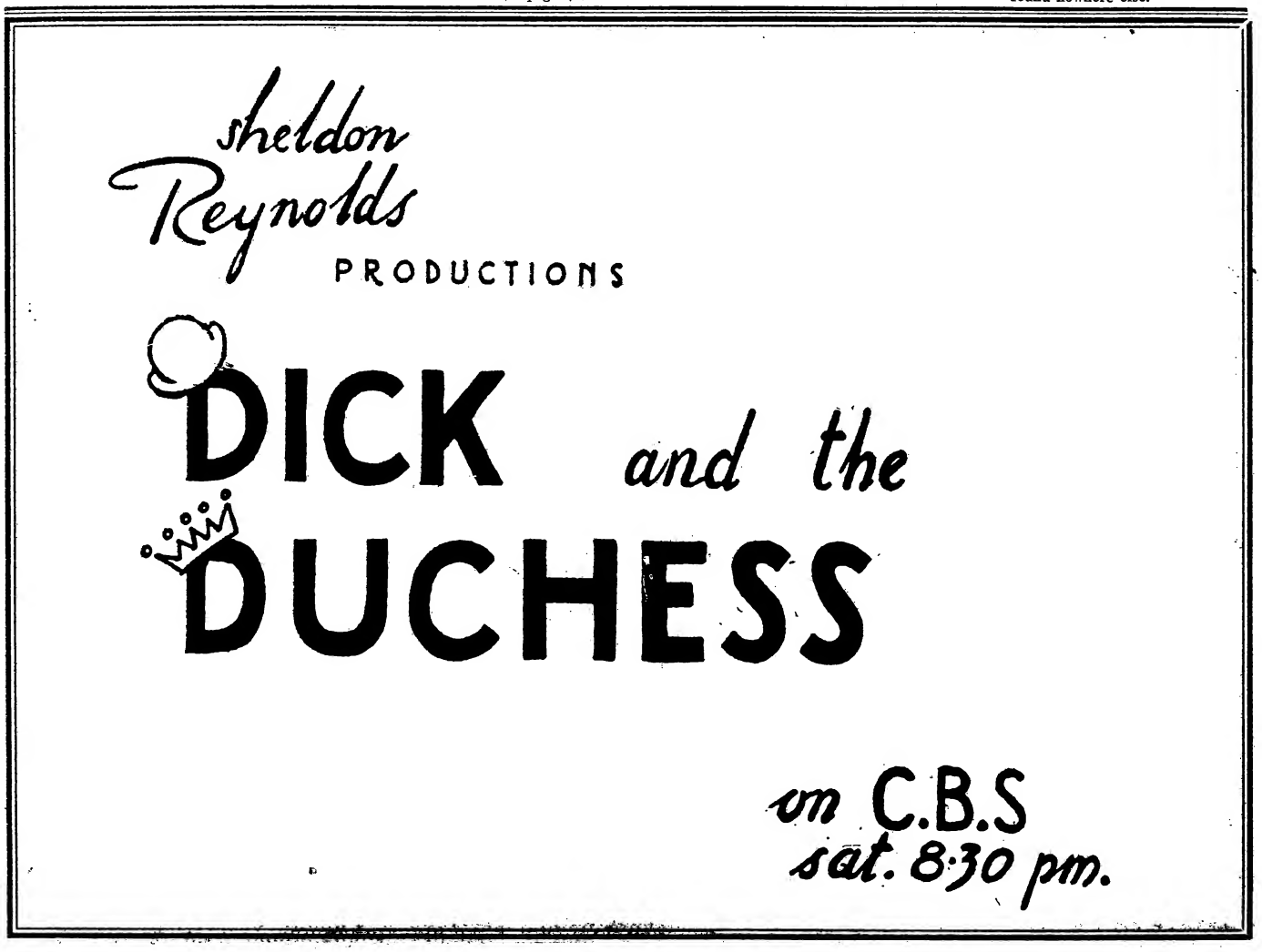
"Liberia" tells of the rubber operations of Firestone Rubber in this democratic country, and of the progress its people have made in the past century. This story of enlightened enterprise and an industrious nation has been televised 840 times and shown in community organizations 57,231 times, to a combined audience of more than 66 million persons.

Why does industry use the sponsored film? Because it is the most **dynamic** vehicle for conveying an institutional or public relations message. Utilizing motion, sound and, in most cases, color, the sponsored film delivers **undivided attention** as its sponsor's "bonus." The darkened room, the large screen, the "educational" or "informational" atmosphere (in the case of a club or other community group) lend themselves to greater absorption, retention and, ultimately, **action.**

And, distributors and sponsors have found, there is a definite hungering for information on the part of tv viewers, sated, perhaps, from heady diets of panel shows, whodunits, westerns and vintage features. Here, then, is the welcome change of pace, attractively presented, technically superior, and downright "entertaining," too, as facts and ideas can and **should** be!

Industry, with its financial resources, production with its great pool of creative and technical talent, have made a unique team, out of which has come some highly-imaginative, almost daring, motion picture concepts.

Who knows, perhaps, from industrial films new art and communication forms will develop. Recent productions would seem to indicate a freshness and originality found nowhere else.



OUR PRODUCTION RECORD OF HALF HOUR TELEVISION FILMS CONTINUES TO GROW...

1952-11
FOUR STAR PLAYHOUSE
1953-27
FOUR STAR PLAYHOUSE
1954-89
FOUR STAR PLAYHOUSE
THE STAR AND THE STORY
1955-79
FOUR STAR PLAYHOUSE
THE STAR AND THE STORY
CAVALCADE
CHEVRON HALL OF STARS
1956-123
FOUR STAR PLAYHOUSE (26)
CHEVRON HALL OF STARS (26)
CAVALCADE (14)
HEY, JEANNIE! (26)
DICK POWELL'S ZANE GREY THEATRE (20)
MR. ADAMS AND EVE (11)

1957-159

DICK POWELL'S ZANE GREY THEATRE.....(29)
(Four Star-Zane Grey) With 29 guest stars

RICHARD DIAMOND, PRIVATE DETECTIVE.....(13)
(A Dayton Production) Starring David Janssen

TWIST OF FATE.....(39)
(FIRST ANTHOLOGY, Inc. Production) starring David Niven, Charles Boyer, Robert Ryan, Jane Powell, Jack Lemmon and several guest stars.

TRACKDOWN.....(39)
(Four Star Films, Inc.) Starring Robert Culp

MR. ADAMS AND EVE.....(39)
(A Bridget Production for CBS) Starring Ida Lupino and Howard Duff

FOUR STAR FILMS, INC.

OWNED BY
DICK POWELL
CHARLES BOYER
DAVID NIVEN
WILLIAM CRUIKSHANK

EXECUTIVE OFFICES:
141 El Camino Drive, Beverly Hills, California
CRESTVIEW 4-6253

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

Continued from page 70

VIDICAM PICTURES, New York. Al Justin, *in charge*.

Eagle Pencil		1		1	BBDO
Sterling Drug	Phil	1		1	Dancer, Fitzgerald, Sample
Cadbury Chocolates	Bis s	2†		2	H. F. Stanfield
General Electric	Instit.	3		3	BBDO
Babbitt	Bab-O	1		1	BBDO
United States Steel		3*	1	2	BBDO
Kelloggs	Corn Flakes	1		1	Leo Burnett
Procter & Gamble	Tide	4		4	Benton & Bowles
General Electric	Freezers	2		2	Young & Rubicam
Helaine Seager	Permanette	2	1	1	Dunnan & Jeffrey
Helaine Seager	Pink Ice	2	1	1	Dunnan & Jeffrey
Campbell Soup		1		1	BBDO
Kelloggs	Corn Flakes	1		1	Leo Burnett
American Safety Razor	Supreme Hair Cutting	2		2	BBDO
Procter & Gamble	Cheer	1		1	Young & Rubicam
General Electric	Refrig.	1		1	Young & Rubicam
American Safety Razor	Pal Blades	6†		6	BBDO
United States Steel	Sales	2		2	BBDO
United States Steel	Public Rela. Coal	1		1	BBDO
General Electric	Steam Iron	1		1	Young & Rubicam
Procter & Gamble	Cheer	1		1	Young & Rubicam
United States Steel	Sales	2		2	BBDO
Helaine Seager	Drops Gold	8†	3	5	Dunnan & Jeffrey
General Electric	Washers	5		6	Young & Rubicam
Procter & Gamble	Spic & Span	5	2	3	Young & Rubicam
Whitehall	Soothol	2		1	SSC&B
Sterling Drug	Bayer	1		1	Dancer, Fitzgerald, Sample
Kellogg	Sugar Smacks	1		1	Leo Burnett
Sterling Drug	Haleys MO	15	5	10	Dancer, Fitzgerald, Sample
	Energine	11	3	8	Dancer, Fitzgerald, Sample
	Philips	24	10	14	Dancer, Fitzgerald, Sample
United States Steel	Sales	2		2	BBDO
	PR	3		3	BBDO
Procter & Gamble	Cheer	1		1	Young & Rubicam
Whitehall	Compound W	1	1		Ted Bates
General Electric	Floor Polisher	1		1	Young & Rubicam
	Dryers	2		2	Young & Rubicam
	Refrig.	2		2	Young & Rubicam

ROGER WADE PRODUCTIONS, New York. Roger Wade, *Pres.*

Reuben H. Donnelly	Yellow Pages	3	3		N. W. Ayer, N. Y.
Reed & Barton Silver	Ross Cascade	2*	1	1	Hockaday, N. Y.
Tasty Baking Corp.		6†		6	N. W. Ayer, N. Y.

WESTERN SCREEN, Hollywood. Chas. E. Prescott Jr., *Pres.*

Universal Equipment	Safe-T Seat Belts	3	3*		Direct
National Safety Council	Safety	1		1	Direct

RAPHAEL G. WOLFF STUDIOS, Hollywood. Raphael G. Wolff, *in charge*.

Sterling Brewers	Sterling Beer	26		26	Smith, Benson & McClure, Chi.

(Continued on page 74)

2d Italo Setup

Continued from page 66

can is currently putting the finishing touches on one of the most powerful radio transmitters in the world a 200,000 watt setup near Lake Bracciano on the outskirts of Rome, and on "extra-territorial" ground. While the Vatican has itself never commented on reports, especially since a Vatican TV station would perforce, because of the physical setup involved, infringe on the RAI-TV monopoly, and perhaps create a church-state controversy of sorts, some observers here feel that nevertheless the Church is not underestimating the vast penetration and power of the new medium. (As with other entertainment mediums, the Vatican via its vicinity has also exerted an indirect form of censorship on Italo TV, which has often been criticised for its excessive censorial zeal).

One local report, finally, indicates the Republic of San Marino as a likely site for a powerful tv tertainment media, the Vatican or any other source. It's pointed out that San Marino lies atop a 512 metre high mountain with a clear field of vision all round. With current possibilities, telecasts could cover most of Italy as well as the Balkans and even as far as Soviet Russia's Kiev and Odessa. The political implications are obvious. Besides, San Marino, though in the heart of Italy, is an independent Republic possessing extra-territoriality, hence free of worries about monopolies, advertising restrictions, censorship, or political involvements.

WABC's 'Mohican' Sale

After being on the air since April, supported only by spot buyers, 50% of "Hawkeye and the Last of the Mohicans" was bought by Quaker City Chocolate on WABC-TV, New York. Confectioner has bought into 26 first-runs of the telefilm skein Sundays at 6:30 on the network flag.

Adrian Bauer & Allen Tripp agency handled the signing. Sponsor has also bought a 26-week spot sked on WABC-TV for fall.

THE *New*

EVE ARDEN SHOW

Debut

Tuesday, September 17

CBS-TV



CASCADE PICTURES OF CALIFORNIA, INC.

cpc

...producers of
industrial pictures
and commercial films
for television

1027 NORTH SEWARD ST.
HOLLYWOOD 38, CALIFORNIA
PHONE HO 2-6481

TV FILM COMMERCIALS PRODUCED SINCE JAN. 1, 1957

Continued from page 72

WONDSEL, CARLISLE & DUNPHY, New York. Harold E. Wondsel, Pres.

ADVERTISER	BRAND	Total No. of Commercials for Each Brand	By ID's	By 20 Sec. to 30 Sec.	By 45 Sec. to 75 Sec.	Agency, City
Florists' Telegraph Delivery	Flowers	6	2	2	2	Grant, N. Y.
International Latex		5		2	3	Direct
Standard Brands	Chase & Sanborn Inst. Coffee	2		2		Compton, N. Y.
American Tobacco	Lucky Strike	3			3	BBDO, N. Y.
Bordens	Lemon Bisque Ice Cream	1			1	Young & Rubicam, N. Y.
General Foods	Sanka	2			2	Baker, Toronto
Carter Products	Crew	1			1	SSC&B, N. Y.
Bristol-Myers	Bufferin	6	6			Young & Rubicam, N. Y.
Carbona Products	Carbona Soapless Lather	2	2			Norman Gladney, N. Y.
Procter & Gamble	Crisco	6			6	Compton, N. Y.
General Cigar	White Owl	1			1	Young & Rubicam, N. Y.
	Robt. Burns	1			1	Young & Rubicam, N. Y.
R. H. Macy	Display	1			1	Fuller, Smith & Ross, N. Y.
Revlon	Sun Bath	1			1	Dowd, Redfield & Johnstone, N. Y.
Procter & Gamble	Big Top Peanut Butter	2			2	Compton, N. Y.
General Foods	Jell-O Chiffon Pie	1			1	Young & Rubicam, N. Y.
Johnson & Johnson	Baby Lotion	4			4	N. W. Ayer, N. Y.
General Electric	Coffee Maker	1			1	Young & Rubicam, N. Y.
	Roast-R-Oven	1			1	Young & Rubicam, N. Y.
	Skillet	1			1	Young & Rubicam, N. Y.
Procter & Gamble	Duncan Hines Cake Mix	4			4	Compton, N. Y.
Carac	Lawn Sprayer	1			1	Donahue & Coe, N. Y.
P. Lorillard	Kent Cig.	3		1	2	Young & Rubicam, N. Y.
National Biscuit	Uneeda Inst. Fizz	1			1	Ted Bates, N. Y.
Chef-Boy-Ar-Dee	Beefaroni	1			1	Young & Rubicam

THE HOUSE IS PACKED BUT IS IT SOLD?

Naturally, you get
the best possible shows from
entertainment specialists.
And naturally,
you get the best selling
film commercials
from advertising experts.
Specifically...

SARRA INC

SPECIALISTS IN VISUAL SELLING
NEW YORK: 200 East 56th Street
CHICAGO: 16 East Ontario Street

TELEVISION COMMERCIALS — PHOTOGRAPHIC ILLUSTRATION — MOTION PICTURES — SOUND SLIDE FILMS

In Black and White and Color

Ziv

Continued from page 33

ranged. Last year, we set up through the connections of our own sales force and leading agencies, no less than 865 of these "marriages" representing $22,000,000 in time and program billings in nearly 300 markets.

Then there is a not-well-known role of aiding the sales objectives of the tv stations who sign for new Ziv TV shows. In a nutshell, this is helping to sell shows they have bought from us, since we are in constant contact with major sponsors. Last year we "sold" (at no immediate gain to us, except for immeasurable station good will) over $3,000,000 worth of time and programs on behalf of stations who purchased Ziv telefilms.

These expanded horizons, of course, are only part of the new directions the film industry is likely to follow, and which we will follow, in order to continue to grow. As producers, we constantly explore every development of talent, technique, film processing and film creative people in our never-ending search for top-quality product with maximum production values. As distributors, we must also meet the ever-changing patterns of U.S. advertising media usage, and the needs and requirements of both new and old advertisers.

Such challenges continue, as they always will in this business.

But we are confident that Ziv TV will meet them, and that we will continue to grow in our service to the tv industry, and to our telefilm audiences.

Gordon Gray

Continued from page 33

really picking up steam (and sponsors). This might be attributed (over and above the quality of Terrytoons) to the fact that we follow a policy, as far as the competition is concerned, of "Hitting them where they ain't." We program one hour of cartoons from 2 to 3 p.m. when no other local station is using kid-fare, then from 7 to 7:30 p.m. we do it again when most of the competition is concentrating on news programs.

We also have a very successful live show from 3 to 6 p.m. Monday thru Friday called "Ted Steele's Variety Show" and "Ted Steele's Bandstand." These have been on the air for three years. The rating masters rate them from a minus zero to a plus three, but the sponsors who are mostly small business men with big cash registers don't seem to mind. Ted carried close to 200 different sponsors in his show last year.

But our big baby, of course, is "Million Dollar Movie" and the big secret there is consistent quality pictures—not just during rating week—but week in and week out. The public may not know why some stations are "hot" only one week out of every month but they have become wise, thank heavens, to the fact that Channel 9 offers a fine degree of consistency.

We don't claim to know all the answers, but it certainly is gratifying to have so many people ask questions about our operation, our formula and our future.

As I said, I'm not lonely any more.

NTA Names Tabakin To Head Up West Coast

Berne Tabakin, National Telefilm Associates director of national sales, has been named v.p. in charge of NTA's west coast division. Tabakin also is a v.p. of the NTA Film Network.

Tabakin's post was formerly filled by Edward M. Gray, now v.p. in charge of the newly-organized NTA division Famous Films-Programs, for Television, which is handling rerun sales from the NTA library. Tabakin's primary duty will be the company's west coast sales division which is responsible for a 13-western state area. He also will act as liaison with Desilu Productions and 20th-Fox studios, both of which are producing series for NTA.

LOOK OUT!

WE'RE COMING IN HEAD-FIRST



BATJAC

Producers of "THE HIGH AND THE MIGHTY" and "HONDO"

DIVES INTO THE MEDIUM OF TELEVISION WITH THE EXCITEMENT OF

"FLIGHT" • "HONDO"

"CALAMITY JANE" • "DANGER IS MY BUSINESS"

BATJAC PRODUCTIONS, INC.
HOLLYWOOD, CALIFORNIA

Other Important Properties Will Soon Be Announced

ENOUGH OF THIS ONE-SIDED INTEREST!



A TV man can get pretty tired of "so-so" work on his important film processing. He sends out a job and it "just gets done"—often because the supplier doesn't *share his interest* in the job.

At PATHE, interest in the product is a two-way street. We figure this way: The man who sends us a job wants it fast . . . wants it right . . . wants it to come out *the way he hoped it would.* This takes creative, *interested* service . . . service that demands the most modern techniques . . . service that builds satisfied customers through the highest of standards in motion picture processing . . . 16mm or 35mm . . . color or B&W, commercials, television or theatrical film —you name it—every job's a *special* job at PATHE, the oldest motion picture processor in the country.

Today's the day to call PATHE—you might be surprised to find a film processor that cares as much about your work as you do.

for fast pick-up and delivery
for color developing—24 hours
for rushes (color or B&W)—24 hours
for precision animation stand work
for the finest opticals anywhere
for cutting room facilities available for your own use
for newly expanded customer service force, to bring you . . . highest quality at the lowest cost . . .

CALL

Pathé

LABORATORIES, INC.

Full Facilities on Both Coasts

NEW YORK — TRafalgar 6-1120
HOLLYWOOD — HOllywood 9-3961

Pathé Laboratories, Inc., is a subsidiary of CHESAPEAKE INDUSTRIES, Inc.

COST CHART: SYNDICATED FILM SERIES

(Continued from page 40)

FLAMINGO FILMS. *Head of Sales:* Ira Gottlieb.

TITLE—Stars—Premiere Date	Type of Show (Producer)	Average Cost Per Unit Production	Number of Episodes
THE BEULAH SHOW (Ethel Waters, Louise Beavers) (9/52 ABC)	Situation Comedy (Beulah Prods.)	$18,000	78
FLAMINGO THEATRE (Various) (9/52 NBC "Little Silver Theatre")	Anthology (Screen Televidios)	15,000	29
TOP SECRET (1/55)	Science Fiction (Parsonnet)	8,500	26 (15 Mins.)
TV BASEBALL HALL OF FAME (3/53)	Sports (Flamingo)	5,000	77 (15 Mins.)
TV FOOTBALL HALL OF FAME (8/54)	Sports (All-American Sports Films)	5,000	26 (15 Mins.)

HARRY S. GOODMAN PRODUCTIONS. *Head of Sales:* Everett Goodman.

DILEMMA (1953)	Suspense (Galbreath)	10,000	13 (15 Mins.)
BERT & ELMER (1954)	Comedy (Galbreath)	3,500	13 (15 Mins.)
JUMP JUMP OF HOLDAY HOUSE (1953)	Children's (Product Development Corp.)	3,000	65 (15 Mins.)
CYCLONE MALONE (1954)	Children's (Product Development Corp.)	3,500	65 (15 Mins.)

GROSS-KRASNE. *Head of Sales:* Robert Brahm, V.P.

O. HENRY PLAYHOUSE (Thomas Mitchell*†) (10/56)	Anthology	28,000	39
AFRICAN PATROL (John Bentley*†) (1/58)	Adventure	30,000	39 In production
JUNGLE BOY (Michael Hartley*†) (1/58)	Adventure	30,000	39 In production

GUILD FILMS COMPANY INC. *Head of Sales:* John J. Cole, Exec. V.P.

CONRAD NAGEL THEATRE (Conrad Nagel*) (9/54)	Drama (Andre Luotto Prod.)	25,000	26
JANET DEAN, REGISTERED NURSE (Ella Raines*) (1953)	Drama (Cornwall Prod.)	17,500	39
LIFE WITH ELIZABETH (Betty White, Del Moore*) (3/54)	Comedy (Guild Films Co.)	17,500	65
MOLLY (THE GOLDBERGS) (Gertrude Berg, Robert H. Harris, Arlene McQuade, Tom Taylor and Eli Mintz*) (9/55)	Comedy (Guild Films Co.)	22,500	39
CONFIDENTIAL FILE (Paul Coates) (9/55)	Documentary (Confidential Telepictures)	12,000	39
KINGDOM OF THE SEA (Col. John D. Craig) (2/57)	Documentary (Emperor Prod.)	15,000	39
DUFFY'S TAVERN (Ed Gardner*) (1953)	Comedy (Hal Roach Jr.)	35,000	39
JOE PALOOKA (Joe Kirkwood, Cathy Downs, Sid Tomack, Luis Van Rooten, Maxie Rosenbloom*) (3/54)	Adventure (Guild Films Co.)	22,500	26
CAPTAIN DAVID GRIEF (Maxwell Reed, Helen Westcott) (2/57)	Adventure (Guild Films Co.)	34,600	39
FLORIAN ZaBACH SHOW (Florian ZaBach* (9/54)	Musical (Guild Films Co.)	20,000	39
FRANKIE LAINE SHOW (Frankie Laine, Connie Haines*) (9/54)	Musical (Guild Films Co.)	20,000	39 (30 Mins.) 78 (15 Min.)
LIBERACE (Liberace*) (2/53)	Musical (Guild Films Co.)	22,000	113
PARIS PRECINCT (Louis Jourdan, Claude Dauphin*) (1952)	Mystery (Andre Hakim)	22,500	26
SHERLOCK HOLMES (Ronald Howard, H. Marion Crawford*) (1954)	Mystery (Sheldon Reynolds)	25,000	39
JUNIOR SCIENCE (Dr. Karl Wendt*) (1953)	Science (Harvey Cort)	5,000	39 (15 Mins.)
FLASH GORDON (Steve Holland, Joe Nash, Irene Champlen*) (1952)	Science Fiction (Inter Continental TV Films)	20,000	39
IT'S FUN TO REDUCE (Margaret Firth*) (9/55)	Women's (Guild Films)	3,500	65 (15 Mins.)
TIM McCOY (Col. Tim McCoy*) (1953)	Western (Col. Tim McCoy)	12,000	39 (15 Mins.)

HARRISCOPE INC., Hollywood. *Head of Sales:* B. Harris.

SO THIS IS HOLLYWOOD (1954)	Comedy	5,000	24
JALOPY RACES (1955)	Sports	3,500	26
MAIN EVENT WRESTLING (1955)	Sports	3,500	52
BEYOND THE YUKON (1956)	Documentary	3,000	13 (15 Mins.)
ALL-GIRL WRESTLING (1955)	Sports	3,000	26

HOFFBERG PRODUCTIONS INC. *Head of Sales:* Jack Hoffberg.

ADVENTURE (John McQuade)	Adventure	7,500	13
STORIES OF OPERAS & BALLETS	Musical	3,500	13 (15 Mins.)

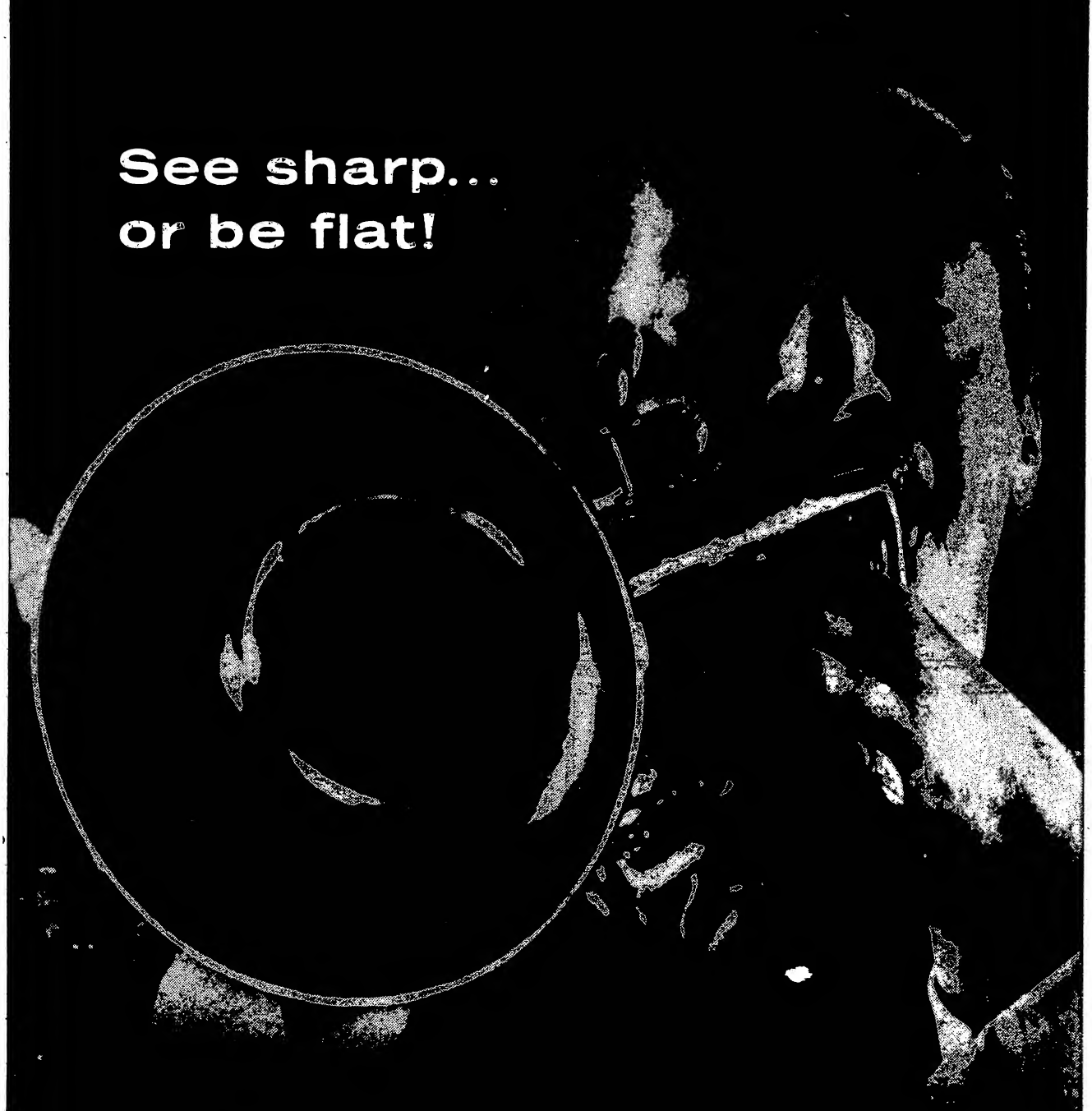
HOLLYWOOD TELEVISION SERVICE, Republic Sub. *Head of Sales:* Earl Collins.

STORIES OF THE CENTURY (1/56)	Adventure (HTS)	18,000	39
FRONTIER DOCTOR (1/57)	Western (HTS)	22,500	39
ADVENTURES OF FU MANCHU (5/56)	Mystery (HTS)	22,500	13

(Continued on page 78)

* To signify star(s) is available for sponsor commercials.

See sharp... or be flat!



Sound or color—right notes are vital! That means precise photography, precise recording, plus precisely controlled printing and processing — proper density, exact contact, negative and positive. Over the years, representatives of the Eastman Technical Service for Motion Picture Film have acquired information on all aspects of production and processing. This material is available to the industry. Offices at strategic centers.

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 E. Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Los Angeles 38, Calif.

mark vii ltd.

DRAGNET PETE KELLY'S BLUES

NOAH'S ARK

Sapphire Films Ltd.

Creators and Producers

"The Adventures of Robin Hood"
Starring
Richard Greene

Distributed by
Incorporated Television Programmes Ltd.
Official Films Inc.

COST CHART: SYNDICATED FILM SERIES

(Continued from page 76)

INTERSTATE TELEV'N CORP., Allied Artists Sub. *Head of Sales:* Lloyd L. Lind, *Pres.*

TITLE—Stars—Premiere Date	Type of Show (Producer)	Average Cost Per Unit Production	Number of Episodes
ADVENTURE ALBUM (Wallace Taber) (1952)	Adventure (Tobey Anguish)	8,500	26 (15 Mins.)
ETHEL BARRYMORE THEA. (Various) (1951	Drama (Lee Savin, Ed Morey Jr.)	25,000	13
HANS CHRISTIAN ANDERSEN (1954)	Children's (Interstate TV)	22,500	26
LITTLE RASCALS (Our Gang Comedies, Farina, Jackie Cooper, Spankey McFarland, Dickie Moore) (1955)	Comedy (Hal Roach)	Re-Edited Theatricals	98 (10-20 Mins.)
POPULAR SCIENCE (Fred MacMurray) (1/56)	Science (Jerry Fairbanks)	5,000	78 (15 Mins.)
PUBLIC DEFENDER (Reed Hadley) (1953, CBS)	Mystery Drama (Hal Roach, Jr.)	17,500	39
I MARRIED JOAN (Joan Davis) (10/52, NBC)	Comedy (Joan Davis)	30,000	98
KLING FILM PRODUCTIONS. *Head of Sales:* Alfred D. LeVine.			
ALL AMERICAN WRESTLING (Neal Van Ells) (10/53)	Sports (Crosley)	8,500	26 (60 Mins.)
BOXING FROM RAINBO (Jack Drees) (7/53)	Sports (Kling)	3,500	26
OLD AMERICAN BARN DANCE (6/51)	Musical (Bill Bailey)	8,500	26
THE HORMEL GIRLS (5/55)	Musical	7,500	44 (15 Mins.)
PARADOX (1/52)	Drama	1,700	26 (5 Mins.)
ROB'T LAWRENCE PRODS. INC. *Head of Sales:* Rob't Lawrence.			
SIGHTSEEING WITH THE SWAYZES (John Cameron Swayze & family) (1954)	Travel (Robt. Lawrence Prods.)	5,000	13 (15 Mins.)
MAJOR TELEVISION PRODUCTIONS INC. *Head of Sales:* Irving M. Lesser.			
ENCHANTED MUSIC (1954)	Ballet Opera	5,000	13
MUSIC FOR MILLIONS (Miklos Schwalb*) (1954)	Musical	3,500	26 (15 Mins.)
MCA TV LTD. *Head of Sales:* David V. Sutton, V.P.			
ADVENTURES OF KIT CARSON (Bill Williams) (1953)	Western (Revue Prods.)	22,000	104
BIFF BAKER, USA (Alan Hale Jr.) (1952, CBS)	Adventure (Revue Prods.)	22,500	26
CITY DETECTIVE (Rod Cameron) (1955)	Mystery (Revue Prods.)	24,000	65
CRUSADER (Brian Keith) (10/55, CBS)	Adventure (Richard Lewis-Revue Prods.)	28,000	52
CURTAIN CALL (Various Stars) (9/54)	Drama (Crosby Enter.)	18,500	39
DR. HUDSON'S SECRET JOURNAL (John Howard) (9/56)	Drama (Authors Playh.)	20,000	78
FAMOUS PLAYHOUSE (Various Stars) (1949)	Drama (Revue Prods.)	22,500	300
FEDERAL MEN (Walter Greaza) (1954 on ABC as "Treasury Men")	Adventure (Pyramid Prods.)	25,000	39
GUY LOMBARDO (Guy Lombardo) (1954)	Music (Lombardo Films)	5,750	78
HEADLINE (Mark Stevens) (10/54 on NBC as "Big Town")	Adventure (Grosse-Krasne)	27,500	39
HEART OF THE CITY (Pat McVey) (1950 on CBS as "Big Town")	Drama (Grosse-Krasne)	26,000	91
IF YOU HAD A MILLION (Marvin Miller) (1/55 on CBS as "Millionaire")	Drama (Don Fedderson)	32,000	39
THE LONE WOLF (Louis Hayward) (1951)	Adventure (Grosse-Krasne)	19,000	39
MAN BEHIND THE BADGE (Charles Bickford) (1954)	Adventure (Bernard Prockter)	22,500	39
MAYOR OF THE TOWN (Thomas Mitchell) (1954)	Drama (Grosse-Krasne, Rawlins-Grant)	22,500	39
PLAYHOUSE 15 (Various) (1950)	Drama (Bernard Prockter)	10,000	78 (15 Mins.)
PRIDE OF THE FAMILY (Paul Hartman) (10/53, ABC)	Comedy (Revue Prodns.)	27,500	40
THE RAY MILLAND SHOW (Ray Milland) (9/53 on CBS as "Meet Mr. McNultey")	Comedy (Revue Prodns.)	32,000	78
ROSEMARY CLOONEY SHOW (Rosemary Clooney) (7/56)	Musical (Jos. S. Shribman)	17,750	39
SOLDIERS OF FORTUNE (John Russell, Chick Chandler) (1954)	Adventure (Revue Prods.)	24,000	52
STATE TROOPER (Rod Cameron) (1/57)	Adventure (Revue Prods.)	25,000	39
STUDIO 57 (Various Stars) (1954, DuMont)	Drama (Revue Prods. & Lewman Prods.)	23,000	26
WATERFRONT (Preston Foster) (1954)	Adventure (Roland Reed Prods.)	25,000	78
NATIONAL TELEFILM ASSOCIATES. *Head of Sales:* Harold Goldman, V.P.			
OFFICIAL DETECTIVE (1957)	Adventure (Desilu)	30,000	39 In Production
SHERIFF OF COCHISE (John Bromfield, Stan Jones) (10/56)	Western (NTA, Desilu Prods.)	27,500	39

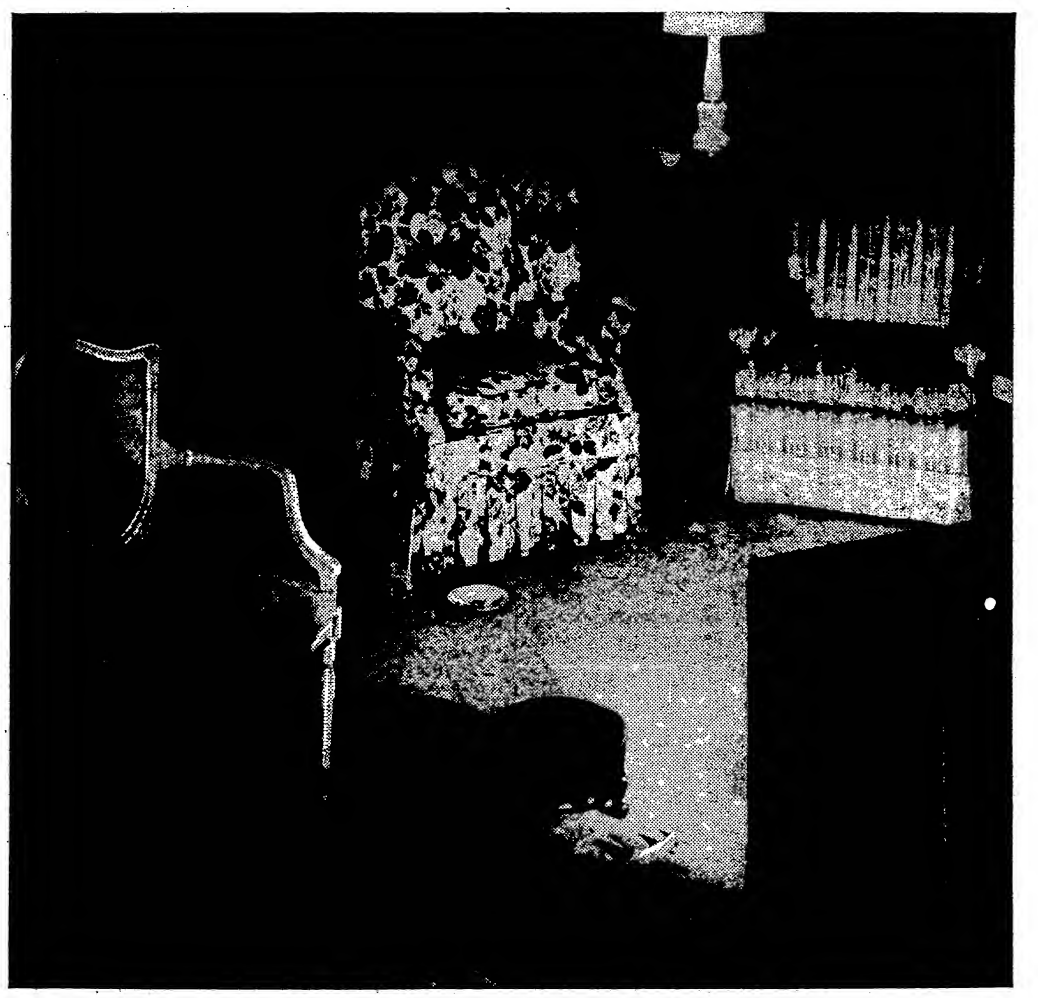
(Continued on page 80)

* To signify star(s) is available for series' commercials.
† To signify star(s) is available for series' personal appearances.

YOUNG & RUBICAM, INC.

Advertising

NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · HOLLYWOOD · MONTREAL · TORONTO · MEXICO CITY · SAN JUAN · LONDON



WHERE DID EVERYBODY GO?

One second ago 18,988,132 people were out there watching their TV sets. Maybe if that commercial had been just a little more fresh and imaginative . . .

The

Magnetic Center

of

Sound Recording

- Production Channels—For Studio and Location
- Transferring—Dailies, Music and Sound Effects
- Scoring and Narration Recording
- Rerecording and Dubbing

Ryder Sound Services, Inc., is now supplying location equipment for East Coast shooting from its New York depot. Write or phone for details.

World's Largest Mail Order Department for Handling Sound Recording and Dubbing!

First and Largest Supplier of Striped Magnetic Film

Ryder Sound Services Inc.

1161 Vine St. Hollywood 9-3511 Hollywood, Calif.

NETWORKS • PRODUCERS

AGENCIES • TV STATIONS

STOCK SHOTS

Libraries Formerly Known As

MILES — PROGRESS — ADVANCE TELEVISION

Are Now Owned and Operated by

FILMVIDEO

RELEASING CORPORATION

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COST CHART: SYNDICATED FILM SERIES

(Continued from page 78)

NBC TELEVISION FILMS. *Head of Sales:* **H. Weller Keever.**

TITLE—Stars—Premiere Date	Type of Show (Producer)	Average Cost Per Unit Production	Number of Episodes
ADVENTURES OF THE FALCON (Charles McGraw) (6/54)	Adventure Federal Telefilms Inc. (Bernard L. Schubert)	$20,000	39
BADGE 714 (formerly "Dragnet") (Jack Webb, Ben Alexander) (1952 on NBC as "Dragnet")	Mystery (Dragnet Prod. Co.)	35,000	204
CAPTURED (Chester Morris) (6/53)	Mystery (Phillips H. Lord)	18,000	26
CRUNCH AND DES (Forrest Tucker) (12/55)	Adventure (Bermuda Prods. Ltd.)	20,000	39
DANGEROUS ASSIGNMENT (Brian Donlevy) (3/52)	Adventure (Donlevy Development Corp.)	18,000	39
FRONTIER (9/55, NBC)	Western (Worthington Miner)	35,000	30
THE GREAT GILDERSLEEVE (Willard Waterman) (7/55)	Comedy (Matthew Rapf)	25,000	39
HIS HONOR, HOMER BELL (Gene Lockhart) (12/54)	Drama (Galahad Prods.)	25,000	39
HOPALONG CASSIDY (William Boyd, 1948, NBC)	Western (Wm. Boyd Prods.)	12,500	52
INNER SANCTUM (10/53)	Mystery (Galahad Prods.)	15,000	39
LILLI PALMER SHOW (9/52)	Interview (Charles Kebbe)	5,000	26 (15 Mins.)
PARAGON PLAYHOUSE (1/53 as "Doug. Fairbanks Presents")	Drama (D. Fairbanks Jr.)	25,000	39
STEVE DONOVAN, WESTERN MARSHAL (Douglas Kennedy) (3/55)	Western (Vi-Bar Prods.)	25,000	39
THE SILENT SERVICE (4/57)	Adventure (Twin Dolphin Prods.)	27,500	39
VICTORY AT SEA (9/53, NBC)	Documentary (Henry Salomon)	40,000	26
THE VISITOR (8/52 on NBC as "The Doctor")	Drama (Marion Parsonnet)	17,500	44
OFFICIAL FILMS INC. *Head of Sales:* **Wells Bruen.**			
ADVENTURES OF THE SCARLET PIMPERNEL (Marius Goring) (1955)	Adventure (Harry Alan Towers)	22,000	18
"BIG STORY" (Burgess Meredith) (1957)	Drama (Pyramid Productions)	27,500	39 In Production
COL. MARCH OF SCOTLAND YARD (Boris Karloff) (1953)	Mystery (Panda Productions Ltd.)	20,500	39
CROSS CURRENT (Gerald Mohr) (1954, as "Foreign Intrigue")	Adventure (Sheldon Reynolds)	22,000	39
DATELINE EUROPE (Jerome Thor) (1951, as "Foreign Intrigue")	Adventure (Sheldon Reynolds)	22,000	78
DECOY (Beverly Garland*)	Adventure (Pyramid Prods.)	30,000	39 In Production
MY HERO (Robert Cummings) (1952, NBC)	Comedy (Don Sharpe)	25,000	33
MY LITTLE MARGIE (Gale Storm-Charles Farrell) (1952, NBC)	Comedy (Roland Reed-Hal Roach, Jr.)	27,000	126
OVERSEAS ADVENTURE (James Daly) (1953, as "Foreign Intrigue")	Adventure (Sheldon Reynolds)	22,000	39
ROCKY JONES, SPACE RANGER (Richard Crane) (1953)	Adventure (Roland Reed)	18,500	39
STAR PERFORMANCE (Dick Powell; David Niven; Ida Lupino; Charles Boyer) (1952, CBS as "Four Star Playhouse")	Drama (Four Star Productions, Inc.)	32,000	153
STAR AND THE STORY (Various Stars) (1953)	Drama (Four Star Prods.)	35,000	39
SWORD OF FREEDOM (Edmund Purdom) (1957)	Costume-Adventure (Sapphire Films)	25,000	39 In Production
TERRY AND THE PIRATES (John Baer-Wm. Tracy) (1952)	Adventure (Dougfair Prods.)	22,500	18
THE ERROL FLYNN THEATRE (4/57)	Anthology (Inter-TV Films)	30,000	26
THE HUNTER (Barry Nelson-Keith Larsen) (1956, CBS)	Adventure (Edw. J. Montagne)	17,000	26
TROUBLE WITH FATHER (Stu, June Erwin) (1950, ABC)	Comedy (Roland Reed- Hal Roach Jr.)	20,000	130
WILLY (June Havoc) (1953, CBS)	Comedy (Desilu)	35,000	39
RKO TELEVISION. *Head of Sales:* **William Finkeldey.**			
AGGIE (Joan Shawlee*) (4/57)	Adventure (Michael Sadlier)	22,000	26
SAILOR OF FORTUNE (Lorne Green*) (7/57)	Adventure (Michael Sadlier)	22,000	26
SCREEN DIRECTORS PLAYHOUSE (Various Stars) (10/55, NBC)	Drama Anthology (Hal Roach Studios)	40,000	35
THE BIG IDEA (Donn Bennett) (9/56)	Discussion (Donn Bennett Prods.)	7,500	30
THE GREATEST DRAMA (Various Stars) (11/53)	Documentary (Fox Movietone News)	2,500	39 (15 Mins.)
SCREEN GEMS. *Head of Sales:* **Jerry Hyams,** *Syndicated Sales.*			
CASEY JONES (Alan Hale Jr., Bobby Clark) (10/57)	Adventure (Briskin Prods.)	27,000	39 In Production
ALL STAR THEATRE (Various Stars) (10/52, on NBC as "Ford Theatre")	Drama (Fred Briskin)	27,500	156
CELEBRITY PLAYHOUSE (Various Stars) (1/56)	Drama (Fred Briskin)	27,500	39

(Continued on page 82)

* To signify star(s) is available for series' commercials.
† To signify star(s) is available for series' personal appearances.

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COST CHART: SYNDICATED FILM SERIES

(Continued from page 80)

SCREEN GEMS. *Head of Sales:* **Jerry Hyams,** *Syndicated Sales.*

TITLE—Stars—Premiere Date	Type of Show (Producer)	Average Cost Per Unit Production	Number of Episodes
DAMON RUNYON THEATRE (Various Stars) (1955, CBS)	Comedy (Normandie Prods.)	26,000	39
TOP PLAYS OF 1957 (Various Stars) (1951)	Drama (Frank Wisbar)	21,000	44
JUNGLE JIM (Johnny Weismuller) (10/55)	Adventure (Harold Greene)	22,000	26
JET JACKSON (Richard Webb) (9/54)	Adventure (Fred Briskin)	17,500	39
TALES OF TEXAS RANGERS (Willard Parker, Harry Lauther) (9/55, CBS)	Mystery-Western (Fred Briskin)	23,000	39
PATTI PAGE SHOW (Patti Page) (7/55)	Music (Argap Prods.)	10,000	78 (15 Mins.)
BIG PLAYBACK (Bill Stern, Jimmy Powers) (10/53)	Sports (Ben Berenberg)	3,500	52 (15 Mins.)
SCREENCRAFT PICTURES INC. *Head of Sales:* **Peter M. Diech,** *TV Sales Mgr.*			
JUDGE ROY BEAN (Edgar Buchanan, Jack Bentel, Jackie Loughery*†) (10/55)	Western (Quintet Prods.)	22,000	39
MICKEY ROONEY SHOW (Mickey Rooney*†) (4/56, NBC)	Comedy (Mickey Rooney Ent.)	35,000	33
CRIME FIGHTERS Ken Lynch) (1950 on DuMont as "Plainclothesman")	Adventure (Transamerican TV)	10,000	230
SPORTLITE INC. *Head of Sales:* **Alfred D. LeVine.**			
1957 BIG 10 FOOTBALL HIGHLIGHTS (Chick Hearn*) ((9/57)	Sports (Sports TV Inc.)	3,500	13
BUD WILKINSON SHOW (Bud Wilkinson*) (9/55)	Sports	2,000	39 (15 Mins.)
ADVENTURE OUT OF DOORS (Jack Van Coevering*) (10/55)	Sports (V. C. Prods.)	2,000	26 (15 Mins.)
LET'S GO GOLFING (Byron Nelson*) (7/55)	Sports (Photo Enterprises)	2,000	13 (15 Mins.)
STERLING TELEVISION CO. INC. *Head of Sales:* **Bernice Coe,** *Vice-Pres.*			
ADVENTURE IN SPORTS (Various Stars) (1954)	Sports (Telenews Prods.)	2,000	26 (15 Mins.)
AMERICAN WIT & HUMOR (Thomas Mitchell, M.C.) (1952)	Comedy (Time, Inc.)	7,500	13
BALLETS DE FRANCE (1953)	Music (Time, Inc.)	5,000	26 (15 Mins.)
BEAT THE EXPERTS (1953)	Sport Quiz (Telenews Prods.)	1,500	53 (5 Mins.)
BOWLING TIME (Various Stars) (1955)	Sports (Discovery Prods.)	10,000	26 (60 Mins.)
CHARLES LAUGHTON (Charles Laughton) (1953)	(Paul Gregory & Assoc.)	6,500	26 (15 Mins.)
CRUSADE IN THE PACIFIC (Various Stars) (1952)	Documentary (Time, Inc.)	20,000	26
GADABOUT GADDIS (Vernon Gaddis) (1949)	Fishing (Beacon)	3,500	26 (15 Mins.)
I'M THE LAW (George Raft) (1949)	Mystery (Cosman Prods.)	15,000	26
INVITATION PLAYHOUSE (Various Stars) (1950)	Drama (R. Williams)	7,500	26 (15 Mins.)
JUNGLE (1956)	Adventure-Drama (Radio & TV Packagers)	3,500	52 (15 Mins.)
LITTLE SHOW, THE (Leo Genn, Geraldine Fitzgerald, Richard Greene) (1954)	Drama (Sterling TV & others)	5,000	32 (15 Mins.)
LITTLE THEATRE (1953)	Drama (TeeVee Co.)	3,500	52 (15 Mins.)
MOVIE MUSEUM (John Barrymore, Rudolph Valentino, Clara Bow, et al.) (1/55)	Documentary (Sterling TV)	2,500	160 (15 Mins.)
PAUL KILLIAM SHOW (Paul Killiam) (1954)	Comedy (Museum Modern Art & Sterling	2,500	26 (15 Mins.)
PUBLIC PROSECUTOR (John Howard, Ann Gwynne) (1953)	Adventure (Jerry Fairbanks Jr.)	6,500	26 (15 Mins.)
RAY FORREST SHOW (1953)	Children's (Ray Forrest)	4,000	26
TELESTAR FILMS INC. (Bernard L. Schubert Inc.). *Head of Sales:* **Sy Weintraub.**			
TOPPER (Ann Jeffreys, Robert Sterling, Leo G. Carroll) (10/53, CBS)	Comedy (Bernard L. Schubert Inc.)	30,000	78
CROSSROADS (Pat O'Brien, Brian Aherne, Ann Harding, Howard Duff, Hollywood stars) (10/56, ABC)	True Dramatic Stories of American Clergymen	30,000	78
MR. & MRS. NORTH (Barbara Britton, Richard Denning) (5/46)	Mystery-Adventure (John W. Loveton)	27,500	57
READER'S DIGEST (1952)	Dramatic (Alpha Tele. Prod.)	32,000	65
WHITE HUNTER (10/57)	Adventure (Bernard L. Schubert)	30,000	39
TELEVISION PROGRAMS OF AMERICA. *Head of Sales:* **M. M. Silierman,** *Exec. V.P*			
CAPT. GALLANT OF THE FOREIGN LEGION Buster Crabbe*†) (1955, NBC)	Adventure (Produced by Frantel)	25,000	65
COUNT OF MONTE CRISTO (George Dolenz*†) (1955)	Adventure (TPA)	25,000	39
DON AMECHE PRESENTS STAGE 7 THEATRE (Don Ameche*) (1956)	Drama (Four Star)	25,000	39

(Continued on page 90)

* To signify star(s) is available for series' commercials.
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U. S. Telepix Overseas

Continued from page 34

ITALY

CBS FILM SALES
Adventures of Champion
Brave Eagle
The Gene Autry Show
Files of Jeffrey Jones
The Range Rider
FREEMANTLE
Encyclopaedia Britannica
Time in for Sports
National Film Board of Canada
Animal Adventures
OFFICIAL FILMS
Star Performances
SCREEN GEMS
Jungle Jim
Rin Tin Tin
All Star
Circus Boy
Jet Jackson
Bengal Lancers
ZIV
Highway Patrol
Science Fiction Theatre
The Unexpected

LUXEMBOURG

CBS FILM SALES
CBS Newsfilm
FREEMANTLE
Hopalong Cassidy
The Big Fights
OFFICIAL FILMS
This Is Your Music
SCREEN GEMS
All Star
Rin Tin Tin
ZIV
Sports Album
Yesterday's Newsreel

MONACO

FREEMANTLE
The Big Fights
OFFICIAL FILMS
This Is Your Music
SCREEN GEMS
Rin Tin Tin
ZIV
Yesterday's Newsreel

SAAR

OFFICIAL FILMS
This Is Your Music
SCREEN GEMS
Rin Tin Tin

SWEDEN

CBS FILM SALES
Adventures of Champion
Brave Eagle
CBS Newsfilm
I Love Lucy
Our Miss Brooks
Patti Page
Jungle Jim
Whirlybirds
SCREEN GEMS

SWITZERLAND

SCREEN GEMS
All Star
Rin Tin Tin
TELEVISION PROGRAMS OF AMERICA
Fury
Lassie
ZIV
District Attorney
Favorite Story

Far East

HONG KONG

NBC TELEVISION FILMS
Captured
Crunch & Des
Dangerous Assignment
Great Gildersleeve
Life of Riley
Lilli Palmer
Steve Donovan Western Marshal
The Falcon
His Honor Homer Bell
The Visitor
Watch the World
ZIV
District Attorney
Boston Blackie
Corliss Archer
Cisco Kid
Favorite Story
Highway Patrol
Science Fiction Theatre
Unexpected

JAPAN

ABC FILM SYNDICATION
Code 3
Sheena, Queen of the Jungle
Passport to Danger
CBS FILM SALES
Adventures of Champion
Annie Oakley
Buffalo Bill Jr.
CBS Newsfilm
I Love Lucy
The Whistler
FREEMANTLE
Encyclopaedia Britannica
NBC TELEVISION
Crunch & Des
OFFICIAL FILMS
The Buccaneers
This Is Your Music
Robin Hood
SCREEN GEMS
Jungle Jim
Circus Boy
Rin Tin Tin
Jet Jackson
ZIV
Dr. Christian
Highway Patrol
Science Fiction Theatre
Corliss Archer
Unexpected
Cisco Kid
District Attorney

PHILIPPINES

CBS FILM SALES
Annie Oakley
Brave Eagle
Files of Jeffrey Jones
I Love Lucy
Life with Father
San Francisco Beat
Whirlybirds
The Whistler
SCREEN GEMS
Patti Page
ZIV
Eddie Cantor
Comedy Theatre
District Attorney
Favorite Story
Highway Patrol
Science Fiction Theatre
I Led 3 Lives

THAILAND

SCREEN GEMS
Rin Tin Tin
ZIV
I Led 3 Lives

East European Pix for U.S. TV?

Berlin.

A number of Behind-the-Iron-Curtain pix have reportedly been bought by western filmites with the purpose of showing them as German products via sponsored stateside tv shows. Pix in question have allegedly been purchased for relatively little money but are nevertheless of artistically high quality. (Fairytale and puppet films of Russian, Czech, Polish and other satellite origin—reportedly excellent merchandise).

Bulk of these pix is said to be on its way to the U.S. The fact that the buyers of these items are hiding their nationality easily leads to the conclusion that they fear they would run into trouble or at least considerable difficulties if they sell them under their original label. Involved in the negotiations are said to be a well-known West German composer and pic producer and an American who's the son of a wealthy department store owner in the U. S.

Scratches on Film

Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

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"COPPER SKY" *Regal Films, 20th-Fox*

"RIDE A VIOLENT MILE" *Regal Films, 20th-Fox*

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Cartons of Cartoons

Continued from page 33

from Onyx Pictures, 52 from Screen Gems (cartoons made for CBS-TV's "Captain Kangaroo" and being prepped now for syndication), and 92 from Sterling Television. Sterling, incidentally, is expected to add another 50 or so new cartoons in the next couple of months.

Few Specifically For TV

Most every one of the cartoons that tv can lay its hands on these days was made first for theatrical release, and there is no strong indication that matters will change in the foreseeable future; market conditions, it has been said, don't encourage fully-animated cartoons made specifically for video. However, there are 466 of the over 3,000 cartoons around which were made for television, George Bagnall's distribution company having the biggest lot, the durable "Crusader Rabbits" and the new "Here Comes Pokey," for 325. Then there are the 52 "Adventures of Pow Wow," the Screen Gems pix mentioned before as "Captain Kangaroo" network material, which were made for tv, plus 89 'Cartoon Classics" from Sterling. The 104 untitled cartoons owned by Sam Lake's Onyx Pictures might in a way qualify as tv productions, since the European-made pix will have had their first U.S. appearance on tv.

There are 14 different distributors in the tv field with cartoons. The largest, in terms of numbers and the forerunner of the present-day cartoon "revolution," is Associated Artists, which, particularly behind the "opeye" theatricals, has amassed a strong rating record.

National Telefilm Associates has 475 and Guild Films 370, most of which, in both instances, were released for tv in 1954 or 1955. George Bagnall has 325. Screen Gems has a mixture of new and veteran cartoon product, for a total of 386 pieces. Sterling has 159, new and rerun, Onyx 104, Metro 175 and CBS Film 156. The smallest number known to be held by a single distributor is 11, that being out of the Governor TV camp. Others are Commonwealth with 400, Cinema-Vue with 150, RKO and Goodman with 13 each.

Filler Dillers

Until "Popeye" and "Looney Tunes," cartoons were invariably used as filler for established kidvid, both locally and on network. Trade recollections are clear about how well the material did pre-"Popeye." WATV, Newark, for instance, the first station in New York and one of the first in the country to use cartoons, brought an otherwise weak lineup right up to the top of the seven-station afternoon heap on the basis of "Junior Frolics," which showcased animations. This kind of filler stuff brought a good, steady rating and since there was a limited number of juve-slanted programs two and three years ago, a hefty number of sponsors.

While many of the cartoons for video are as old as the Fred Sayles show on WATV, a wide contention nevertheless is that the kid audience is unlike the adult market, in that product for the juve has recurring, periodic strength. Three or four years, perhaps a little more, the cartoon material that has played again and again in a short span of time and theoretically worn itself out for the moppet mart has in time a new market to play for. So far the theory hasn't proved out in syndicated sales, but if it does in time it will help alleviate the relative shortage of animated material for tv.

Bonus Audience

About a month ago, Associated Artists, distributor of "Popeye," released the findings of a research study indicative to some degree of the whole cartoon field. Company disclosed a "bonus" adult audience of at least 20% in ARB surveys for cartoon shows. Cartoons for years previously had been popular with the grownups in theatres, so, argued AAP, why shouldn't they be via tv?

AAP went on to say that when cartoons were slotted favorably—competition and timewise—they attracted as much as a 30 and 40% adult share and even "an exceptionally fine" 50% adult audience. An example was a recent 7:30-9 p. m. cartoon "carnival" on WFIL-TV, Philadelphia, when the 50-50 audience was achieved, and this against the Ed Sullivan-Steve Allen competition, and Jack Benny-"Circus Boy."

Nearly every tv market in the United States has its cartoons, sometimes through the networks (as with CBS' "Kangaroo"), but usually via the syndication route, with the product as often as not integrated into a favorable local kid format. It's hard finding a local rating for the integrated cartoon, but the "Popeyes," "Looney Tunes," "Terrytoons," which are so frequently slotted in tailor-made local tv formats provide a representative sampling of the strength of cartoon product recently released to video.

AAP, on the basis of a 29-market ARB average, reports that "Popeye" pulled a 16.3 against an average competition of 8.9. That's for all markets studied by ARB since December, 1956. "Popeye" kept pace with ABC's afternoon strip by Walt Disney, "Mickey Mouse Club," beating it as often as it lost, but in either event the margin of difference in ratings was minute. ("Popeye" is currently sold to 71 stations.)

A 19-market average for AAP's Warner Bros. cartoons, a package including the "Looney Tunes" ("Bugs Bunny," etc.), was 14.0 against a collective competitive average of 10.6. (The Warner animations are inked on 53 outlets.)

CBS Film reported a series of "success stories," from among the 47 station deals it has made since starting sales. Again with the ARB's, distrib shows that "Terrytoons" on WOR-TV, New York, jacked the anchorage's returns 68% over last year, when Gene Autry and Roy Rogers features were shown. Packages, too, runs neck-and-neck with "MMC," instances being Buffalo and Providence.

RKO's 'El Coyote Rides'

RKO Television, working on the announced policy of research and story development rather than potshot pilot making, has completed its presentation on "El Coyote Rides" for a look-see by the agencies.

Presentation, produced by vet showman Ken Murray in conjunction with RKO Television, is the first to be given the agency exposure under RKO's new program.

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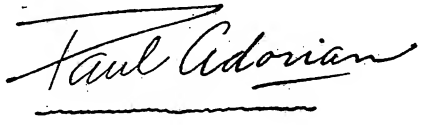
On 23rd September, 1957, we at Associated-Rediffusion Limited celebrate the second anniversary of our first transmissions, which launched Commercial Television in England.

By the nature of its operation Associated-Rediffusion is the largest and most up-to-date commercial television plant in the United Kingdom with studios, outside broadcast equipment and remote microwave receiving points of the latest types. Using all these facilities and a keen and competent team, we have in the first instance concentrated on making television into an advertising medium in the United Kingdom where previously there was no commercial sound or vision broadcasting.

We think that during the two years of our operation we have learned how to operate our station profitably, transmitting good programmes commanding big audiences which in turn attract the right volume of advertising.

Being a commercial operation our measure of success is profit that we make for our stockholders in addition to the contribution that we make to the community by the standard of our programmes in the entertainment, information and educational fields.

We are now proposing to increase our interest in television film production and we are pleased to announce that, jointly with Television Programs of America, Inc., we are producing a new series of television films, "THE ADVENTURES OF TUGBOAT ANNIE." Other co-productions now in negotiation will soon be announced.



Managing Director,
Associated-Rediffusion Ltd.,
London

PACKAGED SHOW SERIES

Live and Film

Production Services to the Industry for Over 8 Years

•

Complete Editing Facilities

•

Title Services

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STOCK SHOT LIBRARY

OVER 6,000,000 FEET
BLACK • WHITE • COLOR

•

MAURICE H. ZOUARY
TV-FILM PRODUCTIONS
333 West 52d Street
New York 19, N. Y.
Circle 6-4821-2



Eastern Engineered Effects...

... The optical house voted **First** by the Television industry having the Greatest technical and creative ingenuity **in the Nation** and voted **First** for fastest service **in the East.**

ART to FILM • FINEST and FASTEST

Maurice, Sam, Mort Levy

Eastern Effects, Inc.

Circle 5-5280 333 West 52nd Street • New York 19, N. Y.

Lowendahl

Continued from page 51

ing, promotion, public relations, etc., made a natural transition to tv commercials. Because these producers knew much about the filming of products, ad agencies turned to them for creative and production help when tv commercials were first needed. If these agencies had turned to Hollywood some 11 years ago, they would have gotten little more than the cold shoulder. Then, Hollywood refused to recognize the threatening tv medium.

Together the ad agency and the N.Y. producer acquired new skills, sometimes painfully, but always growing. A strong alliance developed. Then from the ranks of these N.Y. producers came many of the agency producers who now guide agency tv departments. This integration of talent resulted in a complete mutuality of understanding and, in effect, the independent producer became a creative extension of the advertising agency.

As agencies learned more about production, there was less dependency upon the outside producer for creative help. That producer became more and more a printer on film. Stripped of all but the elemental labors of putting images on film, the independent producer could rarely rise above mediocrity. Ad agencies, almost as in the beginning, renewed their search for the elusive touch of originality. Hollywood's beckoning call, to many agencies, looked like the ready answer.

Strictly Economics

The challenge is upon us now. The cycle is completing itself and advertising agencies are once again extending their hand for more of the great creative contributions made by the independent N.Y. producer during the growth of television. But, we must reach out and grasp this hand because Hollywood will not sustain the hand they have extended. The crux of the New York vs. Hollywood situation is an economic one.

Hollywood has been notorious for jumping on bandwagons. Several years ago, for the first time, figures were revealed pointing to a $25,000,000 annual gross for all producers of tv film spots, Hollywood facilities were somewhat idled because of decreased production so, one by one, the majors got into the tv spot business.

Let us be realistic. Is Hollywood prepared to live with the rigors of tv spot production, or are tv commercials just their latest flirtation? Are they prepared to cater to a prima donna presently worth some $35,000,000 when they are so involved with the $2¼ billion worldwide boxoffice for U.S. theatrical films? The answers should be obvious.

N.Y. producers, on the other hand, chose to be a part of the tv industry long before there were assurances of a justifiable remuneration. The future looked hopeful and that was what counted. Now, the N.Y. producer must reaffirm his position if he is to survive in television. He must prove once again, as he did in the early years, that he is truly the creative ally to advertising agencies.

If, in this transitory period, some agencies succumb to the Hollywood overtures, I can predict that most of them will return. The television commercial is a possessive, high-strung, impetuous, exasperating, pampered, wondrous child of tv. It demands attention, not as a stepchild, but as a full-fledged member of the producer's household. We in N.Y. have already proven our devotion.

Peddle Telepix Skein On Dixieland Jazz

Hollywood, July 30.

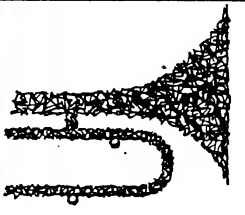
Pilot for half-hour telefilm series on Dixieland jazz, tagged "The Session," is making local station and network rounds. Lensed last month in San Francisco by producers Forrest G. Allen and Louis Bispo, pilot features informal jam session of Bay Area Dixielandists, including vocalist Barbara Dane and an all-star instrumental aggregation.

Allen produced-directed, his initial effort, under the Image Inc. banner.

film graphics inc.
INDUSTRIAL FILMS

television graphics inc.
TELEVISION COMMERCIALS

245 W. 55 ST., N.Y.C. / JUDSON 6-1922



a fresh new note!

When a fresh new note enters into a TV Commercial, there's usually a reason: creative personnel; imagination, and a modern approach. All at



JAMES LOVE PRODUCTIONS, INC.
115 WEST 45th ST. NEW YORK, N.Y.
JUdson 2-4633

Quality

OUR

Criterion

. . . . TIME AFTER TIME

. . . . IN TIME

• Complete 16mm and 35mm service.

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Criterion FILM LABS INC.

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COlumbus 5-2180

three...

two...

one...

SELL



You have just seconds to make your commercial pay off!
Just seconds to sell your product - and the company
behind your product. Every one of those precious
seconds must be picture-perfect. That's why your
television spot...whether 60, 20 or 10 seconds...
deserves the skillful craftsmanship of HAL ROACH STUDIOS.



18 acres of complete production and service facilities for live or animated filmed commercials • storyboard creation and art direction for pre-production planning • entire departmentalized functions for studio or location photography, unexcelled insert photography, titling and optical effects • music, sound recording, re-recording and editing • laboratory supervision, film handling and shipping.

HAL ROACH STUDIOS

The Nation's Most Experienced Producers of Filmed Television Commercials

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S. S. VAN KEUREN, *Vice Pres. & General Manager*
JACK REYNOLDS, *Managing Director of Commercial Division*
8822 W. WASHINGTON BLVD., CULVER CITY, CALIFORNIA

Frank Shea, *Director of Eastern Operations,* 729 Seventh Ave., New York City • James E. Anderson, *Director of Midwest Operations,* 221 N. La Salle St., Chicago

STATIONS CHOOSE 50 OF BEST FREE FILMS FOR TV

(Continued from page 42)

TITLE	DISTRIBUTOR	FILMED BY	SPONSOR	RUNNING TIME	DESCRIPTION
NEW ENGLAND PORTRAIT	Association Films	Bay State Film Productions	New England Mutual Life Insurance Co.	28 Mins.	Four-seasonal views of New England, its people, with Parker Fennelly.
OPERATION MANO	Standard Oil of N. J.	Information Prod.	Standard Oil of N. J.	12½ Mins.	Strange men and machines move into a remote village of Southwestern France as explorers arrive to search for oil. (Available only in owner's sales areas.)
PACIFIC PIONEERS	Tribune Films	Sidney Stiber	Pan American Airways	12½ Mins.	Pioneer flyers hopping the Pacific Ocean.
THE PIROGUE MAKER	Esso Standard Oil Co.	Arnold Eagle	Esso Standard Oil Co.	12½ Mins. (c)	How a pirogue. Louisiana bayou canoe, is made.
PRICE OF LIBERTY	N. Y. C. Municipal Broadcasting System	WNYC Film Unit	City of New York	18 Mins.	Mock air attack on New York City, with Kenneth Banghart narrating.
PUMP TROUBLE	N. Y. Heart Assn.	United Productions of America	N. Y. Heart Assn.	13½ Mins. (c)	Animation about the misconceptions surrounding heart disease.
THE SOUND OF A STONE	Television-Radio-Film Commission of the Methodist Church	Centron Corp.	Board of Social & Economic Relations of the Methodist Church	28 Mins. (c)	How a false accusation of Communism nearly ruins a schoolteacher.
THE SPIRIT OF CHRISTMAS	Bell Telephone	Springtime Prod.	Bell Telephone	29 Mins. (c)	Mabel Beaton Marionnettes present two Xmas tales, "The Nativity," "Night Before Xmas."
THE STORY OF JUAN MATEO	The Maryknoll Fathers	World Horizon Films	The Maryknoll Fathers	29 Mins.	Indian boy growing up in the Guatemalan highlands and the role of the Maryknoll Fathers in his life.
TAKE 'ER DOWN	United States Dep't of Navy	Navy Photo Center	U. S. Navy	13 Mins.	Modern submarines compared to those of 1900 vintage.
A TIME TO REMEMBER	British Travel Assn.	British Travel Assn	British Travel Assn.	13½ Mins.	Little tour by Danny Kaye taken throughout Britain—from the Palladium through various parts of England, Scotland, Wales and Northern Ireland.
TIPS FOR TABLES	Irish Linen Guild	Hartley Prod.	Irish Linen Guild	13½ Mins. (c)	Table settings, decorations.
TO LIVE TOGETHER	Anti-Defamation League of B'nai B'rith	John W. Barnes	Anti-Defamation League	32 Mins.	Story of an experimental interracial camp conducted by two Chicago community centres.
WEIGHT REDUCTION THROUGH DIET	Association Films	Jam Handy Organization	National Dairy Council	15 Mins. (c)	Diets and not fads keep persons trim.
WHAT MAKES A BOY?	Modern Talking Pictures		United States Rubber	14 Mins.	"Oysters, snails, puppydog tails" approach to question.
WHAT MAKES US TICK	Modern Talking Pictures	John Sutherland	New York Stock Exchange	12 Mins. (c)	Animated cartoon about savings and growth of industry; what stocks are.
WILLIAMSBURG RESTORED	Colonial Williamsburg	International Film Foundation	Colonial Williamsburg	28½ Mins.	Planning, research and detail involved in restoring Williamsburg to its 18th Century appearance.
WINGS TO ITALY	Tribune Films	Coleman Prod.	Pan American World Airways	27½, 13½ Mins. (c)	Young couple on Italian holiday.
A WOMAN'S STORY	Modern Talking Pictures	Cornell Prod.	Lane Bryant	12 Mins.	Woman's progress from Victorianism; views on pregnancy.
WOODROW WILSON	Sterling Movies U.S.A.	Caravel Films	Woodrow Wilson Foundation	27 Mins. (c)	Life of the late president.

(c) Available in color.

COST CHART: SYNDICATED FILM SERIES

(Continued from page 82)

TELEVISION PROGRAMS OF AMERICA. *Head of Sales:* M. M. Sillerman, *Exec. V.P.*

TITLE—Stars—Premiere Date	Type of Show (Producer)	Average Cost Per Unit Production	Number of Episodes
HALLS OF IVY (Ronald Colman-Benita Hume) (1954, CBS)	Comedy (Ivy Productions)	$35,000	39
HAWKEYE AND THE LAST OF THE MOHICANS (John Hart-Lon Chaney*‡) (1956)	Adventure (Normandie Prods.)	18,500	39
MYSTERY IS MY BUSINESS (Hugh Marlowe) (1954)	Mystery (Norvin Prods.)	16,000	32
NEW ADVENTURES OF CHARLIE CHAN (J. Carrol Naish-James Hong) (1957)	Mystery (Normandie Prods.)	22,500	39 In Production
RAMAR OF THE JUNGLE (Jon Hall) (1953)	Adventure (Arrow Prods.)	15,000	52
SCIENCE IN ACTION (Dr. Earl S. Herald) (1955)	Pub. Service (California Academy of Science)	10,000	52
SUSIE (Ann Sothern) (1 53 on CBS as "Private Secretary")	Comedy (Chertok TV)	40,000	104
TUGBOAT ANNIE (Minerva Urcal, Walter Sande*‡)	Comedy (Leon Fromkess)	30,000	39 In Production
YOUR STAR SHOWCASE (1954, on CBS as "General Electric Theatre")	Drama (Sovereign Prods.)	22,500	52

TEL-RA PRODUCTIONS. *Head of Sales:* Bosh Pritchard.

NATIONAL PRO HIGHLIGHTS (Jim Leaming*) (10 56)	Sports (Tel Ra)	8,500	13
NOTRE DAME FOOTBALL (George Kelly*) (9 56)	Sports (Tel Ra)	8,500	11
TELESPORTS DIGEST (Chris Schenkel, Jim Leaming*) (1950)	All Sports (Tel Ra)	3,500	Continuing
TOUCH DOWN (Byrum Saam, Chris Schenkel*) (1956)	Sports (Tel Ra)	3,500	13
SPORTS SPOTLIGHT (Chris Schenkel*) (1954)	Sports (Tel Ra)	3,500	Continuing 15 Mins.

THOMPSON-KOCH. *Head of Sales:* Robert Hall.

MARK SABER (Tom Conway) (1951, ABC)	Mystery (Roland Reed)	17,500	57 (30 Mins.)
THE PENDULUM (Various Stars) (1955 on ABC as "The Vise")	Mystery (Harry Danziger, Eng.)	16,000	52 (30 Mins.)

TRANS-LUX TELEVISION CORPORATION. *Head of Sales:* R. Carlton, *Vice-Pres.*

ENCYCLOPAEDIA BRITANNICA FILMS LIBRARY (1951)	Short Subjects (Encyclopaedia Britannica Films, Inc.)	5,000	650
PROFILE (6/56)	Drama (Encyclopaedia Britannica Films, Inc.)	3,500	39 (15 Mins.)

ZIV TELEVISION PROGRAMS INC. *Head of Sales:* M. J. Rifkin.

CISCO KID, THE (Duncan Renaldo, Leo Carillo*†) (2/51)	Western (Ziv TV Prog.)	17,500	156
DR. CHRISTIAN (MacDonald Carey*†) (10/56)	Drama (Ziv TV Prog.)	25,000	39
HARBOR COMMAND (Wendell Corey*†) (Fall, 57)	Drama (Ziv TV Prog.)	25,000	39
HIGHWAY PATROL (Broderick Crawford*†) (10/55)	Adventure (Ziv TV Prog.)	22,500	117
MAN CALLED X (Barry Sullivan) (4/56)	Adventure (Ziv TV Prog.)	20,000	39
MEN OF ANNAPOLIS (4/57)	Adventure (Ziv TV Prog.)	25,000	39
NEW ADVENTURES OF MARTIN KANE (William Gargan*†) (5/57)	Adventure (Ziv TV Prog.)	17,500	39
SCIENCE FICTION THEATRE (Truman Bradley*†) (4/55)	Science Fiction (Ziv TV Prog.)	22,500	78

* To signify star(s) is available for series' commercials.
† To signify star(s) is available for series' personal appearances.

Official Films in Major Revamp Of Sales Division; Reed Exec V.P.

Official Films, going whole hog into the first-run syndication field, is in the process of reorganizing its sales division into two departments, as well as taking on new account execs.

Prez Hal Hackett, in outlining the company's syndication expansion, paid tribute to the station groups and indies for sparking new product on the market. He pointed to the prior production sales of $1,350,000 on "Sword of Freedom," "Decoy" and "The Big Story," sales which approximate a good share of the $3,200,000 production nut for the three skeins.

Under the new setup Wells Bruen will head the division called Station Sales, a six-man division similar to Ziv's Economee, and Ray Junkin will head up a division of 18 men who will deal with agencies, sponsors and stations.

Seymour Reed, treasurer, meanwhile, has been elected as exec v.p. of the company. The new board of directors include Hackett, as chairman, Reed, Lee Mosel, Leonard Fisher, a partner in the Wall Street firm of John H. Kaplan, Stanley Mitchell, Robert Birnheim, of Urban Realty. Mitchell replaces Herman Rush, sales v.p. who resigned. Moving up as secretary for the company is Grace Sullivan, formerly assistant secretary.

In addition, Official has "Robin Hood" set to run its third year on network, and although "Sir Lancelot" and "The Buccaneers" were axed after one outing on network, reruns have been inked for an ABC-TV adventure strip, with Kelloggs and Sweets Corp. picking up the tab.

Besides the three previously mentioned first-run syndication properties, Official has "Vagabond" and many markets of "Errol Flynn Theatre," latter having been sold via barter in about 30 markets before Official's distribution takeover. The five shows give Official 182 half-hours for first-run and a library of over 825 half-hours for reruns, the "Margie," "Stu Erwin," "Foreign Intrigue" and "Star Performance" packages.

NTA's Big Spread On Shirley Temple

NTA Film Network will present four Shirley Temple features as "holiday specials" around the Christmas season Sunday afternoons, with Ideal Toy Co., via Grey Advertising, picking up one-third sponsorship.

Schedule calls for one film to be aired in October, two in November, and the fourth in December. Titles will be selected from the 20th-Fox Shirley Temple roster of "Little Colonel," "Stowaway," "Stand Up and Cheer," "Captain January," "Rebecca of Sunnybrook Farm," "Heidi" and "Little Miss Broadway." Deal comes on the heels of plans to network the now grown up Mrs. Charles Alden Black (former Miss Temple) as host to a fairy tale series.

NTA aims to lineup as many of the 134 station affiliates of its "Premiere Performance" as possible. Ideal Toy has held exclusive rights to manufacture "Shirley Temple" dolls since the actress first zoomed to stardom.

In New York, WPIX has slotted the first "holiday special" for Oct. 20, between 3 and 4:30 p.m.

Derel's Hickman Series

Having completed production on the first films of the half-hour "Herman Hickman Sports Adventures" series, Derel Producing Associates laid plans to produce a second series involving Hickman. Latter will be a 12 and a half minute telefilmed football-forecast show titled "On the Line with Herman Hickman.

Format of new show calls for Hickman to pick the winners of each week's standout college games across the country. Rod Warren will handle the production reins for Derel.

WPIX Inks Gen. Cigar For 'Public Defender'

WPIX, N.Y., has inked General Cigar for alternate sponsorship of "Public Defender" Monday nights, while Nationwide Insurance has bought alternate sponsorship of its "Mama" series, to debut in the fall on Fridays.

In the new property department, the indie, which is heavily programmed with telefilms, bought "Tomahawk," a series aired by the Canadian Broadcasting Corp., and distributed by Lakeside Television. It also bought "The Gray Ghost" from CBS Television Film Sales.

Vidpix Buys Spark KTLA 'Gold Rush' Campaign for Fall

Hollywood, July 30.

With the sale of KTLA to Du-Mont Broadcasting System definitely off, station has launched a vigorous campaign to regain top spot among local indies. Paramount TV Production toppers have upped his programming budget considerably and have spent over $1,000,000 on new programming during the past month, KLTA v.p.-general manager Lew Arnold disclosed over weekend.

Station is overhauling its programming for fall, with heavy emphasis on first-run syndication product. Million dollar figure represents new syndication buys over and above normal programs, according to Arnold. However, station is still in the market, and is looking for new feature packages and live programming, besides. KLTA is also prepping big-scale promotion campaign, built around theme, "The Gold Rush on Channel Five," for fall.

Among syndication series buys for fall as NTA-Desilu "Official Detective"; Bernard L. Schubert's "White Hunter"; British-filmed "Sword of Freedom"; new version of "Big Story," starring Burgess Meredith; and "Treasures Unlimited," travelog series revolving around lost treasures. "Citizen Soldier," new skein to be lensed by recently-formed Ohio outfit, will start in January.

Besides these, KLTA has purchased second runs of "Dr. Christian" series and "If I had a Million" (Don Fedderson's "The Millionaire"), Arnold discloses. However, "we're putting on more fresh product than any other local independent," he underlines.

Feature programming also will undergo revamping. One scheme will bow shortly on Tuesday nights, and will be program of horror pix under title of "Nightmare."

Hal Roach Teleblurbs For GM's 50th Anni

Hollywood, July 30.

Pact to do the teleblurbs on General Motors upcoming NBC-TV two-hour spec commemorating firm's 50th anni, in November, has been landed by Hal Roach commercial division.

Roach studio currently has 20-man crew in Detroit, lensing footage for 10 minutes of vidplugs to be incorporated in show.

Sub Spree Kicks Off 'Silent Service' in N.H.

New Haven, July 30.

WNHC-TV kicked off tonights (Tues.) debut of Budweiser's sponsorship of "The Silent Service" after a real-life submarine trip for sponsors, agency reps and newsmen.

Navy cooperation in connection with the debut of the series was extended by the U.S. Navy Submarine Base in New London. Officials assigned three submarines to demonstrate during specially scheduled maneuvers.

TV Film Chatter

Charles (Bud) Barry, v.p. in charge of Metro TV is in London . . . **John C. Brown** has completed his presentation and script on a projected new telefilm series "Dragoon," dealing with the U.S. cavalry on the frontier . . . Permafilm has appointed Sonocolor, of Paris, manufacturers of magnetic striping machinery and magnetic sound tape, as its franchised processor and agent for France and its colonies . . . **Jerry Franken**, Television Programs of America publicity director, vacationing. Ditto **Harry Algus**, National Telefilm Associates publicist . . . Trans-Lux has consummated a major group sale, as well as a New York station deal, on the Encyclopedia Britannica film library . . . **John Cuddy** becomes production manager for Transfilms animation setup, after two-and-half years with the company . . . **Bill Thourlby**, finishing off two Bilko shows with **Phil Silvers**, flew to Copenhagen Saturday (27) to act in "All About Love," a two-reel theatrical being produced and directed by **George Coogan** . . . National Telefilm Associates, distributors of the "Betty Boop" cartoon series, has just completed arrangements for the telecasting of the programs in France, Belgium, Luxembourg and Monte Carlo.

Leslie Barrett doing a series of trick voice commercials at UPA for Gold Bond Beer . . . **Edith Barstow** just completed staging a commercial for the new Ford at Wilding Pictures studios in Chicago and Detroit.

Phillip Marlowe Pilot on G-T Sked

Goodson- Todman has acquired rights to the Phillip Marlowe character from Raymond Chandler and plans to shoot a pilot film in the next month or so on the hard-boiled detective character. Deal was set with Chandler, who initiated the hard-boiled cycle in detective fiction with the half-dozen books featuring Marlowe.

Character was the subject of several films, variously featuring Humphrey Bogart, Dick Powell and Robert Montgomery in the lead roles. It was also a radio series at one time. Goodson-Todman hasn't assigned a producer or director to the show yet, but if Matthew Rapf completes his work on "The Web" in time, he'll probably take over the producer post. G-T is currently working on a script and casting.

Pilot, when completed, will be pitched for January sale. Another G-T pilot due for a January effort is "The Quill and the Gun," the Walter Brown Newman series about a western journalist, which is due to go before the cameras within the next couple of weeks.

Rank Org Going Into Com'l TV, Will Program for Isle of Wight

London, July 30.

The Rank Organization is going into commercial tv. The Independent Television Authority states that it has decided to accept, subject to contract, the application of a group formed by the Rank Organization, Associated Newspapers and the Amalgamated Press to provide all programs from its Southern station.

The new outlet will be based on the Isle of Wight, and will probably begin operating commercially in the summer of 1958.

The Rank outfit has, to date, declined to enter commercial tv, and has turned down invitations from the ITA over the past couple of years to take an active pioneering role in television programming. They refused to put in a bid as weekend programmers in Midlands and the North, the outlet now operated by the Associated British Picture Corp.

Associated Newspapers, who originally had a substantial holding in Associated-Rediffusion, the London weekday programmers, have now cut its investment to between eight and 10%, and their entry into a new commercial tv setup occasioned some surprise.

The new outlet will, it's expected, play only a comparatively minor creative role in commercial tv production. In view of the limitations of the territory it will need to depend substantially on networking arrangements with the major commercial tv webs. There will, however, be scope for programs of local appeal, local shopping magazines, etc.

Atlantic TV Acquires 'Valor' for Syndication

Atlantic Television Corp., which has specialized in the distribution of feature films, has taken on its first syndication property, making a deal for "Uncommon Valor" with Executive Productions.

Skein, previously distributed by RKO Teleradio, has been sold in many markets, but was turned back to Executive Productions in the wake of RKO's deemphasis of its syndication arm.

Rival 'Bush Pilot' Telepix Series On Canada Location

Two "Bush Pilot" telefilm series, both produced in Canada, will be on the market next fall, if the plans of rival production companies come off as scheduled. Following by two weeks the information that Canadian producer Bernard van Marken is starting "Bush Pilot" next month on locations north of the border comes word from another Canadian producer, Jack Bordley, that he will start "Sandy Savage—Bush Pilot" by the end of August, also on location.

Bordley, who was reached in New York last week, said that he had been working on the series idea for a "long time." He said Bush Pilot Ltd. had been formed with the backing of Ottawa theatre owner Morris Berlin and the legal representation of Michael Greenberg. Bordley added that in addition to Berlin several other Ottawa business men are involved in the project.

Basing the series, designed for syndication, on his own material, Bordley will begin lensing on locations at Yellowknife and Lac La Ronge in the Northwest Territories.

Van Marken, for his series, is said to have hired a 75-mile tract elsewhere in Canada for location shooting.

Lewis Foster Tapped For Zorro TV Series

Hollywood, July 30.

Lewis R. Foster will direct four stanzas of Walt Disney's "Zorro" series starting next week, on alternate basis with Norman Foster (no relation).

Meanwhile, "Zorro" troupe locations at Mission San Luis Rey, near Oceanside, Calif., for 10 days, starting this week. Guy Williams toplines series.

'Tugboat Annie' Rolls in Canada

Toronto, July 30,

With the noises of the adjacent island airport and Toronto harbor activities competing, filming has got under way on the 39-week tv "Tugboat Annie" series, based on Norman Reilly Raine's Saturday Evening Post short stories. "Annie" series is being filmed by Normandie Productions Company Ltd., with Sigmund Neufeld supervising. Director is Leslie Goodwins. Title role has been assigned to Minerva Urecal; the rival Captain Bullwinkle is played by Walter Sande. On lower costs, five Canadians take principal roles, with seven other Canucks in the cast. Two Toronto tugboats and crews have been hired for the 39-week series and renamed—with painted designations on the bows—"The "Narcissus" and "The Salamander."

"Tugboat Annie" is the second series undertaken by Normandie Productions, the first being "Last of the Mohicans," starring Lon Chaney Jr. and John Hart, with both 39-week programs being partly financed by the Canadian Broadcasting Corp., plus distribution on the CBC trans-Dominion network. The State-owned CBC will commence the 30-mins "Mohican" series on Sept. 27, with the Indians-whites adventures into the Friday 8-8:30 p.m. slot, though earlier episodes have already appeared in the U.S. The "Tugboat Annie" half-hour series is skedded to start Oct. 7 in the Monday 9-9:30 p.m. segment for trans-Canada coverage; with earlier installments to be shown before the series is completed, with latter on six-months' filming time.

Telefilm Followups

Dr. Christian

Though he lacks the folksy bedside manner of his radio "uncle," Dr. Mark Christian (MacDonald Carey) is every bit as wise, as understanding and as Christian as was Jean Hersholt, and he's handsome to boot. Carey is smooth as the young doctor who not only cures his patients medically but helps them solve their personal problems besides.

A re-run, caught for followup here, was a mature half-hour play which had the doctor helping a mental patient to rehabilitate himself domestically after he had been in a sanitarium two years. It becomes a story when the husband logically misunderstands a hushed conversation between his wife and best friend and suspects them of having been disloyal to him. This nearly sets back his progress, until Dr. Christian steps in to bring to light the innocent and protective nature of the incident. By the show's end, the fellow was never happier.

The play unspools in eight brisk scenes, giving the story a feeling of action, which it doesn't have inherently. The dialog, too, up to the final love scene, is commendable for its avoidance of the cliche and its economy, although it's not professional for the doctor in this day and age to refer to his patient's illness as a "nervous breakdown." Under Henry S. Kesler's direction, the camera work is varied and interesting, and the performances of Peter Hanson, Susan Cummings, and Tom Brown in the featured roles are all workmanlike. *Les.*

Mark Saber

Already screened in the States, this Danziger Brps.' production of a series of telefilms about the cases of one armed private detective, Mark Saber, has been slotted into a 10:30 p.m. Thursday spot on British commercial tv. Starring Donald Gray, who lost an arm during the war, the series has notched a fairly good weekly audience. Production is good and stories are convincingly put over.

The episode seen was about a boxer told to throw a championship fight by a bunch of toughies who'd staked a hefty roll on the other man. The mother of the contender for the championship is held hostage by the hoods to make sure he toes the line. Saber intervenes, rescues the mother and the boy makes a comeback in the sixth round to k.o. the champ, while the gangsters are rounded up by the police. It's an old story, but good direction backed up by suitable acting packs plenty of tension into the plot. *Bary.*

Salkow to 'Fury'

Hollywood, July 30.

With Desilu's "This Is Alice" series temporarily shelved, producer-director Sidney Salkow is taking a "leave of absence," to direct "Fury" skein for TPA.

He's slated to resume with "Alice" in winter, for January airing.

Krasne Back From Africa

Hollywood, July 30.

Back yesterday (29) from two-month African trek is Philip N. Krasne, v.p. of Gross-Krasne Inc., during which he checked filming of Kenya Productions "African Patrol" teleseries.

TV-Radio Production Centres

IN NEW YORK CITY . . .

"Today" reporter **Joe Michaels** back from a world "man in the street" film-and-tape interviewing tour, with excerpts due for the "Today" show and a wrapup slated in a half-hour "As Others See Us" tv special Sunday (4) . . . Somebody-wuz-punchy dept.: **Ed Sullivan's** substitute these two weeks while he finishes his vacation is **Dan Dai'ey**, not John Daly, as erratumed last week . . . **Lanny Ross** vacations for two-weeks starting Aug. 12, with **John Henry Faulk** pinchhitting for him on his WCBS chores . . . **Jerry Fonarow** switches from the Dave Alber to the Rogers & Cowan flackery . . . **Harry Feeney**, CBS-TV manager of business and trade news, vacationing for two weeks at Narrowsburg-on-the-Delaware, N.Y. . . . **Jay Nelson Tuck**, who resigned as tv-radio editor of the N.Y. Post last week, forsaking journalism to enter public service broadcasting as a packager-performer . . . CBS newsman **Larry LeSueur** off on a Mexican vacation . . . **Betty Madigan** guests on the new "Tonight" show Aug. 13 and 15 . . . **George Klayer**, CBS-TV network sales manager, vacationing at his summer home in Uniontown, Pa. . . . **Bob Livingston**, newly-named CBS-TV Pacific Coast network sales manager, left for L.A. over the weekend to set up shop . . . **Herm Dinkin**, who did a "True Story" role on ABC Radio last week, set to do character narration on three tv spots for U.S. Savings Bonds . . . **Ed Sultan** of CBS-TV network operations, vacationing for two weeks at Nantucket and Fire Island . . . WCBS publicity chief **Milton Rich** dittoing in Nantucket for a week.

Virginia Payne, star of CBS Radio's "Ma Perkins," planed to San Francisco over the weekend for the AFTRA convention; she was a national v.p. in AFTRA's early days . . . WRCA-TV's **Shari Lewis** set for an appearance at Storyland Village, Neptune, N.J., on Aug. 10 . . . **Roger Price** is guest panelist on CBS Radio's "Sez Who?" Sunday (4) . . . **Don Ameche** pinchhits for vacationing **Warren Hull** on "Strike It Rich" next week. **Joe E. Brown** dittoing the week of Aug. 12 . . . **Pete Gardiner** working this summer as assistant to **Al (Jazzbo) Collins** at WRCA . . . **Nathan Stone**, formerly director of research at Mutual, joins CBS-TV's station relations dept. on the research side.

Gene Autry scheduled ot return to New York from the Coast Aug. 17 for an appearance on the **Jimmy Dean** show . . . **Augie Cavallaro** has been appointed v.p. and general manager of WKIT, Garden City, L.I. Cavallaro was previously associated with DuMont Broadcasting as exec assistant to **Ted Cott**, who was v.p. and general manager of DuMont and now v.p. at National Telefilm Associates . . . Busy **Lothar Perl**, who does all the music for Mata & Hari, plays piano at the Medallion Room in the Hotel Wellington, has just completed arranging and conducting several musical jingles for General Tire & Rubber Co. which will be released in 2,000 cities . . . **Tedi Thurman**, formerly the weather forecaster on "Monitor" has signed to do a weather report bit on Jack Paar's NBC-TV show . . . **Kirk Browning** will direct special 60-minute live preem for **Frank Sinatra** over ABC-TV Oct. 18; regular half-hours from then on in the series are being telefilmed under **Jack Donahue's** direction . . . WINS will air N.Y. football Giants play-by-play in the upcoming season, with **Les Keiter** at the mike for the 12 league games (plus perhaps two others) for the second consecutive year . . . WABC Radio salesman **Ronald Gelb** engaged to **Faye Siegal** . . . **Raymond Eichmann**, quitting as sales development manager for John Blair & Co., rejoins his old boss **Robert Eastman** to become American Broadcasting Network director of sales development and research.

IN HOLLYWOOD . . .

Biggest trade yock: when **Jack Bailey** on "Queen For a Day," begging applause after the agonies of bared soul and heavy heart pour out, entreats, "let's hear it, friends" . . . **Ken Murray** was the last of the one-year termers on NBC-TV's creative production staff to check off the lot, as they say in the cinema . . . **Phil Shukin**, one of the busiest tv writers extant, covered his typewriter and took off for a two-mnnth trek of the continent beyond the Atlantic . . . Lennen & Newell's **Nick Keesely** and **Max Wylie** in town for powwows on "Court of Last Resort" and "Playhouse 90" . . . **Nat Wolff** took a breather at Lake Tahoe after making his partnership deal with **Don Sharpe** and **Warren Lewis**, packaging team . . . **Danny Thomas** traversed Route 66 both ways cross-continent and after chatting with the natives along the highway is confident that his rating in the "Lucy" Monday night slot will hold to that high figure . . . **Jack Webb** started the cameras rolling on the next batch of "Dragnets" and hopes to have 39 of the 78 tinned by early Nov. . . . **Eddie Cantor** is sacrificing his own tv career to help along his protege, **Eddie Fisher**. He'll act as consultant on his hour shows . . . **Jerry Fairbanks** is on the verge of landing the Chevrolet commercials. Runs to around a half million annually and has been in the shop of **Jim Handy** for years on end.

IN CHICAGO . . .

New Chicago Sun-Times radio-tv critic **Paul Molloy**, in New York for two weeks to o.o. Gotham tv operations and meet the network toppers . . . **Sammy Davis Jr.** guesting on **Jack Eigen's** WNBQ tv-er for four successive weeks, the length of his Chez Paree engagement . . . "Polka Time" set to continue on the ABC net this fall, again on a co-op basis . . . **Harry Bubeck**, program manager for the Leo Burnett ad shop the past three years, now on the sales staff of Screen Gems in Chicago . . . **Johnny Coons**, who leaves for two week fishing trip in the midwest this Friday (2), being spelled on his WBKB noontime moppet strip by **Win Stracke** . . . **Bill Garry**, news director for Chi CBS, addressed Northwestern U. Television Institute last week on tv journalism . . . **Ward L. Quaal**, v.p. and general manager of WGN, Inc., elected prez of the Broadcast Advertising Club of Chicago . . . **Paul Gibson** notches his 15th anni with WBBM next Sunday (4) . . . **Norm Barry** to call the shots when NBC's "Monitor" does the golf pickup from Tam O'Shanter on Saturday (3) and Sunday (4) . . . **Mel Galliart** sitting in for **Josh Brady** on WBBM's "Josh and Eloise Show" while Brady vacations in Canada.

IN LONDON . . .

Gisele McKenzie lined up for two Associated TeleVision shows—"Val Parnell's Saturday Spectacular," Aug. 17, and "Val Parnell's Star Time," Aug. 22 . . . **Richard Hearne** starts a series of six weekly shows for Associated-Rediffusion entitled "Highland Fling," on Monday (5) . . . BBC-TV's daily general interest program, "Tonight," returns after a break of seven weeks on Aug. 6 . . . **Frances Day** will be on the panel of ABC-TV's show "How To Manage Men." (4) . . . **Charlie Gracie** will headline the bill of Associated TeleVision's "Meet The Stars In Sunday Night At Blackpool," (11) . . . Final installment of BBC-TV's "A-Z" program on Aug. 30, featuring the letters, X, Y and Z, will include **Boris Karloff** (for his appearance in so many "X" pictures—unsuitable for young audiences), **Yana** and **Jimmy Young**, and **Shirley Abicair** with her sither . . . **Fess Parker** will be spotlighted in tonight's (Wed.) Associated-Rediffusion show "Close Up."

IN BOSTON . . .

William J. "Bill" Williamson, WBZ-WBZA sales mgr., elected second veep, Advertising Club of Boston . . . **Duncan MacDonald** guests **Alice Maginnis** of Boston Museum of Fine Arts tomorrow, Wednesday (31) on her WNAC and Yankee net "Yankee Home and Food Show" . . . **Rex Trailer**, WBZ-TV's cowboy personality, buying a new hoss trailer for "Gold Rush" to be used on p. a. . . . United Farmers of N. E. renewed on "Big Brother" **Bob Emery** WBZ-TV show for year . . . **Jack Hynes** taking over the Victor Best newscasting spot on WBZ-TV while latter vacations in California for a month . . . **General Cigar Co.** bought sponsorship of WNAC's 6:25-6:30 p.m. segs of sports and weather reports, Monday through Friday . . . **Jim Aylward**, former WHIL disk jock, now handling the p.m. music show at WREB, Holyoke . . . **Arnie Ginsberg**, WBOS disk jock, has his listeners sending in samples of sand from N. E. beaches in a novel promosh . . . WBZ-TV weatherman **Don Kent** won the Quincy Bay Races by half a point in his boat, "BreeZee" . . . WNAC-TV hosted **Betty Luster** and **Coralie Bernstein**, "Name That Tune" reps, at the University Club with **Phyllis R. Doherty**, dir. adv. and p.r., handling the intros to the press . . . **Marie Houlahan**, WEEI p.r. chief, leaves Aug. 9 for vacash trip to Seattle . . . **Charlie Ashley** q and a'd Brig. Gen. Charles W. Sweeney of Mass. Air Nat. Guard, who was the pilot bombing Nagasaki 12 years ago, on his WEEI Sunday program.

IN SAN FRANCISCO . . .

KGO-TV's returning **Korla Pandit**, the turbanned organist, to the air with a daily half-hour starting Aug. 12 . . . KPIX's Phil Lasky gave KQED's **Jim Day** a set of Encyclopedia Britannice films . . . **Yvonne Martin** named **Sandy Spillman's** assistant on KPIX's upcoming "Money Tree," scheduled for an Aug. 12 start remote from an Oakland store . . . R&r radio station KSAY's latest target date to get on the air is Aug. 1 . . . KCBS's news director, **Don Mozley**, to Europe for a month, starting Aug. 10 . . . **Marshall Plant**, ex-KOVR, new sales promotion rep for Animation, Inc., hq'd in Frisco . . . **Sheldon Sackett**, owner of KROW and other radio stations, back in the area—now KROW salesman is **Wayne Anderson**, ex-KGO, ex-KNBC . . . FCC okayed Honey Lake Community TV Corp. permit to run new tv translator station at Susanville for rebroadcast of KCRA, Sacramento, shows . . . **Charley Stern** started new weekly "This Is Jazz" show on KRON with **Bob Scobey**—first guest, **Earl (Father) Hines.**

IN PHILADELPHIA . . .

WFIL-TV's popular Bandstand show, with **Dick Clark** as host, goes on the ABC network on August 5. The net will carry a 90-minute segment of the two and a half hour show Mondays through Fridays . . . Two other network originations from local stations are WCAU-TV's handling of the CBS **Fred Waring** Show, six week replacement for vacationing Garry Moore and on August 1 WFIL-TV will originate rodeos from Cowtown, New Jersey, for ABC . . . **Jack Pyle**, WIP's d.j. will have a role in the Bucks County offering of "Will Success Spoil Rock Hunter?" . . . **Don Mattern**, radio and tv coordinator for the City of Philadelphia, has resigned for freelance writing. Mattern was **Ernie Kovac's** radio partner in Trenton, N.J. a decade ago . . . **Grady Edney** is the new program boss of WIBG. He formerly was connected with KYW in this city.

IN CLEVELAND . . .

Wally King, WDSU, pacted as WJW afternoon disker . . . Specs **Howard** doing five-minute 11:10 p.m. KYW-TV weather strip replacing **Joe Finan** . . . **Jim Frankel**, Cleveland Press radio-tv editor, on three-week hiatus with **Nancy Gallagher** taking over . . . **Sam Eibur**, WERE, and **Mark Olds**, KYW program directors, ending hiatuses . . . **Floyd Weidman**, WEWS, and **Oscar Bergman**, ex-Plain Dealer, skedded for agency appointments . . . KYW, KYW-TV ending "Christmas in July" promotions hypoing activities of needy kids . . . **Joe Berg** folding five-minute WEWS 11:15 p.m. nightly stint . . . **Louise Barber**, KYW-TV singer, opening at Kornman's Back Room . . . Cleveland Indian hurlers **Herb Score** and **Bob Feller** have dates (4) with **Ed Sullivan** and **Mike Wallace**, respectively . . . **Tony Graydon** named to WJW-TV sales.

IN PITTSBURGH . . .

With "Amateur Hour" off for the summer, **Lew Short** is filling on the KQV announcing staff as a summer vacation replacement . . . Bill Brant, WJAS deejay and bandleader, now writing, producing and recording radio jingles for Fort Pitt Brewing Co. . . . **Tommy Dickson**, of KDKA-TV staff, going to Las Vegas next week to spend part of his vacation with the Four Lads, who open there at the Thunderbird Aug. 8 . . . Sportscaster **Bob Prince's** wife and daughter with his mother in Los Angeles for several weeks; son Bobby flew home to make the current Western trip of the Pirates with his father . . . **Bob Tracey** filling in for a month for **Rege Cordic** while KDKA deejay is in Europe. At first station intended to alternate pinchhitters from staff but decided to let Tracey keep it for the duration.

IN DALLAS . . .

Richard Kiley here to star in 39 filmed tv shows for Dallas Film Industries. Producer **Joe Graham** will use various casts in the locally-made half-hour shows, titled "Indemnity." Kiley will play an insurance investigator . . . **Joanne Hill**, former femcee-singer of a WFAA-TV daily show, now with **Fred Waring's** show on CBS-TV . . . **Jayne Mansfield** and daughter, here to visit her parents and to christen a new Temco Aircraft Corp. plane, drew beaucoup coverage by WFAA-TV, Dallas, and WBAP-TV, Forth Worth, news cameras . . . **Janis Ladewig** now heads the promotion and pubbery section at KFJZ-TV, Fort Worth . . . Producer **Ed Sobol** here last week o .o.'ing the new Dallas Memorial Coliseum, where **Lawrence Welk's** tv'er will originate Sept. 7 for ABC-TV . . . **Anne Morale Sonka**, local lovely chosen in a recent "Whirlybirds" contest here by **Desi Arnaz**, goes to the Coast next week for screen test.

Mutual's New Modus Operandi

Continued from page 23

tors, Liggett & Meyers, Pontiac Motors and others.

Besides Hauser, the new group includes Armand Hammer, industrialist and prez of Occidental Petroleum Corp., Los Angles, and Roy Roberts, of Ojai, Cal., realtor and oil operator, no relation to prez Paul Roberts. Figuring importantly in the negotiations was Abe Schechter, a former v.p. and news director for Mutual, who now heads up his own public relations firm. The Schechter firm has been retained by the new management group for p.r. work.

Frieda Hennock's Role

Industrialist Hammer (who also operates a N. Y. art gallery), is reported to have put up $850,000 in the network takeover, with $250,000 of this amount to be used in paying off O'Neil debts. Initially realtor-legit producer Roger L. Stevens figured prominently in swinging the Mutual deal, but he's now out of the picture.

Frieda Hennock, the ex-FCC Commissioner, has played a prominent part in effecting the Mutual purchase, in return for which, it's reported, she emerges with a block of stock. She'll represent the network in Washington as counsel.

With the net owning no station facilities, MBS has worked out an arrangement for broadcasting from RKO o&o's in New York and Washington. The six RKO o&o's in New York, Boston, Memphis, Los Angeles, San Francisco and Washington, have a firm two-year contract with the net, bringing along also the affiliation of the Yankee and Don Lee regional networks.

Thomas F. O'Neil, in making the announcement of the sale, expressed continued confidence in network radio, adding though that "we intend to concentrate on our own individual radio and tv stations" rather than national network service. Bowing out as prez is John Poor who will continue though to function in the RKO family as a v.p.

Brad Simpson, current program director, is due to resign. Other shifts and additions also are expected.

Radio Reviews

LIFE AND THE WORLD
With Frank Blair, others
Producer-Writer: Charles Speer
15 Mins., Mon.-thru-Fri., 7:45 p.m.
Participating
NBC, from New York (transcribed)

Life magazine is getting a healthy promotion out of NBC Radio. But it is not all at the network's expense, since the magazine is lending its important name and one one-minute spot a night to the new "Life and the World. Program began Monday (29) at 7:45.

The network, in the quarter-hour strip, does a few feature stories, based on the current issue of Life. On the premiere, the yarns were about heavyweights, babysitters and bullfights. Frank Blair, guided by the slick script writing of Charles Speer, gave a choice account of himself as the interviewer of the various tape-recorded guests. The interviews although maybe mite more clever than most, could easily be characterized among typical radio documentary sounds.

Life, bankrolling one of the three nightly spot participations on the show, has its name forefronted. And NBC has the right to Life name and the novelty that goes with doing an audio takeoff on a printed picture story. The audience has a little fun. *Art.*

JACK'S THE BOY
With Jack Milroy, Dargie Quintet, Margo Henderson, Brian Douglas, Glen Michael, BBC Scottish Variety orch, under Jack Leon
Producer: Iain MacFadyen
Writer: Stan Mars
30 Mins., Tues. 7 p.m.
BBC, from Glasgow

This new Auld Lang Syne package, into the Tuesday night slotting for a nine-weeks summer stint on BBC airwaves, shapes as a friendly homely show geared for local dialers. Opening effort was bright enough.

It serves as useful buildup for talents of Jack Milroy, climbing Scot funster with fast delivery pace and no pretensions toward sophistication. Comedian, gabbing in naturally Scotch dialect, offers familiar but pleasant fun-fodder, garnering yocks from sympathetic studio audience.

Margo Henderson, thrush with impressionistic flair, accompanies herself at ivories while offering neat travesties in song of Jerry Lewis, English comedienne Beryl Reid, an Ulster (North of Ireland) femme, and British tv patter comedian Chic Murray. Distaffer is a sure bet for tv and a series of her own in that field.

The Dargie Quintet, Australian male singing group, gave out with cheerful tunes. Brian Douglas, young baritone, has vocal prowess. Glen Michael, as foil to Milroy, contrasted with latter via ultra-Londonised speech but clipped it too much.

The BBC Scottish Variety orch backstops under Jack Leon's baton. Stan Mars, freelance scripter, attends adequately to the continuity humor. Package is neatly trimmed by producer Iain MacFadyen, who will share megging chores in series with Eddie Fraser, senior radio producer here. *Gord.*

Satchmo Spec

Continued from page 25

would also be on hand. To top the credit list, Cates is looking for "someone like James Mason" to narrate the show.

The concert portion would consist of two suites of famous Armstrong performances, one being the "Spiritual Suite" comprising "Nobody Knows the Trouble I've Seen," "Lonesome Road," "Shadrack" and "When the Saints Come Marchin' In" and the other "Variations on Armstrong Themes," including "West End Blues," "Mahogany Hall Stomp" and "Struttin' With Some Barbecue," all to symphonic backing.

No sponsorship set yet, but Cates is going ahead with the preparations as a potential NBC-TV entry next season.

Britain's Kiddie Edition Of 'Criss Cross Quiz'

London, July 30.

Top commercial tv quiz game, "Criss Cross Quiz," already aired by Granada TV thrice weekly, is to have yet another weekly spot. This time it's to be a childrens' edition. The rules will be the same, but the questions will be scaled down to suit the young competitors.

Inside Stuff—Radio-TV

Both tv stations in the DuMont Broadcasting chain have begun carrying four-and-a-half hours a day of the Senate Rackets Investigating Committee hearings which started yesterday (Tues.) in Washington. WTTG, the Washington owned & operated station in DuMont, is feeding the televised hearings from 10 to 12:30 and from 2 to 5 on Mondays through Fridays.

WABD, in New York, carrying the same sked, is taking the D.C. feed. A DuMont spokesman in New York said that the two stations will air the hearings for the next two to three weeks. Nat Warren, WTTG White House correspondent, and Clark Mollenhoff, Look mag labor reporter, will handle the background accounts.

The Jim McKay-Dave Dugan combinaiton on the WCBS; N.Y., "This Is New York" came up with three hot stories in a row last week just before each of them broke on the front pages of the N.Y. dailies. First was an interview with public relations man Sydney S. Baron on his first deal with the Dominican Republic the night before that same deal got him in hot water with Tammany Hall and made him resign the account. Second was a beep-phone talk last Wednesday (24) night with Tommy Manville, with Dugan reading him the statements of No. 10 who had just broken with him. Third was a taped interview with the N.Y. cabbie who found $11,000 in cash in his taxi, with the interview on the air just as the morning papers were hitting the stands with the story.

Eight FM stations in major eastern markets and the seven-station Western FM Network all have signed with a new FM sales rep house bannered as FM Unlimited, Inc. In addition to sales representation, Chicago company is providing promotional and programming services for its stations.

New company is headed by Charles W. Kline, commercial manager of WNIB, a Chi FM station.

Emil Mogul is one ad agency topper who has dedicated himself to the "overplug evil on radio and tv."

He is particularly incensed against those three-to-six spot commercials sandwiched in between station breaks on tv, the plenitude of "hard sell" on disk jockey radio shows, and the like, on the theory "it must kill the goose."

'Court of Last Resort' Tackles Sheppard Story

Story of Dr. Sam Sheppard, the Clevaland doctor who was convicted for the murder of his wife but whose case was reopened last week because of a confession to a Cleveland murder by a hobo, may be dramatized in the fall on NBC-TV's "Court of Last Resort." The series, which concerns the activities of the unofficial "court" headed by Erle Stanley Gardner, is considering the Sheppard story because Gardner and his associates have been active in the case, trying to obtain permission to give Sheppard a lie detector test.

There's no script on the Sheppard story yet, but Lennen & Newell radio-tv v.p. Nick Keesely and script editor Max Wylie, representing Old Gold, sponsor of the show, plane to the Coast this week for conferences with Jules Goldstone and his Walden Productions, which will film the series.

Yankee Names Knight

Boston, July 30.

Norman Knight, exec veep and general manager, WNAC-TV, was named prexy of Yankee Division, RKO Teleradio Pictures, Inc., including WNAC and WNAC-TV, yesterday Monday (29) by Thomas F. O'Neil prexy and chairman of RKO Teleradio.

Typical TV Station to Show 170G Profit in '57; More Competition

Washington, July 30.

More stations fighting for the advertising dollar will prevent the typical tv outlet from registering a big gain in earnings this year, but it will still show record profits, according to a survey by the National Assn. of Radio and TV Broadcasters.

The typical station (based on size of market) will make a profit (before taxes) of $170,000 this year, NARTB estimates, as compared with $145,000 in 1956 and $50,000 in 1955. This will mean a profit margin on sales of 17.7% as compared to 15.9% last year and 9.4% in 1955.

The typical tv operator, according to the study, expects his total sales to approximate $960,000 this year, up 4.5% over 1956. He estimates his expenses at $790,000, up 2.2% from last year.

NARTB finds that the typical tv station did a business of $920,700 last year. The typical station in markets of more than a million population had sales of slightly over $3,000,000 while in markets of less than 25,000 the sales figure was $331,000.

The typical station operator received 47 cents out of every sales dollar from national and regional advertisers, 30 cents from local advertisers and 23 cents from network sopnsors.

Programming took 37 cents out of each expense dollar, general and administrative expense costs took 33 cents, technical operations accounted for 18 cents, and sales took 12 cents.

Survey shows that the proportion of the sales dollar derived from national and regional advertisers (non-networks) does not vary substantially by size of market. The portion of revenue obtained from networks, however, is greater in larger markets while the proportion from local advertisers is greater in smaller markets.

The estimates are based on a financial survey being distributed to NARTB members to help management evaluate its respective operations. A similar survey for radio stations will be released next week.

The tv survey was based on questionnaire returns from 218 out of 391 stations—a 56% sample.

Oklahoma City—Jim Terrell was recently appointed commercial manager of WKY-TV in Oklahoma City. Announcement was made by Raymond W. Welpott, WKY and WKY-TV manager.

Tint Stake RCA's Top Concern, Sez Burns; '57 Make-or-Break Year?

The color tv problem, stemming from RCA's huge investment in the tinted medium, totaling more than $100,000,000 to date, is one of the principal concerns of the electronic - entertainment company's new prez John L. Burns, according to an article in the current issue of Fortune magazine.

The article, titled "RCA Organizes for Profit," and penned by William B. Harris, is an analysis of the company's management team, the firm's multiple enterprises, its earning picture, problems and its relation to the electronic industry.

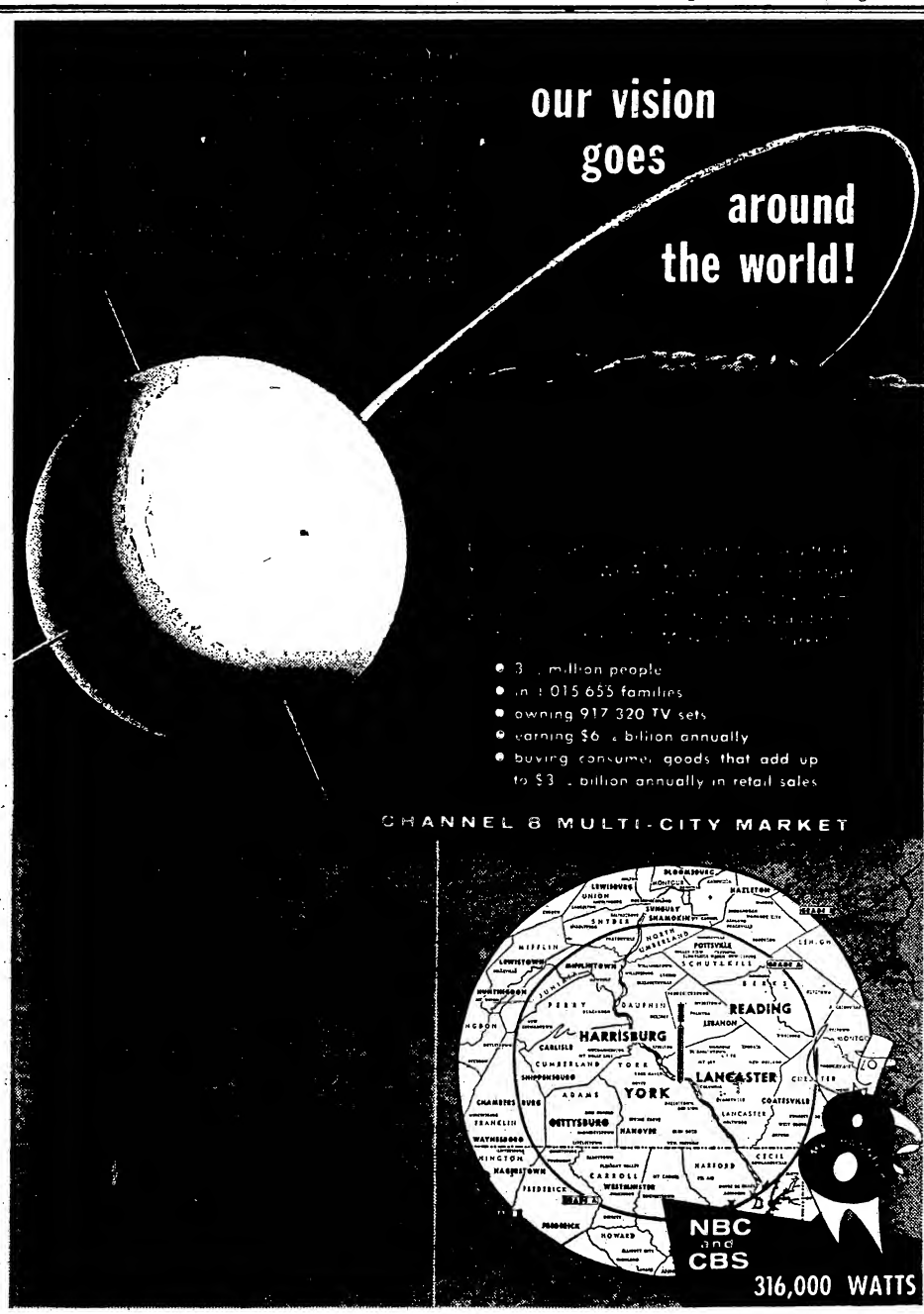
According to the article, "color tv is more a symbol than a cause of the problems confronting RCA —and nearly all the 4,000 manufacturers in the $11.2-billion electronic industry, the country's biggest new growth business. At the bottom of most of the problems of the electronic industry is the fact that the marketing, financing, and management of electronics have not moved as fast as a truly fabulous technology."

Quoting Burns, who came from the management consultant firm of Booz, Allen & Hamilton where he was a senior partner, the article states Burns' views on his present job. "One, to get color off our backs; two, institute a major internal profit improvement program; three, plan where we go from here."

General David Sarnoff, RCA's chief executive officer and board chairman, answers his critics in the article, critcisms contending that Sarnoff is more interested in earning money to spend on advanced technology than in earning to enhance the corporation's securities. Sarnoff is quoted as saying that "this is simply not true. The best evidence is the fact that 80% of RCA's present business is in products that did not exist 12 years ago, and which came out of researc hexpenditures."

On color, the article states: "For RCA's whole color gamble, 1957 could be the make-or-break year. Up to 1957, about 130,000 color sets had been sold, 110,000 by RCA. If 225,000 sets are sold by the industry this year; and if a healthy percentage of them move into homes, it would require only modest sales increases over the next three years to give the country one million sets in use sometime in 1960.

"The million mark is probably close to the magic figure that is big enough to attract advertisers and thus force the broadcasters into nearly full color programming, which in turn would have a tremendous impact on color-TV sales."



Chi's TV Strategy

Continued from page 25

riety, and sports film, in that order during the hour. WBBM-TV countered with 15-minute segments of news and weather, variety, local news features, and an interview show.

The June '53 ARB gave the WBBM-TV hour a 2.9 Monday-Friday average for the entire hour against WNBQ's leading 16.2. With no major changes in personnel or design, ARB results this past June scored WBBM-TV an 8.6 for the hour and WNBQ a 5.6. Latter went from first to last in the field of four Chicago stations. WGN-TV, with a nightly feature film, leads the hour with an overall 14.5 ARB.

The shift in rank between the NBC and CBS stations are shown in best relief in the 10-10:15 segment. WNBQ's longrunning weather and women's combo, with Clint Youle and Dorsey Connors, held a 26.0 ARB in June 1953. WBBM-TV's "Standard News and Weather Roundup," with Fahey Flynn, started with a 4.0. A few months later, P. J. Hoff was added as the WBBM-TV weatherman to attempt breaking through Youle's weather monopoly, and the following June found the show making inroads.

With each succeeding year the Flynn-Hoff show gained ground while the Youle-Connors combo slipped. Last year, the June ARB gave the former a 13.9 and the latter a 15.7. Latest ARB completes the table-turning, with WBBM-TV posting a 20.7 (high for the segment) and the WNBQ shows an 11.8 (third). By this time, WNBQ had shifted the Dorsey Connors feature to the second quarter and slotted Morgan Beatty's news strip in tandem with Youle's weather.

Oddly enough, the other two stations approximately have held the line over the four-year period, although WGN-TV has advanced in position for the whole hour. In 1953, ABC's WBKB, like the other two network stations, had a something-for-everyone strip too but abandoned it the following year for two syndicated features. By 1955, the station was on a steady motion picture diet like WGN-TV. WBKB ratings have shifted from a 6.9 five-day average for the hour (in 1953) to an 8.3 today. WGN-TV went from a 13.4 in June 1953 to 14.5 in June 1957, showing little dramatic change in the strength of old Hollywood films.

Comparative ARB ratings also point up a mass switchoff of sets at 10:15, after the news and weather shows. In the second quarter-hour, WBBM-TV skids from a 20.7 to a 6.7, while WNBQ drops from an 11.8 to 6.4.

The other two stations, meanwhile, register slight gains with their feature films in the second quarter, and then taper off in decimal amounts in the final half-hour. WBKB goes up from 8.0 to 8.5 at 10:15, and WGN-TV gains from 13.5 to 14.9 in the same segment. In 1953, the ratings show, the loss of sets in use was not as abrupt, nor did the feature films register such gains after the competing news and weather telecasts.

One further point reveals itself from the comparative ratings: while the something-for-everyone formulas can often be stronger than feature films, they're seldom as safe.



Mgt.: William Morris Agency

Gould Vs. Webs

Continued from page 24

al impression left by Gould that the webs have their back against the wall. Hylan quoted PIB figures to the effect that CBS was 11.1% ahead of 1956 for the January-May period, and also cited the spectaculars to which sponsors are committed; Treyz quoted similar figures for all three networks and declared that "network television sales are at an alltime high, and in the fall, will exceed — by wide margins — any level ever attained in this industry."

Both Treyz and TvB's national sales director, Halsey Barrett, attacked the Times story with reference to newspaper lineage and circulation. Treyz pointed out that newspaper advertising lineage is down about 7% from last year, and declared that "just as newspaper advertising lineage is decreasing in line with newspaper circulation, so television advertising appropriations will grow in proportion to increased audience."

Barrett particularized: "We wonder why if tv business is front page newspaper news, the fact that general advertising in newspapers has fallen 16 million lines in five months (Media Records Measurements) is not also front page news. And how about the news value of the 19% decline in New York nighttime newspaper circulation (ABC) this spring vs, last... or the 4% decline in circulation of just the two N.Y. morning papers with published figures available? And why are not the New York Times circulation figures available for the period following March 30?"

Barrett also pointed out that Gould "overlooked almost a third of network revenues which comes from daytime television" and "overlooked station/spot television which accounts for half of tv's total revenue."

Actually, the networks weren't overly concerned about the Gould piece insofar as its effects on advertisers were concerned, but were unhappy about it in its possible effect on the business community (particularly Wall St.) and the general public. Webs felt an immediate reply was mandatory, not so much to reply on a point-by-point basis as to overcome the impression that tv was facing tough times. It was also felt — by some more strongly than others — that this was a case of a competitive media throwing in an unwarranted dig at television.

NBC refrained from issuing any statement on the Times story, but at a press conference Monday (29) devoted to NBC's lineup of specials, prexy Bob Sarnoff replied to a question on the situation by stating that he expects NBC to be sold out at night by fall.

Shari's 'Hi, Mom' As Ayem Strip

WRCA-TV, NBC's New York flagship, is going back into the morning programming business as of Aug. 15, when it drops the local-only broadcast of the "Today" midwest repeat and inaugurates a new 9-10 a.m. strip titled "Hi, Mom."

New program, aimed at housewives and kids, will star Shari Lewis (who does the flapship's Saturday morning "Shariland" show) as femcee, registered nurse Jane Warren and cooking expert Josephine McCarthy. Miss Lewis will sing and perform overall femcee chores; Miss Warren will do a 15-minute baby care segment, featuring films produced in conjunction with the American Medical Assn.; and Miss McCarthy will do a five-minute culinary strip.

For the past several months, WRCA-TV had failed to program the 9 to 10 a.m. period, even though it's station time, and instead had carried a third hour of "Today." This hour was the repeat feed of the 7 to 8 a.m. hour to the midwest stations. "Today" pattern is such that the 7 to 8 segment is carried live only in the east; 8 to 9 is carried live both in the east and midwest, and a live repeat of the first segment is done at 9 for the midwest. It was this repeat which WRCA carried.

Station is also making some changes in its five-minute "Today" inserts. Bill Ryan will do a local news capsule at 7:25; Lynn Dollar will do an outdoor weather show at 7:55; Leon Pearson will handle a commentary segment at 8:25 and Ken Banghart is slated to do another local news wrapup at 8:55.

SCIENCE SPECS IN SHIFT TO NBC-TV

American Telephone & Telegraph is moving its science spectaculars — four of them — from CBS-TV to NBC-TV come the fall, with the first of the quartet due to be shown on Oct. 25 in the Friday 9 to 10 p.m. series. Series bowed on CBS last season, but Columbia couldn't find a spot for the four new ones in its fall schedule and AT&T thereupon moved to NBC.

Series, which had been produced by Frank Capra, is now being shot at Warner Bros., but one or two Capra pix remain to be shown. The first two Capra entries, shown on CBS-TV, were "Our Mr. Sun" and "Hemo the Magnificent."

Jerry Adler Joins Coast Ashley-Steiner Agency

Hollywood, July 30.

Reflecting the upbeat in Coast-originating dramas and the lush tv field for Hollywood writers, the Ashley-Steiner writer agenting division continues on a major expansion.

A-S writer division now boasts a complement of, five men, with Jerry Adler the latest to be wooed over (he was with MCA's literati dept. for three years). A-S is still on the prowl for additional personnel.

Cleve. FM

Continued from page 24

patrons should welcome both the information and the broadcasting material," during the length of the FM broadcasts. Exact hours for broadcasting have not been established.

Protests by newspapers, editorially, also were poo-pooed by Turk who said the papers are "anti-radio, anti-television." As to protests from other stations, Turk said "this is only an experiment. If we decide to do this on a permanent basis, then the CTS board will determine whether all FM stations will be permitted to come in on a rotating monthly basis. It might be advantageous for our riders to hear a varied program of disk jockeys, news shows, etc. Meanwhile, he added, "we are going ahead with a special series of FM programs planned by Richard Klaus, general manager of WERE."

CTS, Turk maintained, will not receive any additional funds when commercials are played. The transit company has a contract with Mitchell, McCandless & Klaus, car card firm embracing advertising at rapid transit stations. WERE's general manager, Richard Klaus, son of Mayo Klaus of the car card firm, maintained there is no connection between the two programs.

Possibility also exists that special FM programming, to be heard at the station platforms, might be piped into rapid cars, but this step will await outcome of success of present enterprise.

Neither CTS nor WERE feels recent Supreme Court decision on transit broadcasting affects Cleveland operations.

AFTRA

Continued from page 25

mental agency to the end the regulatory powers be employed so that the interests of all people be best promoted and protected."

Some Factions Want It

It's known that there were factions in the Chicago, Los Angeles and Frisco locals, at least, who favored pay-tv, and it's known that Los Angeles delegate Jack Edwards made a strong speech on the subject which didn't agree with the violent Conaway-Nelson set against pay-tv.

"Personally," said Conaway after the vote, "I don't think the public is familiar with the issue . . . we certainly think will bring more enlightenment to it."

The convention also:

1) Heard a report on educational tv to the effect that AFTRA was giving NBC special rates on its educational programs;

2) Heard actuary Martin A. Siegel in a resume, followed by q-and-a period, of the union's pension and welfare plan;

3) Instructed the national board to negotiate rates, still an open question in its code, on commercial cutins on magnetic tape — Conaway earlier asserted that there was no question of tape jurisdiction, that AFTRA "thinks the utilization of an electronic device is the dermining factor";

4) Heard that membership had increased 393 in a year;

5) Heard of a number of pension-welfare benefit increases;

6) Studied a pension-welfare program for AFTRA's 55 employees;

7) Heard that $786,973 for 7,308 members in 12 locals was collected in the past year for contract violations.

TV Followups

Continued from page 28

night Josephine." The echo effect used throughout his renderings proved to be disconcerting, and badly balanced. Excellent accompaniments by the Geraldo orch, often came close to drowning out the singer.

Ugo Fradiani, a French juggler performed some pretty intricate tricks and earned himself a hefty ovation, and three Italians, Los Olivers, raised quite a lot of laughs with their antics on parralel bars. George Carden Dancers were up to their usual high standard, but Bill Lyon-Show's production and direction lacked imagination.

Bary.

TV Sooths Disturbed

Edinburgh, July 30.

Television has top value in helping mentally-deranged types. That's the conclusion of the General Board of Control for Scotland, a body responsible for the nation's 35 mental hospitals.

Board's annual report says that tv has "a marked therapeutic value."

Television sets are now in general use in mental hospitals here, providing a source of entertainment and interest to patients.

Dennis James Dickers Client Deals on New TV Network Entries

Dennis James planed into New York for a quickie weekend (27-28) business trip revolving around one, and possibly two, television programs now in the works for which he is being dickered by sponsors. The names of the latter were under "diplomatic wraps" by the emcee-host-salesman.

James came in from Chicago, where he's in the midst of winding up a sixmonth stint heading the NBC-TV "Club 60" show emanating from there. He is quitting "Club 60" as of Aug. 16 with Chi disk jockey-personality Howard Miller stepping into the spot. The daytime variety hour, riding co-op in the 1:30 to 2:30 slot, got a new lease on life when it was renewed for another cycle (into November) after "proof positive" of an overwhelming mail response against ratings of 3's and 4's. But James, though lauding the Chi NBC studio, the technicians and the talent as "wonderful in facilities and cooperation," had meanwhile resigned the chore, with his Gotham visit aimed at returning him to network originations from what has been his home base for some 17 years in tv.

Before returning to N. Y. permanently, James will be part of a troupe playing a Sunday (Aug. 17) date at the Illinois State Fair in Springfield.

Polly Bergen

Continued from page 23

available due to the CBS commitment.

After trying other stars, without success or agreement among the parties, NBC and the two sponsors came back to MCA with a suggestion that the agency make a try at prying Miss Bergen loose from the CBS pact. MCA agreed, and intimated there was a good chance of succeeding, and con-contracts were written (but not signed) for a deal conditional upon her availability in September. When word got out, CBS hit the roof, presumably because MCA had allowed the negotiations to proceed so far without consulting the web. MCA and CBS huddled virtually throughout the day and every day since last Wednesday (24) when VARIETY broke the story on the deal, right through this week, but MCA was unable to budge CBS from its position.

As far as NBC and the sponsors are concerned, they are simply marking time to allow MCA to try to straighten out the situation. If Miss Bergen can't be pried loose, then the search will start again.



HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and *sells* . . . $4 BILLION in spendable income and 615,000 TV families. Let KSTP-TV start a sales stampede for you.

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TV BUSINESS EXEC

showbusiness type; policy maker and detail executive; age 36; B.S.; specializing international market; 10 years diversified TV and TV-film management experience; including financing, sales, research, legal, technical; languages; will relocate; available September

Box V-2248-57 VARIETY

154 W. 46th St., New York 36

Watch on Rhine

Continued from page 35

for again, we are dealing with a governmental or pseudo-governmental monopolistic situation where precedents are very meaningful and where a buyers' market exists. However, Italy opened television to commercial advertising on a very limited basis this year. The history of commercial television everywhere portends that the future in Italy will be very bright, especially when RAI-TV opens a second service in competition with itself. According to Italian law, they have another 19 years of guaranteed manopoly, but here are industrial influences afoot bringing pressure on high governmental authorities to make some changes in this sphere.

Germany is a centralized-decentralized governmental network operation. Commercial television has alread spread in its half-hour magazine-type advertising program from Munich to Berlin, and again, the future looks very promising. We have not broached this market as yet because of the lack of foreseeable profit over and above the dubbing investment. Some of our competition has done business in the market, and we appreciate their pioneering efforts. We will be in there soon.

The most bullish of all the markets in foreign language areas is Latin-America where television is much as we know it. Even the government-controlled operations in Argentina and Colombia are either all, or in part, commercial. But once again, we run into currency problems which must be solved through barter. Recently, the governmental change in Colombia would appear to be encouraging news. ABC Film Syndication has cracked seven markets in Latin-America thus far with two Spanish-dubbed shows, "Passport to Danger" and "Racket Squad," both very well received by the public and advertisers. We look forward to much more rapid development this year and next throughout Latin-America, keeping in tune with the blossoming economies in most countries, but we must keep our finger on the differences in each market. To this end, we have created an International Bulletin with primary emphasis on Latin-America which we send out monthly to nearly a thousand people in advertising agencies, sponsors and stations. Not too long ago, as a special report, we made what we believed to be a very strong case for the use of dubbed film series with our analysis of what is happening in the Puerto Rican market using a recent Telepulse report as our source.

The future in all markets looms promising. However, I believe the industry should get together in an organization similar to the MPEA to negotiate frozen money situations, quotas, labor exchanges and other such matters of freedom of entry and exit of product and programming. The future will need such an organization just as it was needed in the Motion Picture business. In fact, we need it now.

I also believe that in the future it will be feasible to acquire foreign product for distribution in other foreign areas through well-established sales organizations.

With these various thoughts in mind, we are making our expansion plans for representation in every key area of the world, and we are currently investigating suitable product to add to our own for exclusive foreign distribution.

Wherever American film shows have been sold, they have been almost without exception successful which has sort of spread the economic gospel to the advertiser on the benefits of a film show, rather than spending the additional money necessary to achieve a local live production of the same quality.

Money will eventually be made by television film distributors selling abroad, but it all takes time and careful planning, which we here at ABC film find extremely fascinating and challenging.

Kansas City—Jack Jackson, Director of Agriculture for KCMO-Radio and KCMO-TV, is resigning effective Oct. 1 to accept the position of Director of Information for the National Grange, Washington, D.C., according to E. K. Hartenbower, general manager of KCMO Broadcasting. Jackson has headed the station's farm department since it was organized in 1947.

N. Y. Times Nixes Ad On 'Finder's Keepers,' Salves Telephone Co.

The New York Times took the unusual step last week of refusing to accept an advertisement from WRCA, the N.Y. flagship of NBC Radio. Ad was a teaser on the station's "Finder's Keepers" contest, in which the station's "Pulse" show broadcasts clues as to the whereabouts of $1,000 which the finder keeps.

Teaser ads showed a telephone booth and suggested that the loot could be found there. A station spokesman said the N.Y. Telephone Co. requested the Times not to run the ad anymore because some people were beginning to damage phone booths in looking for the loot. The Times had reason to sympathize with the phone company, for last year when the station ran the same kind of contest, listeners mobbed the Times offices when a clue suggested the money could be found in a Times want ad box.

WRCA moreover this week put a new wrinkle on the contest by inaugurating a special competition for ad agency personnel. Anybody working in an agency who doesn't have time to look for the money but who has an idea where it is can write the location in on a post-card.

CALIF.'S 5% BITE ON TV-AM BOUTS

Sacramento, Cal., July 30.

California Gov. Goodwin J. Knight has signed a bill imposing a 5% tax on fight promoters' receipts from radio-tv rights to boxing and wrestling matches.

State now levies a 5% tax on gross gate receipts of each match.

The legislation was introduced at the request of the State Athletic Commission, which complained it needed additional revenue to police California boxing and wrestling adequately.

Commission chairman Dan Kilroy said the commission was supported entirely by boxing and wrestling tax revenue and that the attendance drop had left the group without enough money to do its job.

"We were convinced," he said, "that a large part of the gate decrease was due to tv and we felt the only way to get more revenue was to tax the promoters' share of tv and radio rights."

An accurate estimate on how much the new tax may bring in is impossible, he added, but "educated guesses are that it might run from $10,000 to $20,000 a year." The 1956-57 revenue from the gate tax was about $108,000.

Chi Discarding Tabus

WBBM-TV Is No Longer Afraid to Tackle Subject Of Unwed Motherhood

Chicago, July 30.

Now that the ice has been broken, several long standing broadcasting tabus are being sidestepped by individual stations with quiet nonchalance. Though tv started gingerly with the subject of dope addiction, for instance, it's now being discussed as freely as if it had never been verboten. WNBQ here, for one, is in the midst of a 13-week documentary series on narcotics, "Shadows of the City," conducted by Cook County Sheriff Joseph Lohman.

Latest tabu to be ditched is that on unwed motherhood. Without fanfare, WBBM-TV devoted the past entire week of the Lee Phillip daytimer, "Shopping with Miss Lee," to films made at the Chicago Foundling Home, a refuge for unmarried expectant mothers. Lensed by the station's Public Affairs department, the films depict all the procedures at the home, from admittance to rehabilitation, and include interviews with several of the unwed mothers, who are shown only by the backs of their heads.

Foundling home coverage coincides with the institution's current fund-raising drive (it's supported only by donation, and even the adoptions are gratis), although WBBM-TV will make no overt pitch for charity contributions. Participating sponsors of the show have given their blessings to the project, and the station says it has also received approbation from Father John S. Banahan, newly appointed overseer of radio and tv for the Chicago archdiocese.

SIGN CLAUDE RAINS FOR TV 'PIED PIPER'

Hollywood, July 30.

With the signing of Claude Rains to play the evil mayor, major casting has been completed for the tv film spectacular "Pied Piper of Hamelin," and it goes before the cameras at California Studios Aug 19. It will be produced independently by Hal Stanley under the Starstan banner, for Liggett & Myers sponsorship.

Van Johnson and Kay Starr previously had been set for top roles with Lori Nelson featured in the musical adaptation of the tale



NBC-TV's 100 Specs

Continued from page 25

which haven't yet been placed in the network schedule.

Spec lineup represents an increase of 15% in the number of shows over last season; total time is 117 hours, 21% over last year; 26 shows of the 100, constituting 35 hours, will be televised in color. Some of the schedule, reflecting the irregular preemption pattern, will occur in bunches—in the 12-day period between Nov. 16 and 27, web will air no less than eight specials.

Lineup constitutes such previously announced "series" as "Hallmark Hall of Fame," with Maurice Evans set for "Dial 'M' for Murder" and a Shakespearean comedy, plus an original by James Costigan for an Easter show; the six Bob Hope, six Jerry Lewis and two Dean Martin shows; three Las Vegas originations; the 16 Henry Jaffe-produced, Shirley Temple-hosted fairy tale series, with Miss Temple starring in the "Beauty and the Beast" kickoffer, this to be followed by "Legend of Sleepy Hollow" and in April by a two-part musical version of "Robinson Crusoe"; the four NBC Opera entries, along with a Christmas presentation of "Amahl and the Night Visitors"; plus single shows like "Annie Get Your Gun," "Pinocchio," "The Pied Piper," "Texaco Command Appearance," the General Motors 50th anni show, the Standard Oil of N. J. 7th anni segment and the Emmy and Oscar Awards.

On the public affairs side, web has set (but not yet scheduled) five "Conversations with Elder Wise Men" shows with Pablo Picasso, Igor Stravinsky, Ruth St. Denis and Ted Shawn, David Ben-Gurion and Vannevar Bush; a Frank Capra science show on cosmic rays for Bell Telephone; two "Project 20" segments, "The Innocent Years" and "Back in the Thirties"; "Assignment: Southeast Asia"; "Eleven Against the Ice"; and a pair of "March of Medicine" specials. Not included in the lineup are a pair of "in-depth" news series featuring Martin Agronsky along with one-shots comprising a Chet Huntley interview with Tunisian President Habib Bourguiba; a three-parter on life in Poland; a Dave Brinkley report based on a tour of the U. S. and a special report on segregation in Great Britain. Additionally, not included in the lineup, are some 265 hours of sport pickups and such special events as the Rose Bowl and Thanksgiving Day Parades.

Conspicuous by their absence from the roster of spec producers were Fred Coe and Sol Hurok. Coe, Kintner said, has been taken off his fairy tales assignment and is negotiating a new deal with the web for a "major" spec series. Hurok's name didn't come up at the press conference, but an NBC veep said privately that he hadn't come up with any hot properties and so wasn't included.

ALL TEN

OF THE

TOP TEN

PLUS

24 of the

TOP 25

ON

WSAZ-TV

In the June 1957 ARB survey of the 110 county area served by Huntington Charleston television . . .

WSAZ-TV PROGRAMS ARE WAY OUT IN FRONT

1 THE FORD SHOW
2 THE PERRY COMO SHOW
3 YOUR HIT PARADE
4 THE LORETTA YOUNG SHOW
5 THE CHEVY SHOW
6 THE PEOPLE'S CHOICE
7 FATHER KNOWS BEST
8 THE STEVE ALLEN SHOW
9 TWENTY ONE
10 THIS IS YOUR LIFE



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N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Seattle Channel Finally Resolved

Washington, July 30.

By a 3-2 vote, the Federal Communications Commission last week finally decided one of the oldest cases before it—the contest for channel 7 in Seattle, Wash. Decision went to Queen City Broadcasting Co. (KIRO), in which Saul Haas, at one time Collector of Customs of the Port of Seattle, is the majority owner, and Chairman Warren G. Magnuson (D-Wash.) of the Senate Interstate Commerce Committee holds a 3.2% interest.

Hearings on the contest were completed more than three years ago and the examiner's recommendation, favoring KIRO, was issued more than two years ago. In the Spring of last year, the Commission remanded the case to the examiner for further testimony on the editorial policies of a newspaper in which Haas was partial owner some 30 years ago. A supplemental decision was issued by the examiner a year ago affirming his original recommendation.

Competing for the channel were radio station KXA, headed by Wesley I. Dumm, and Puget Sound Broadcasting Co. (KVI), owned by Mrs. Laura M. Doernbecher and her two daughters, Mrs. Earl T. Irwin and Mrs. Charles P. Butler.

Chairman John C. Doerfer dissented from the majority decision, Comr. Robert E. Lee also dissented, favoring another reopening of the hearings. The third Republican member, Comr. Rosel Hyde, did not participate.

The decision was made possible by the votes of all three Democratic members. The Commission presently has only six members.

Pitt's Ch. 4 Okayed

Washington, July 30.

Pittsburgh, last of the big markets with only two VHF authorizations, got its third last week when the Federal Communications Commission granted channel 4 (allocated to Irwin, Pa.) to a company formed by a merger of WCAE (Hearst newspapers) and KQV. The merger company, Television City, Inc., will be required to dispose of KQV to conform with FCC duopoly rules.

Three other applicants in the proceedings agreed to accept $50,000 each as partial reimbursement for expenses in connection with the hearings.

NBC 'Club 60' to Get The Grand Treatment

Chicago, July 30.

Evidently encouraged by the substantial response to "Club 60's" recent call for mail, NBC-TV not only has consented to renew the Chicago origination but has promised not to treat it any longer as a stepchild.

In promising full promotional support, web is setting up press interviews in New York and Philadelphia for the show's new host, Howard Miller, who flies in on Aug. 5. In addition, the net is making an attempt to showcase "60" principals—Nancy Wright, Mike Douglas, and the Mello-Larks—on other network shows. Mello-Larks are now set for a one-shot on the Nov. 4 Jerry Lewis show.

Huntley, Brinkley's Earlier N.Y. Feed

When NBC-TV moves its Chet Huntley-Dave Brinkley "NBC News" strip to 7:15 in the fall, the news segment will be carried by the web's New York flagship at 6:45 to 7 p.m. WRCA-TV will pick up the 6:45 feed instead of the 7:15 repeat, in order to preserve its strip of half-hour syndicated shows at 7 to 7:30. Thus, the NBC news segment will precede all competitive evening network newscasts in N. Y., since WCBS-TV uses the 7:15 feed of "Douglas Edwards With the News" and WABC-TV carries the single 7:15 John Daly newscast at that time.

Both NBC-TV and CBS-TV, incidentally, are hoping—without too much prospect of success—to extend their respective evening newscasts to six days a week via a Saturday show. CBS-TV is putting the Saturday Doug Edwards newscast on sale, but even if it finds a client is pessimistic on the station clearance for the Saturday segment. It's tough enough to clear the weekday feeds, the network finds. NBC is mulling a Saturday telecast, but it first must firm up weekday sponsorship. Web this week finally tied down Glidden Paint to alternate Wednesdays on the show, but still has a long way to go before it can post the weekday SRO sign.

NBC is planning its double feed pattern on the show weekdays in order to accommodate affiliates with a choice of time periods. WRCA-TV is already programming news at 6:45, and will take this 15-minute local news bloc and move it down to 6:30, cutting away part of its "Movie 4." At 7, station has its most prosperous single strip of time, filled solidly with syndicated shows, and station prefers to back up local news with network news to disturbing the syndicated strip.

WSB-TV Unveils First In Ambitious Series On Reclaimed Humans

Atlanta, July 30.

WSB-TV last week unveiled at a special preview the first in a projected series of six half-hour documentaries dealing with the reclamation of human beings trapped by tragedies.

No. 1 in the series, titled "The Road Back," deals with prisoner rehabilitation. It is an expansion of segments filmed at the Atlanta Penitentiary shown previously on WSB-TV's Newsroom, nightly half-hour show. It will be used to lead off the series Sunday, Aug. 4, subsequent releases are scheduled to follow at three-month intervals.

Ray Moore, station's spieler, narrates "The Road Back." He spent some 120 hours in preparing "The Road Back." This does not take into account the time put into show by WSB-TV cameraman Joe Fain and his assistant, Jay Durham.

WSB-TV is underwriting the cost of this series, an unusual and searching look into rehabilitation. Other areas to be surveyed are the mentally ill, speech school for teaching deaf children, alcoholism, unwed mothers and juvenile delinquency. Locale for all the programs will be Georgia.

Keeping step with its "voice," WSB Radio, NBC affiliate, staged the first in a new radio series titled "Witness."

I Married a Bear

Continued from page 30

and said that, to carry the precious message of his snake-oil, he wanted a filmed vehicle with the following characteristics:

1. Its basic dramatic conflict must have overtones of international significance.
2. It must in some way incorporate the unquestioned universal appeal of animals.
3. It must have a solid core of constructive Americanism.
4. It must have a poignant inspirational quality.

Within two days, the soothsayer returned with flip-flop presentation for a show called, "I Married a Bear."

The advertiser acknowledged that it effectively met his first two requirements, but the other essential ingredients would have to be supplied before he could consider the proposal.

Shortly, a revised presentation offered a series called, "I Married a Bear for the FBI."

The advertiser was deeply gratified by the incorporation of his third requirement, but asserted that no show could achieve a top rating without carrying an effective inspirational message.

The flexible film fakir promptly proposed a show entitled, "I Married a Bear for the FBI and Found Spiritual Peace."

At last report, they were having trouble finding a non-controversial lady bear.

In the green eyeshaded precincts of the industry's business offices the watchword that has evolved is "cross collateralization." It is hard on the bridgework and an accurate definition is as elusive as the meaning of net producer's share or the distinction between pari passu and pari mutuel, but it is said to be highly desirable. One of the versions of the game is played something like this: one cross-collateralizes a mediocre "property" with a financial commitment from a few affluent independent stations and something good may confidently be expected to happen. No one is quite sure what will eventuate, but it's a formula—and if you have a "property" and a formula, it is generally agreed that one is in an impregnable recoupment position, whatever it is. A logical extension of this would indicate that a merger between the Bankers Trust Co. and the Book of the Month Club could dominate the industry.

It seems time for the deep thinkers of the industry to remind themselves that when you cross-collateralize a horse and a donkey, you get a sterile jackass.

You'd Never Guess That Blanche Was Running A One-Woman Office

Blanche Gaines, the "one woman office"— only other employee is a secretary-assistant — is having a windfall on script sales to television and radio, in repping her writers for Hollywood stints, and in the book field.

In tv, here's the Gaines graph; "Studio One Summer Theatre," Helen Cotton's "The Unmentionable Blues"; regular "Studio One," opening the 1957-58 season, "The Night America Trembled" by Nelson Bond, and subsequently a pair of Jerome Ross plays, "Please Report Any Odd Characters" and "Act of Mercy"; "Kraft TV Theatre," Joseph Cochran's "Vengeance" and Bill Barrett's "Run With the Lion"; "Playhouse 90," Rod Serling's play for next season's skein, "A Passage for Trumpet"; "Matinee Theatre," two originals, "The Fawn" by Lucile Duffy, coming up tomorrow (Thurs.), and "Hand Me Down" by Helen Cotton; two adaptations by George Lowther, "Where Angels Fear to Tread" and "Women Have Ways" (two originals and five of his adaptations already have been produced this summer on the series); three writers on the new Screen Gems "Ivanhoe" series, Joseph Cochran, Shirl Hendryx, Irving Richin; for NBC-TV's new "Court of Last Resort" series, Frank Gilroy's "The Darlene Fitzgerald Case."

In radio, three scripts by Carol Warner Gluck for the CBS "City Hospital."

Four of Mrs. Gaines' writers are operating in the Hollywood scenario marts, John Gay with Hecht-Hill-Lancaster on "Run Silent, Run Deep" starring Clark Gable; Frank Gilroy, who's just completed "The Transfer" from his original short story for producers Norman Panama and Melvin Frank and starring William Holden (for Paramount release); James Blumgarten, who recently finished "Mr. Rock 'n' Roll" for Frederick Productions; and Serling's "Company of Cowards" for Metro.

Three in the Gaines stable have been included in "best tv plays" anthologies: Ballantine Books, "Best of TV," edited by Florence Britton, with entries by John Gay ("The Sentry," given on "Alcoa Hour"), and Frank Gilroy's adaptation of "A Matter of Pride" ("U. S. Steel") from John Langdon's prizewinning story; and Harcourt-Brace's "Best TV Plays of 1957," edited by Bill Kaufman, encompassing Serling's "Requiem for a Heavyweight" out of "Playhouse 90." (This was credited in error to the Ashley-Steiner office last week.) In addition, Mrs. Gaines set the deal for Simon & Schuster's publication of "Patterns," a collection of teleplays by Serling titled from his work originally done on Kraft. It will be issued in September.

Storer Nixed On Shifting to Hub

Washington, July 30.

Plans of Storer Broadcasting Co. to enter the Boston market via purchase and relocation of WMUR-TV in Manchester, N.H., were finally dropped last week when the Federal Communications Commission dismissed the transfer applications at the request of the parties.

Automatically killed by the action was the deal by which the Washington, D.C., Post was to purchase WAGE-TV in Atlanta, Ga., which Storer had sold contingent on approval of the Manchester transaction to conform to FCC multiple ownership rules.

Storer's Boston plans ran into several snags which would have meant long and involved hearings. New Hampshire groups bitterly opposed relocation of the Manchester station on grounds it would leave the area without local programming. Boston stations also objected on grounds of economic injury. Finally, an application was filed by a local group for the channel on which WMUR operates, which may have required a hearing on the renewal of license.

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THE GREAT BIG BALL OF WAX

Decca Sparks Major Fall Push With 40-Package Release

Decca Records is hitting the fall market with the biggest album release in its history—40 sets covering all markets from country & western to classical. Backing up the package splash, Decca is offering special discounts to dealers, ranging from 5 to 10%, and a major promotion campaign comprising consumer booklets, samplers, display material for dealers and a new catalog containing full-color album illustrations.

Topping the Decca fall release is the four-LP "Satchmo—A Musical Autobiography of Louis Armstrong," which has been tagged at $19.50. Bound in a de luxe box, the package contains a profile of Armstrong by Louis Untermeyer; "an appreciation" by Gilbert Millstein; a photo series; and discographical notes tracing the original versions of the 48 Armstrong "classics."

Decca is also putting out a new album by Al Jolson titled "Among My Souvenirs," containing selections originally taped for the "Kraft Music Hall" broadcasts. Another set is "Club Durant," with Jimmy Durante and guests, including Ethel Barrymore, Bing Crosby, Eddie Cantor, Al Jolson, Sophie Tucker and others. Crosby also has one album titled "New Tricks."

Virtually the full Decca talent roster is represented in the release with other packages by Bill Haley & His Comets, Sammy Davis Jr., singing with Carmen McRae, Burl Ives, Mills Bros., Wayne King, Roberta Sherwood and others.

The jazz sector includes sets by Ralph Burns, Wingy Manone, John Grass and the Amram-Barrow Quartet, while the classical series is being augmented by releases featuring Segovia, Carmen Amaya, Dietrich Fischer-Dieskau and Jorg Demus, plus two albums of "Grand Opera Highlights."

Decca has been presenting the program to dealers at a series of meeting and cocktail parties, winding up in New York today (Wed.). Decca sales v.p. Syd Goldberg and sales manager Claude Brennan have been touring Decca branches to spark the campaign among the company's sales personnel.

Gayles Sues Jack Gale, Jos. Diamond to Retain Stake in United Music

Juggy Gayles, in a fight to maintain his interest in United Music, filed suit in N. Y. Supreme Court last week against his former partner, Jack Gale, and Joseph Diamond, who held a promissory note of $10,050 from Gayles. Suit stemmed from the fact that Gayles had put his 50 shares of stock in the Mutual company for the loan.

According to the complaint, Gayles executed a one-year promissory note to Diamond on May 29, 1956. Using an alleged grace period, he claims he planned to redeem the stock on June 20, 1957. Gayles charged that his partner, Gale, redeemed the 50 shares on June 13, 1957. Immediately thereafter, it was charged that Gale notified Gayles that the latter no longer had any interest in Mutual.

Gayles, who said that he confided in Gale about the loan, charged the latter with violating a "fiduciary relationship" in allegedly redeeming the stock without his knowledge. The complaint asks that the promissory note to Diamond be declared illegal and void; that Diamond be directed to return to Gayles or Gale the $10,050 paid in redemption of the United stock that Gayles put up as collateral; that Gale be enjoined from assigning to anyone else the promissory note which he redeemed for his own benefit; and that Gayles be declared the legal owner of the 50 shares in Mutual. Gayles claims that the 50 shares in Mutual are worth $50,000.

At the present time, Gayles is working on the sales promotion staff of Jubilee Records in New York.

Kennys' Boone Boom

Nick Kenny, N. Y. Daily Mirror columnist, and his brother, Charles, are making it two oldies in a row with Pat Boone on Dot Records. The Kennys, who wrote the click "Love Letters in the Sand," with J. Fred Coots, now riding with the Boone release, "Goldmine in the Sky," a 1930s hit by Bing Crosby.

Both "Love Letters" and "Goldmine" are Bourne Music publications.

Coral in Major Spree on Sets

Decca's subsid, Coral Records, is readying a major fall splash themed to the slogan of "The World's Finest Music," which is the title of a Lawrence Welk package for the label. That will be one of 43 albums to be released by Coral in the fall in addition to seven EPs. All of Coral's artists will be represented in the releases.

Like Decca (see separate story), Coral is also offering a dealer discount plan ranging from 5 to 10%, in addition to supplying display material, one unit of which is designed as a permanent merchandiser for Welk albums. Coral has also prepared a disk jockey "sampler" package with selections from 22 of the albums included on two LPS for broadcast purposes. Also for radio stations, Coral has inaugurated an LP subscription service at $50 a year covering the costs of monthly shipments of albums.

Norm Weinstroer, Coral general sales manager, presented the program to his sales staff over last weekend.

LONDON RECORDS GOES BACK TO $4.98 ON LPS

London Records, which cut the prices of its LPs to $3.98 a couple of years ago along with the major companies, is now raising its prices back to $4.98 on a series of its albums. London execs ascribed the move to increased recording and overhead costs.

In the last year, several indie labels have also hiked their LP prices for the same reason, proceeding on the theory that if a customer wants a particular album, the price differential won't matter.

Robbins Music's Themes From Metro's 'Raintree'

Hollywood, July 30.

For the first time in the studio's history, a folio of music will be published from the main themes of a feature production.

Film is "Raintree County," Metro's $5,400,000 entry which goes into roadshow release in the fall. Robbins Music, a Loew's subsidiary, is publishing a folio of the main themes under the title of "Melodies from Raintree County."

In addition, Robbins will publish sheet music copies of "The Song of Raintree County" and "Never Till Now," from the film. Johnny Green composed the score; lyrics to the two numbers were added by Paul Francis Webster.

David Rose's Coral Set

Hollywood, July 30.

David Rose, a longtime stalwart on the MGM Records label, makes a rare excursion into another diskery next week.

Rose has been assigned to arrange and conduct an album which Erin O'Brien will cut for Coral. Label's a&r chief Bob Thiele is expected on the Coast to supervise the sessions.

DISK INDUSTRY IN A GOLD AGE

By HERM SCHOENFELD

The disk industry is moving ahead to unprecedented grosses this year. All fears that the boom of the past few years is heading for a bust have been brushed aside in the continued acceleration of the disk biz.

Industry execs believe that the full potential of the disk biz will not be tapped for years to come. For the past several years, it has been growing at a rate of about 20% per year and everything points to a continuing growth at the same pace. With the disk gross now at around $300,000,000 per year, the $500,000,000 gross level is now looming as a reality for 1960.

Concern over a possible glut in the packaged goods market, which was expressed by several execs last year, has now apparently vanished. The upbeat in the number of album releases, which now totals over 160 per month, shows no signs of slackening. The absorption power of the market, as far as new albums is concerned, is as healthy as ever.

Optimistic outlook of the disk industry is indicated by the big splashes being made this fall by

(Continued on page 104)

House Panel OK's Lowering Tax For Music Publishers

Washington, July 30.

Relief from a severe tax threat under which the music publishing industry has been operating for the past few years has been okayed in the House Ways and Means Committee. The proposed tax bill, introduced by Rep. Eugene Keogh (D., Brooklyn), would kill a ruling by Internal Revenue that many publishers are now subject to taxes as personal holding companies because a majority of their income derives from royalties.

With personal holding company taxes ranging up to 93% as against a 52% corporation tax maximum, many publishers are faced a murderous tax squeeze because of conditions not under their own control. For the past several years, royalties from performing rights societies and disks have been growing while income from sheet music has been waning. As a result, income from royalties for many publishers, now exceeds revenue from the "normal" publishing operation.

The Music Publishers Protective Assn. brought the predicament of the music publishers to the attention of Congress last year and has been vigorously backing the Keogh legislation.

Other bills given the greenlight by the House Ways and Means Committee, where all tax legislation originates, would (1) cut the 20% bite on nitery tabs to 10%, and (2) wipe out the manufacturers' excise on children's disks selling for 25c. or less.

RCA'S TALENT SPREE AT MILWAUKEE GALA

RCA is spreading another talent layout next Tuesday (6) at the Temple of Music in Washington Park, Milwaukee, in an affair marking the Milwaukee Journal's 75th and the park commission's 50th anni. The al fresco show will include Hugo Winterhalter conducting the local orch and singers Julius LaRosa, Pat O'Day, Chet Atkins & The Rhythm Rockers and the Lane Bros.

Jack Burgess, Victor singles chief, and Jack Dunn, promotion manager, will fly from New York for the show. All seats are going for 50c. In the past, these concerts have mainly featured classical and semi-classical artists.

Multiple Innovations Unveiled By Col in Fla. Preview of 'Hi Fi for Fun'

Miami Beach, July 30.

Under the slogan of "Hi Fi for Fun," Columbia Records unveiled its multi-pronged fall merchandising campaign before some 700 distribs and dealers at its annual sales convention at the Americana Hotel here over the weekend (26-28).

The program includes several innovations for Columbia, embracing the entry into the stereophonic tape market; the introduction of a new low-priced label, Harmony Records; a new two-volume pop LP series at a $6.98 price; a single standard series plus a renovated "Hall of Fame" LP series.

In the tape field, Col will start off with 10 sterec package releases in both the pop and longhair idioms at prices ranging from $12.95 to $19.95. For the dealer, Col has come up with a theft-proof display in which the tape packages lock into the box.

Harmony's 50 Pop Sets

The new Harmony series, with a price tag of $1.98 for the 12-inch, LPs, is kicking off with 50 pop albums, most of them taken from previously released albums. Three of the albums, however, were newly recorded to highlight the series. Harmony is due to become an across-the-board label with 12 classical sets to be released next month. In October, a regular release schedule of five or six packages monthly will be launched.

Col is aiming the low-priced label at the chain stores and the rack jobbers, in addition to dealers who have been accenting other low-priced labels. In the last couple of years, the low-priced LPs have been growing into big business, particularly via the exposure in the supermarkets, drug stores, etc.

From Aug. 1 to Sept 28, when the fall orders are being written, Col distributors are offering a merchandise "dividend" to retailers, amounting to 10% of the

(Continued on page 104)

Band Honors US Composer

London, July 30.

Frank Perkins, the U.S. conductor-composer, now visiting London, went to Buckingham Palace last week to see the changing of the Guard, and the military band, as a personal tribute to him, played his Fandango in the palace courtyard.

The Irish Guards Band was conducted by Captain C. H. Jaeger, who, himself, will shortly be visiting the U.S. on a countrywide tour.

RCA's 'Tailored For Teens' EPs

RCA Victor is going after the teenagers to push its EP line. Label is expanding its EP program with platters cut by teenagers for teenagers.

According to Ed Heller, of Victor's artists & repertoire staff, a larger share of the teenage market can be captured if the EPs are tailor-made for their audience. He points out that in the past most EPs have been taken from LPs or a combination of single disks. The success of Victor's "Teenagers Dance The Honky Tonk" and "Teenagers Dance The Hop-A-Do," both featuring a trio of juves known as The Kids, has sparked the company's new teenage stress.

Victor already has doubled the number of its EP releases, issuing them twice instead of once a month. Other records in the "teenage tailored" EP series to be released soon include disks by 17-year-old Janis Martin, The Twintones, two 16-year-old boys, and 19-year-old Nick Venet.

Since many of the releases in this EP program will be pegged on dance step lines, Heller is scouting for new dance angles.

COL SETS $1,000,000 AD PUSH FOR PHONOS

Mimai Beach, July 30.

Columbia Records this fall will market the largest phonograph line in its five-year history in that field. The phonos encompass the full range from low to luxury priced sets, the latter group reflecting the national trend toward quality products. The top-priced $1,995 combination acquired from Bell & Howell, is creating as much interest among the distribs and dealers as the minimum priced models ranging from $29.95.

With strongest accent on pushing the $200 bracket sets, in line with the upped stress on quality product sales, it was announced that the company will back up its hi-fi phono push with a $1,000,000 national advertising campaign in all media beginning in mid-September. According to Arthur Schwartz, ad-sales promotion director, there will be 38 models offered.

Styne's Stratford Music On Film-Legitune Push

Composer Jule Styne is keeping his Stratford Music firm jumping. Slated for a publishing push this fall are the tunes he's writing for the film version of "Auntie Mame" and the legiters "Say Darling" and "Gypsy." Betty Comden and Adolph Green will pen the lyrics to the Styne melodies.

The Stratford operation is managed by Buddy Robbins and uses Chappell as selling agent.

Col's Talent Roster Stages In-Person 'Spec' For Disk Sales Meet

Miami Beach, July 30.

Parade of its top talent roster Sunday (28) by Columbia Records for the 700 sales execs and distributors and their wives climaxed the company's successful conclave here, topper being the introduction of Rhonda Fleming by prexy Goddard Lieberson.

The Bal Masque of the Americana Hotel made the perfect setting for the talent parade, smoothly introed by Lieberson. It added up to an over three-hour song-instrumental spectacular that offered every phase and facet of vocal and orchestral styles, with Les Elgart's orch providing excellent show-backing.

Leonard Bernstein, Mitch Miller, Percy Faith, Paul Weston and Andre Kostelanitz were on hand for the batoneering section; Frankie Laine belted away at his frenetic best to lead the pop division with Don Cherry, Johnny Mathis and the Hi-Lo's adding more zing.

The distaffers, primed for this all-important shot at the distributors who'll push their platters, included Miss Fleming and upcomers Jerri Adams and a sleek, Eileen Rodgers projecting a more subdued, effective style.

Country & western segment had Marty Robbins heading a contingent which included Ray Price, Carl Smith and Mel Tillis, as well as Van Howard, George Morgan and Bobby Lord.

Interesting note was presences of reps from the top hotel-cafes in the audience, gandering the talent roster with view to bookings for the future. Laine is already skedded for the Americana, with absent Vic Damone another Columbian regular along the circuit here. Johnny Mathis is also pacted for anappearance and Miss Fleming is getting bids.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Sarah Vaughan (Mercury): "BAND OF ANGELS" (Witmark*), title tune of the Warner Bros. pic, is a big ballad with big chances via this excellent rendition by Miss Vaughan. "PLEASE, MR. BROWN" (Leeds*) is a so-so humorous ballad with a Latin beat.

Pat Boone (Dot): "GOLDMINE IN THE SKY" (Bourne*), the oldie, gets a highly pleasing slice with a light western flavor. "REMEMBER YOU'RE MINE" (Lowe-Tray*) is a good teenage-slanted ballad.

Julius LaRosa (RCA Victor): "FAMOUS LAST WORDS" (Quintet†), a very clever entry with a definite beat, should put Julius LaRosa back into the disk money, even though the I.Q. of this tune is higher than average. "WORLDS APART" (Coliseum†) is a lilting ballad with an interesting, even if somewhat familiar, idea.

Leroy Anderson Orch (Decca): "FORGOTTEN DREAMS" (Mills*), revived out of a two-year old album, is a sparkling instrumental by Leroy Anderson which should take its place in his string of hits. "THE BLUEBELLS OF SCOTLAND" (Mills*), Anderson adaptation of the folksong, has charm.

Guitar Slim (Atco): "IF I SHOULD LOSE YOU" (Progressive†), a blues ballad, is belted in gripping style by Guitar Slim who infuses a gospel-singing quality into the lyric. Could go all the way. "IT HURTS TO LOVE SOMEONE" (Progressive†) is more routine material.

Lena Horne (RCA Victor): "SWEET THING" (Famous*), a swinging ballad with a good lyric, gets one of Lena Horne's socko deliveries. It's one of those show biz mysteries why a songstress of Miss Horne's calibre hasn't come up with a disk smash in recent years. "THAT OLD FEELING" (Feist*), is the standard another standout side.

The Hi-Lo's (Columbia): "WHEN PAMELA THROWS A PARTY" (Korwin*), a swinging number with a single lyric line, gets a highly infectious workover from the Hi-Lo's and this version could get into the money. "A SHINE ON YOUR SHOES" (Harms*), the oldie, gets a fancy arrangement that loses some of the point.

Edmundo Ros Orch (London): "MELODIE D'AMOUR" (Raytent†), an entry in the whilom calypso cycle, is still a winning entry as vocalled in an easy way by Edmundo Ros. "THE CARNATION GIRL" is an okay Latin-styled instrumental patterned after a Greek melody.

Burt Bacharach (Cabot): "SEARCHING WIND" (Famous*) is given a plush instrumental setting by Burt Bacharach's piano and Marion Evans' orch. Highly listenable after repeated spins: "ROSANNE" (ABC*) is given a similar treatment.

Ginny Gibson (MGM): "IF THAT WOULD BRING YOU BACK TO ME" (Remick*), a class ballad, handled in lucid style by Ginny Gibson and should pick up lotsa spins. "THE PLACES I'VE BEEN" (Mutual*) is another adult piece of material nicely phrased.

Ray Martin Orch (Capitol): "MANHATTAN TANGO" (Zodiac†), a fine instrumental by Ray Martin, gets a colorful, slickly arranged performance by a large orch. "HELADERO" (Zodiac†) is another lush-sounding instrumental with a lilting melodic strain.

Ray Conniff (Brunswick): "SUPER CHIEF" (Regent†), a driving instrumental with a locomotive motif, gets an all-out workover by Ray Conniff's combo. "BEANIE BOY BOOGIE" (Regent†) is an even more frantic side.

Betty Johnson (Bally†): "THE SONG YOU HEARD WHEN YOU FELL IN LOVE" (Trinity†), a pretty ballad, is handled with a clear, simple approach by Betty Johnson and chorus. "I'M BEGINNING TO WONDER" (Towne*), is another pleasing item done with multiple-track vocals.

Joseph Gershenson Orch (Coral): "MAIN TITLE" (Skinner*), theme of the U pic, "Interdude," is an elaborately embroidered instrumental with a melodic theme for the commercial market. "END TITLE" (Skinner*) is another part of the same soundtrack.

Merv Griffin (Decca): "I KEEP RUNNING AWAY FROM YOU" (Berlin*), a swinging Irving Berlin number, is belted in neat commercial style by Merv Griffin. "WILL I FIND MY LOVE TODAY" (Robert*) is a fine ballad also handled effectively.

Johnny Janis (ABC-Paramount): "LATER BABY" (T.C.†), a bouncing rhythm item, gets a typical rockabilly slice by Johnny Janis. "ALL THE TIME" (Pamco†) is in the same groove.

Buck Ram Orch (RCA Camden): "CRAZY LIPS," one of four rock 'n' roll Buck Ram compositions in this EP, is a solid rhythm number vocalled in bluesy style by Don Wyatt who also handles "ANY HOUR," a slower-tempoed entry. "HEY OPERATOR," another bounce item, is delivered in typical rocking style by Eddie Williams. "THAT'S A LOTTA BRASS" is an instrumental more in the swing than the r'n'r groove.

Gogi Grant (RCA Victor): "IT'S A WONDERFUL THING TO BE LOVED" (Granmore*), a ballad with a showtune quality, shapes up as excellent material for Gogi Grant's open-voiced belting style. "THAT'S THE LIFE FOR ME" (DeVorzon-Traymore†) is an okay rhythm ballad.

Laura K. Bryant (Cameo): "THE KISS I NEVER HAD" (Lowe-Jungnickel*), a slow blues tune, gets a potent reading by this rock 'n' roll songstress. It could stir some noise. "I DON'T HURT ANYMORE" (Hill & Range†) is in a more conventional pattern.

Johnny Wells (Penguin): "MISS PONY TAIL" (Beatrice*) is a bright rocking number with a boogie beat and a teenage lyric that doesn't exactly blaze any trails. Johnny Wells' vocal is okay. "CAN I HELP IT." (J.M.†) is even more cliched.

Tommy Panto (Ken): "I BELIEVE IN ANGELS" (Time†) is a so-so ballad delivered by an okay tenor, Tommy Panto. "PURPLE MOUNTAIN" (Time†) is a rockabilly item with an inappropriate lyric.

Otis Williams (De Luxe): "ROLLING HOME" (R-T†), a solid rock 'n' roll entry, has impact via an authentic-sounding workover by Otis Williams and The Charms. "DO BE YOU" (Lois†) is one of those nonsense-syllable ballads which goes nowhere.

Joyce Taylor (Liberty): "DEAR DIARY" (Apollo*), another teenage-slanted tear-jerking item with a familiar beat, gets an effective rendition by Joyce Taylor. "HOW WILL I KNOW" (United*) has a more intricate and interesting rhythmic pattern.

Tutti Camerata Orch (Disneyland): "TRUMPETER'S PRAYER" (Disney*), a lilting instrumental, showcases Conrad Gozzo's trumpet and a wordless choral ensemble. A pretty sound. "BOY MEETS HORN" (Disney*) is a more swinging number with Shorty Sherock's horn in the forefront.

Billy Maxted (Cadence): "TWO FINGER BLUES" (Scherer†) is an excellent blue instrumental played to the hilt by Billy Maxted's crew. "STRANGE CARGO" (Robbins*), an oldie, also gets attractive, offbeat slide.

Johnny Dee (Colonial: "1,000 CONCRETE BLOCKS" (Bentley†) is another pleasing country-type jailhouse member written and sung by Johnny Dee. "IN MY SIMPLE WAY" (Bentley†) is more Dee material adequately described by the title.

*ASCAP, †BMI.

Best Bets

SARAH VAUGHAN (Mercury)	**BAND OF ANGELS** *Please, Mr. Brown*
PAT BOONE (Dot)	**GOLDMINE IN THE SKY** *Remember You're Mine*
JULIUS LaROSA (RCA Victor)	**FAMOUS LAST WORDS** *World's Apart*
LEROY ANDERSON (Decca)	**FORGOTTEN DREAMS** *Blue Bells of Scotland*
GUITAR SLIM (Atco)	**IF I SHOULD LOSE YOU** *It Hurts To Love Someone*
LENA HORNE (RCA Victor)	**SWEET THING** *That Old Feeling*



LAWRENCE WELK
and his CHAMPAGNE MUSIC
Coral—Thesaurus Transcriptions
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Dodge Dance Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
Sponsored by Dodge
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Top Tunes and Talent
ABC-TV Mon. 9:30-10 p.m., E.S.T.
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Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	**Frank Sinatra**	**A Swingin' Affair**	Capitol
2.	**Harry Belafonte**	**Evening With Belafonte**	RCA Victor
3.	**My Fair Lady**	**Original Cast**	Columbia
4.	**Lena Horne**	**At The Waldorf**	RCA Victor
5.	**Nat King Cole**	**Love Is The Thing**	Capitol
6.	**Roger Williams**	**Fabulous Fifties**	Kapp
7.	**Modern Jazz Quartet**	**At Music Inn**	Atlantic
8.	**Miles Davis**	**Round About Midnight**	Columbia
9.	**The Weavers**	**Weavers At Carnegie Hall**	Vanguard
10.	**Ella Fitzgerald**	**Sings Rodgers & Hart**	Verve
11.	**Erroll Garner**	**Concert By The Sea**	Columbia
12.	**Polly Bergen**	**Bergen Sings Morgan**	Columbia
13.	**Shelly Manne**	**My Fair Lady**	Contemporary
14.	**Around World 80 Days**	**Sound Track**	Decca
15.	**Fitzgerald, Armstrong**	**Ella & Louis**	Verve
16.	**Brubeck & Jay & Kai**	**At Newport**	Columbia
17.	**Most Happy Fella**	**Original Cast**	Columbia
18.	**The King & I**	**Sound Track**	Capitol
19.	**Louis Armstrong**	**Louis and The Angels**	Decca
20.	**New Girl In Town**	**Original Cast**	RCA Victor

Album Reviews

Roberta Sherwood: "Gotta Right To Sing" (Decca). Roberta Sherwood's potent song-belting pyrotechnics get another showcase in this bundle of standards. Teeing off with "I've Gotta Right To Sing The Blues," Miss Sherwood tears into such oldies as "Who Did You Fool, After All," "Georgia On My Mind," "Mississippi Mud," "Cheatin' On Me" and "Baby Face," among others. The Jack Pleis orch backs up solidly.

Frank Fay: "Be Frank With Fay" (Bally). Veteran performer Frank Fay, who has not been too active of late, revives his vaude-days break-up song deliveries in which he interpolates explanatory gags into the lyrics of pop standards. As represented in this collection, the routine is strictly a nostalgic item for oldtimers. The patter is somewhat aged and the gags are historical. Adam Carroll accomps Fay at the piano.

"Scrapbook: The Voices of Walter Schumann" (RCA Victor). Walter Schumann's highly polished choral ensemble turns up in this set with an attractive program of tunes in a variety of tempos and moods. Included in the repertory are such numbers as "Autumn Nocturne," "I'll Remember April," "Blue Moon," "Bells of St. Mary's," and the Scherzo from Tchaikowsky's Fifth Symphony, which is done without words for an unusual choral effect. Another offbeat entry is Ravel's "Chanson Epique," done in serious style.

Vernon Duke: "Souvenir de Monte Carlo"; Robert Colbert: "Mediterranean Suite" (MGM). Written almost 10 years ago, "Souvenir de Monte Carlo" is the work of the serious composer, Vladimir Dukelsky, in the days when he used the nom de clef of Vernon Duke only for his pop output. It's an atmospheric ballet score comprised of seven sections and containing several attractive passages as conducted by Carlos Surinach. On the other side, Robert Cobert, who also writes pop material, including the recent "Frankie and Johnny" musical drama on the MGM label, is represented as composer and conductor of the "Mediterranean Suite," a colorful work in five parts.

Mel Torme's "California Suite" (Bethlehem). Mel Torme, a fine song stylist as well as composer, has come up with a paean to California. It has several good parts amidst some musical sentimentality which may be okay in a pop song but becomes glaring in a work of this pretension. Torme himself furnishes the high spots with his vocals of some of the individual tunes, such as "Got The Gate On The Golden Gate" and "Poor Little Extra Girl." Marty Paich arranged and conducted the orch and chorus.

"Johnny Tremain" (Disneyland). From the Walt Disney pic, "Johnny Tremain," the score contains some instrumentals and a couple of juve-slanted historical songs which are very much in the groove of "Davy Crockett," which was written by the same team, George Bruns & Tom Blackburn. Also included in this set is a group of U.S. soldier songs from the Revolutionary War to the Second World War.

Harry Breuer & His Quintet; "Mallet Magic" (Audio Fidelity). A combo of mallet instruments, including vibes, the marimba and the glockenspiel, generates some sparkling sounds on this crisply recorded disk. Set contains a fresh collection of instrumentals including "Mosquito's Parade March," "Chinese Doll," "Maxixe Mambo," "Bumble Bee Bolero," "Clockenspiel Gavotte" and "Samba Macabre," among others.

Bill Haley & His Comets: "Rockin' The Oldies" (Decca). Although there's no shortage of new material, the rock 'n' rollers are now accenting the oldies with their contemporary beat. In this collection, Bill Haley and his combo work over a dozen standards, including some ballads like "In Apple Blossom Time," "Miss You," "Moon Over Miami," with their familiar arrangements. The musical gamut of this crew isn't very wide and a quality of monotony creeps into the zestful attack, but it's a commercial entry for the juves who go for this sort of thing, even 12 numbers at one sitting.

Coleman Hawkins: "The Hawk Flies High" (Riverside). The originator of the jazz tenor sax style some 30 years ago, Coleman (The Hawk) Hawkins is still blowing in beautiful style. In this newly recorded set, Hawkins plays with a small, nicely integrated modern combo in which his horn supplies the drive and the color. Of the six tunes, only one standard, "Laura," is included. An eye-catching photo of a hawk on a tenor sax is on the jacket.

Other recent issues of note in the jazz groove include the **Oscar Peterson Trio's "At The Stratford Shakespearean Festival"** on the Verve label; **Thad Jones' "Mad Thad"** set for Period with five ensemble work with some top jazz instrumentalists; the **Amram-Barrow Quartet** in the Decca **"Jazz Studio"** series and **the Phil Woods-Gene Quill Sextet** in the RCA Victor [illegible] ... Herm.

VARIETY 10 Best Sellers on Coin Machines

1.	**GONNA SIT RIGHT DOWN** (5)	*Billy Williams*	*Coral*
2.	**LOVE LETTERS IN THE SAND** (10)	*Pat Boone*	*Dot*
3.	**TEDDY BEAR** (3)	*Elvis Presley*	*Victor*
4.	**BYE, BYE, LOVE** (7)	*Everly Bros.*	*Cadence*
5.	**SO RARE** (12)	*Jimmy Dorsey*	*Fraternity*
6.	**WHITE SILVER SANDS** (2)	*Don Rondo* / *Dave Gardner*	*Jubile* / *OJay*
7.	**IT'S NOT FOR ME TO SAY** (2)	*Johnny Mathis*	*Columbia*
8.	**I LIKE YOUR KIND OF LOVE** (8)	*Andy Williams*	*Cadence*
9.	**RAINBOW** (1)	*Russ Hamilton*	*Kapp*
10.	**AROUND THE WORLD** (6)	*Victor Young* / *Mantovani*	*Decca* / *London*

Second Group

DARK MOON	*Bonnie Guitar* / *Gale Storm*	*Dot* / *Dot*
OLD CAPE COD	*Patti Page*	*Mercury*
TAMMY	*Debbie Reynolds*	*Coral*
SHORT, FAT FANNY	*Larry Williams*	*Specialty*
LOVING YOU	*Elvis Presley*	*Victor*
SEARCHING	*Coasters*	*Atco*
A TEENAGER'S ROMANCE	*Ricky Nelson*	*Verve*
OVER THE MOUNTAIN	*Johnny & Joe*	*Chess*
THE FOUR WALLS	*Jim Reeves* / *Jim Lowe*	*Victor* / *Dot*
FALLEN STAR	*Ferlin Huskey*	*Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Symphony Orchs Blow Hot & Cold; Mpls. in Danger, Ft. Worth Reprise

Minneapolis, July 30.

The Minneapolis Orchestral Assn. was told by its president, P. W. Pillsbury, that unless the Minneapolis Symphony can build a wider, permanent basis and rely on minimum $320,000 annual donations "we will not have an orchestra."

Despite a $350,000 income for the fiscal year ending June 30, an all-time high, the orchestra incurred a $19,131 deficit for the year along with its $38,000 carry-over deficit from past years, he revealed.

Major causes of the 1956-57 deficit, he said, were salary increases, tour expenses and recording costs.

There were record ticket sales during the season, particularly for regular Friday night concerts and on tours, but the Minneapolis Symphony has the lowest number of contributors of any major such group in the U.S., according to Pillsbury.

It's this base which must be expanded, he said, putting the blame for its narrowness on apathy and the widespread feeling that "the same group will always come through to pay up the bills."

The Minneapolis orchestra is one of the nation's oldest and highest ranking.

Ist In 2 Decades

Fort Worth, July 30.

Although official announcement is still lacking, there will be a Fort Worth Symphony Orchestra next season, the first in about two decades. It plans to play at the Will Rogers Auditorium, and thus get before the entire town, it does not snort with "death and destruction" toward the Dallas Symphony, which has given in the same place a Fort Worth subscription series and ' children's concerts with regularity since 1945.

The coming Fort Worth Symphony is projecting only three concerts for 1957-58, each "qualitative" and with a handpicked personnel, determinedly local, of 60 players. The entire season will cost $15,000, of which more than $10,000 has been raised already in maintenance fund pledges.

Robert Hull, now dean of music at Texas Christian U., will be the conductor. Auditions are now being held to select members for the orchestra.

Britain's Eddie Calvert May Shed His Trumpet

Glasgow, July 30.

Eddie Calvert, English trumpet ace, is talking of retiring from active participation in vaude. He said here that his current bill-topping tour may be his last.

Calvert, anxious to quit while still at the top, would settle down to run his theatrical agency and music publishing business. He is currently mulling a vaude and tv tour of Australia.

Calvert's recording "O Mein Papa" has been a big seller since 1953.

Clink Gospel Singer On Moonshine Rap

Greensboro, N.C., July 30.

A member of the Gospel Five, a religious singing group, was arrested and jailed at Roanoke Rapids, N.C. on charges of possessing moonshine liquor and apparatus for its manufacture.

The singer, Benjamin F. Whitaker of nearby Scotland Neck, lustily sang a chorus of "So Many Years Have I Lived in Sin" while being taken to jail.

Officials said they found 11 gallons of moonshine liquor at Whitaker's home and 50 small rigs used for distilling whiskey in the trunk of his car.

Berlin's Return As Songplugger

For the first time in many years, Irving Berlin has turned out three pop songs that are separate and apart from a filmusical or legit score which has been his wont for over a decade. One of the trio is really a thematic for the William Goetz indie, "Sayonara," based on the James A. Michener book which Berlin originally wanted to write and coproduce with Joshua Logan as a stage musical.

The other two pops are titled "I Keep Running Away From You" and "You Can't Lose the Blues With Colors." All have been recorded and Berlin, who has been under the weather in recent months from a bad attack of shingles, says he "feels like the old songplugging days trying to put over a pop song."

Pubberies Nix ¼c Royalty Bid, Want 2 Cents' Worth on '2d Flying Saucer'

Leslie-Liberty $200,000 Suits and Countersuits On Distribution Setup

Leslie Distributors and Liberty Records launched suits and countersuits in N. Y. Supreme Court last week involving over $200,000 in damages.

In its suit, Leslie claims it had an agreement with Liberty to be the label's exclusive distributor for Connecticut and Massachusetts. The Leslie complaint charges that the diskery failed to ship as ordered and in July of last year, notified Leslie that the distrib contract was cancelled. As a result, Leslie claims a loss of $14,478 in profits.

In its countersuit, Liberty claims Leslie failed to maintain an effective sales program and hence resulted in $100,000 lost benefits for the diskery. Latter also claims that Leslie sold the Liberty line outside of its territory and at prices lower than the market price, thus interfering with Liberty distribs in other areas. For this, Liberty is asking for another $100,000.

Liberty is a Coast outfit operated by Cy Waronecker.

Fred Pizzuto is featured as percussionist with a strawhat package of "Brigadoon," for which Harry E. Lowell is advance director.

The "Flying Saucer" kids, Bill Buchanan & Bob Goodman, are at it again. Just when the publishers thought they had settled the whole question of "montage" disks in which snatches of hit songs are used as a basis for a disk, Buchanan and Goodman, whose Luniverse platter, "The Flying Saucer," sparked the initial hassle last year, have popped up with "The Second Flying Saucer."

Like the original edition, the latter disk has picked up fragments of hit songs without the permission of the publishers. After the release of the disk, B&G approached publishers for a quarter-cent royalty rate, as against the regular 2c. rate. The publishers, who have been irked by B&G's perfunctory attitude towards their copyrights, have turned down the quarter-cent offer.

B&G operated the same way with their initial "Flying Saucer" disk and made a settlement with Harry Fox, publishers' agent and trustee, for rates ranging from one-quarter to one-half cent. The first "Saucer" disk, however, was already a big hit when the deal was made and the publishers figured to salvage some royalties out of the platter. "The Second Flying Saucer," however, has not taken off in anywhere near the same manner and the publishers figure on asking for the full rate to establish their rights in such cases.

Only a few days ago, Fox through attorney Julian T. Abeles, wrapped up a case involving a similar-type disk issued on the Cosmic label last year. Diskery, which issued the platter, "Marty On The Planet Mars," agreed to pay a stipulated sum to the publishers for use of their tunes without a license.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Music)	Miami—(Spec's Record Shop)	Louisville—(Variety Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.	Cleveland—(Record Rendezvous)	Hollywood—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	ELVIS PRESLEY (Victor) Teddy Bear	1	9	..	..	10	7	5	7	5	1	1	3	1	9	..	10	..	1	1	1	104
2	2	PAT BOONE (Dot) Love Letters in the Sand	2	4	8	..	3	2	1	5	1	..	9	1	..	..	..	3	7	7	3	7	102
3	4	BILLY WILLIAMS (Coral) Gonna Sit Right Down	..	6	1	..	1	5	2	2	..	9	..	5	3	4	9	7	1	4	..	..	95
4	3	EVERLY BROS. (Cadence) Bye, Bye, Love	3	1	5	..	..	..	6	3	9	..	..	2	6	2	..	6	4	2	8	..	86
5	5	JOHNNY MATHIS (Columbia) It's Not For Me To Say	10	7	..	1	8	6	..	4	..	..	..	4	2	..	..	5	9	3	..	..	62
6	6	COASTERS (Atco) Searching	5	..	..	6	7	..	..	..	..	..	4	7	..	1	2	4	..	..	..	..	52
7	11	DEBBIE REYNOLDS (Coral) Tammy	..	..	3	9	..	..	..	..	2	..	..	..	..	3	..	..	..	..	..	2	46
8	7	JIMMY DORSEY (Fraternity) So Rare	6	..	..	..	4	3	..	..	8	8	..	6	..	..	..	8	3	9	..	..	44
9	13	NAT KING COLE (Capitol) Send For Me	7	..	..	..	2	..	..	..	..	..	8	..	10	..	6	2	..	6	..	9	38
10	12	DEL VIKINGS (Dot) Whispering Bells	..	2	..	..	6	..	..	..	..	..	..	..	..	5	..	..	2	..	..	3	37
11	8	LARRY WILLIAMS (Specialty) Short, Fat Fanny	..	..	..	..	5	..	..	1	3	7	3	..	..	..	..	..	..	..	..	..	36
12	9	PATTY PAGE (Mercury) Old Cape Cod	9	..	2	..	..	..	7	..	..	..	..	8	9	..	..	..	..	..	8	9	6	30
13	..	PAUL ANKA (ABC-Par) Diana	..	3	9	5	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	8	27
14	10	RICKY NELSON (Verve) A Teenager's Romance	..	..	..	..	..	..	..	..	..	5	2	9	..	..	..	..	..	..	..	5	..	22
15	15	VICTOR YOUNG (Decca) Around the World	..	..	..	..	..	1	9	..	7	..	..	10	7	..	..	..	..	..	..	..	..	21
16	..	MANTOVANI (London) Around the World	..	8	..	..	..	..	..	10	..	10	..	..	..	6	1	..	..	..	..	..	..	20
17	..	AMES BROS. (Victor) Tammy	..	..	..	..	..	..	8	8	..	6	..	..	..	..	5	..	..	..	..	..	..	17
18	14	JOHNNY & JOE (Chess) Over the Mountain	8	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	7	..	16
19A	18	RUSS HAMILTON (Kapp) Rainbow	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	4	15
19B	21	JODI SANDS (Chancellor) With All My Heart	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	15
21	16	BILLY WARD (Liberty) Stardust	..	..	..	..	..	4	..	..	..	..	..	..	..	8	10	9	10	..	..	..	..	14
22	17	GALE STORM (Dot) Dark Moon	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	13
23	..	COASTERS (Atco) Young Blood	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	2	..	11
24A	..	ELVIS PRESLEY (Victor) Loving You	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	10
24B	..	ANDY WILLIAMS (Cadence) I Like Your Kind of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	8	..	..	..	10

O'seas Deals Up Output of Big 3

Augmented by deals with overseas publishing firms, the Big Three (Robbins, Feist & Miller) is doubling its production of new standard and educational material as compared to last year. According to E. J. McCauley, chief of the firm's educational department, move is being made to meet stepped-up demands from dealers and schools for new material, as evidenced by the response at the various music conventions.

Included among the new Big Three productions will be material from the catalogs of Francis, Day & Hunter of England which the Big Three bought into recently, the Hans Gerig company of Germany, Reuter & Reuter of Sweden, and Gordon V. Thompson of Canada. These deals, as well as one with the Edizioni Curci of Italy, were set up as part of the foreign expansion program mapped by Mickey Scopp, v.p. and general manager of the Big Three companies.

The Big Three currently has in the works a new band composition, "Themes and Moods," comprised of selections from Miklos Rozsa's film scores. For the first time, Ferde Grofe's "Grand Canyon Suite" for concert orchestra and his "Death Valley Suite" for symphonic band, formerly available only on a rental basis, are being offered for sale. In addition, top instrumental soloists are prepping arrangements of Big Three's top standards for the fall market.

Cadence's 'Sunday' Punch

Archie Bleyer's Cadence Records has picked up the master of Rita Raines' "Sleepy Sunday Afternoon" from the indie Jamie label.

Cadence moved in for one of its few master-buys after the disk began making some noise in the Philadelphia area.

Hefti's Film Chore

Bandleader Neal Hefti, who also composes and arranges, has been pacted by Vanguard Productions, indie filmmakers, as a musical conductor.

His first assignment will be to write and conduct the score for a pic titled "Jamboree."

Retailer Urges Disk & Phono Mfrs. To Set Standards, End Buyer Beefs

Arlington, Mass.

Editor, VARIETY:

Experience of 25 years in the retail record business enables us to recognize a pressing problem in public relations. An increasing number of customers are bringing back records with the complaint that they are "defective" because "they skip" or are "scratched and keep repeating."

When this happens here, we immediately put the record on one of our players, and it plays perfectly. Some of them will then realize that perhaps their own player can be corrected to also play it properly. But the majority are unconvinced because "the other side plays all right" and "it's a HI-FI and I *know* that nothing could be wrong with *it.*" Also "all my *other* records play all right."

These obdurate individuals want one action only, and no talk or explanation. They want "a new, fresh record." We know from experience that giving it to them is no solution. For if it is, (and the record with its groove walls broken down on their players is put back into stock to resell as new, or returned to the distributor as defective — both vicious dodges) they find that this record also "repeats" in exactly the same places.

This exasperates them to the opinion that we sell "only worn out records." Worse, these potential purchasers in their frustration may stop buying records. This is detrimental to the entire industry.

Who is responsible for the state of mind of these customers and the conditions which cause it? Is it the manufacturer of the records, the players, the cartridges, the tone arm or the stylus?

The answer is that an incoordinated industry is selling some incompatible articles to the public and the retail dealer gets the resulting enmity and often vituperation. This is a rotten situation — entirely unnecessary.

For the benefit of both the public and the industry, I ask that adequate standards of relationship between records and the devices sold to reproduce them be established and thoroughly publicized.

I ask the record industry to support its product with such measures as are necessary to protect the retail dealer from this abuse. And this it is possible to do, by vigorously defending a product that is relatively uniform, made to close tolerance, and which will perform properly on the majority of players.

No "check your needle" operations, but an intelligently investigated and planned program to recognize the real cause of the trouble and to correct it once and for all.

Charles W. Farrington,
(Farrington's Record Store, Arlington, Mass.)

Meyer Davis' Daughter's Longhair & Other Dates

Ginia (Ginny) Davis, daughter of maestro Meyer Davis now vacationing in Maine, is set to return to Paris in the fall to record a set of American folk songs for children for the Chants du Monde label. Following, Miss Davis will sing the Chants Populaire Hebraique, by Milhaud, with the Strasbourg orchestra to be directed by Charles Bruck which will be followed by production of "The Ventriloquist" at two-character opera.

Miss Davis, now living in Europe, is the translator of "The Ventriloquist" which has already had 135 performances in France. It will probably be presented by the After Dinner Opera in its English form. Miss Davis also has been invited to Ankara in January to sing with the Presidential Philharmonic, under direction of Robert Lawrence, former quizmaster of the Met Opera broadcasts.

Decca Tracks 'Arrow'

Decca Records has bagged another film soundtrack package from the RKO production, "Run of the Arrow," which is being distributed by Universal-International, the Decca film affiliate.

Score was composed by the late Victor Young and is conducted by Bakaleinakoff.

Lola Dee's Manila Date And Mercury-to-Bally

Kansas City, July 30.

Lola Dee has a long junket coming up for a date she has in September. A big record seller in the Philippines, singer will hop over, head the show and hop right back. GAC set the deal, a repeat on a 1956 stand.

Immediately following her stand which closes at the Hotel Muehlebach here Aug. 1, Miss Dee flies to Chi for some recording sessions on the Bally label, with which she has just signed, having obtained her release from Mercury after five years of association there.

Her stand here is as a single in the Terrace Grill where the Joe Reichman orch holds forth for summer dancing.

Coral Renews Teresa

Teresa Brewer has been inked to another longterm pact by Coral Records' artists & repertoire chief Bob Thiele.

She joined the label in 1952 and came up with big hits in "Till I Waltz Again With You" and "Ricochet."



LESTER LANIN

International society's foremost orchestra leader proves new sensation in the popular dance field. Now, Music Dealers, Disc Jockeys, and Ballroom owners are clamoring for his musical services. Because, his new EPIC RECORD ALBUM (LN-3340) "DANCE TO THE MUSIC OF LESTER LANIN" is breaking sales records.

Decca's 'Folies Bergere'

Decca Records, which has been very active in the Hollywood film soundtrack field, has now reached across the Atlantic for a pic platter package. Diskery is releasing an LP with selection from the French-made pic, "Folies Bergere," a Jacques Roitfeld production.

Music is conducted by Roger Roger.

Discourse on Disks

Col's Lieberson and Victor's Marek Take the Stump In N.Y. Times and Harper's Mag

Goddard Lieberson and George E. Marek, the chief execs of Columbia Records and RCA Victor, respectively, currently have something to say about the disk biz in the public prints. Lieberson, under his byline in the Sunday Times magazine section (28), puts the spotlight on hillbilly music, while Marek, the subject of a Harper's mag piece by Oscar Berger, relates some of the problems in running the "giant of the recording industry."

Taking off from the recent click of the country tune, "Singing The Blues," Lieberson describes the country music genre as "a marvelously eclectic mixture of the old Elizabethan madrigal, the Scottish and Irish folksong, the American cowboy song, the spiritual or gospel song and the backhill country song." The real heart of country music, according to Lieberson, is its lyric content. The lyrics, he quotes another expert, are written "with the writer's guts." He terms the attempt of the "outlanders," i.e., the Tin Pan Alley writers, to duplicate the "alloy of heart and rhythm produced by the country alchemists" as unsuccessful.

However, it was inevitable, according to Lieberson, that "some Tin Pan Alley pundit would discover the charm of a country song. That happened several years ago when Mitch Miller put a pop vocalist, Tony Bennett, on a song "Cold, Cold Heart," written by a top country writer, the late Hank Williams.

In Harper's, Marek's problems and responsibilities as the head of Victor gets the focus in an article titled "Mr. Marek's Elephant." The "elephant" refers to Marek's characterization of his company. "Victor," he said, "is an elephant. You must not expect an elephant to behave like a gazelle."

When Marek moved over from the J. D. Tarcher ad agency to Victor in 1950, he was a firm champion of the longplay disk (which was developed by Columbia) for the classical repertory. His first move was to concentrate on LPs in this field rather that the 45rpm speed, which was being championed by Victor for all repertory.

Surveying the current situation, Marek says that an average classical disk must sell around 15,000 copies to make money. Not every LP, however, has a 15,000 potential. At the outset, he laid down the rule that for every two disks which the artists & repertoire department wanted to issue on its own hook, there had to be eight records of "what the public wants."

"Of course," Marek is quoted as saying," I make a lot of music I hate. Everybody does. But when you can sell 300,000 copies of Beethoven's Ninth. . . ."

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Macy's)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Boston—(Jordon Marsh Co.)	Philadelphia—(Record Mart)	Pittsburgh—(National Record Mart)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Highbee Dept. Store)	Portland—(Hunter Record Shop)	Hollywood—(Music City)	San Francisco—(Sherman Clay Co.)	Seattle—(Frederick Nelson)	TOTAL POINTS
1	1	AROUND THE WORLD (Decca) Sound Track (DL 9046)	2	4	..	3	1	1	3	1	5	3	1	..	1	1	1	1	6	2	4	2	156
2	3	NAT KING COLE (Capitol) Love Is The Thing (W824)	1	5	..	5	7	2	1	5	2	1	2	10	3	..	9	..	4	6	1	8	115
3	2	FRANK SINATRA (Capitol) A Swinging Affair (W803)	4	6	6	2	2	..	4	7	4	2	3	3	5	..	4	..	7	5	5	4	114
4	5	MY FAIR LADY (Columbia) Original Cast (CL5090)	3	..	1	4	4	..	6	2	1	..	5	..	9	..	2	..	..	9	3	3	91
5	6	ELVIS PRESLEY (Victor) Loving You (LPM 1515)	10	1	..	..	..	..	2	8	..	..	..	1	4	..	6	2	3	3	8	..	73
6	4	MANTOVANI (London) Film Encores (LL 1700)	7	3	4	8	5	4	9	4	..	10	4	2	..	8	..	6	..	..	..	..	69
7	11	KING & I (Capitol) Sound Track (T-740)	6	..	10	7	3	..	10	..	8	8	8	..	..	..	..	7	..	..	..	7	36
8A	14	HARRY BELAFONTE (Victor) Evening with Belafonte (LPM 1407)	..	8	3	..	..	7	..	..	..	..	..	..	..	..	..	..	2	4	..	9	33
8B	12	EDDY DUCHIN STORY (Decca) Sound Track (DL 8289)	..	..	..	9	6	5	..	10	..	..	..	8	..	..	3	3	..	..	..	..	33
10A	13	TENNESSEE ERNIE (Capitol) Spirituals (T818)	..	..	5	..	..	3	..	9	..	7	..	..	..	4	..	..	8	..	..	..	30
10B	7	POLLY BERGEN (Columbia) Bergen Sings Morgan (CL 994)	..	..	..	..	..	..	..	..	10	9	7	..	..	..	5	4	..	..	2	10	30
12A	8	ROGER WILLIAMS (Kapp) Fabulous Fifties (KXL 5000)	9	7	..	..	..	..	5	6	..	..	6	..	..	10	10	..	..	..	10	..	25
12B	9	LESTER LANIN ORCH (Epic) Dance To Music Of (LN 3340)	..	..	7	1	..	9	..	..	..	..	10	..	..	3	..	..	..	..	..	..	25
12C	19	OKLAHOMA (Capitol) Sound Track (SAO 595)	..	..	6	..	..	..	..	..	3	5	..	..	..	..	..	10	..	..	..	6	25
15	..	PAT BOONE (Dot) Pat (DLP 3050)	..	..	2	..	..	8	7	..	..	..	..	..	6	..	..	8	..	..	..	..	24
16	21	HARRY BELAFONTE (Victor) Calypso (LPM 1248)	..	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	1	8	7	..	21
17	10	TENNESSEE ERNIE (Capitol) Hymns (T-756)	5	..	..	..	..	..	..	..	..	..	9	..	..	5	7	..	..	..	..	..	18
18A	24	JULIE LONDON (Liberty) Sings The Blues (LRP 3043)	..	..	..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	11
18B	..	MARTIN DENNY (Liberty) Exotica (LRP-3034)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	1	11
20	16	TOMMY SANDS (Capitol) Steady Date (T848)	8	..	..	..	..	..	8	..	..	..	..	..	..	..	8	..	10	..	..	..	10
21A	..	STANLEY BLACK (London) Tropical Moonnight (CL 1716)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
21B	..	ELLA FITZGERALD (Verve) Rodgers & Hart (NEV 4002-2)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9
21C	20	ROSEMARY CLOONEY & HI-LO'S (Col) Ring Arcund Rosie (CL 1006)	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9
24	..	SOUTH PACIFIC (Columbia) Original Cast (OL 4180)	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
25	15	LENA HORNE (Victor) At The Waldorf (LOC 1028)	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	7	9	..	..	7

On The Upbeat

New York

Sammy Kaye orch pacted for a return stand at the Roosevelt Hotel Grill Sept. 16 after bowing in that room in June. Kaye is also set for a two-week date at the Roseland ballroom opening Nov. 26 . . . **Rover Boys** in the Riviera Hotel, Las Vegas, for four frames beginning Aug. 14 . . . **Shep Fields** orch into the Royal Nevada in Vegas Aug. 26 for two weeks . . . Songstress **Judy Scott** opens a two-week stand at the Adophus Hotel, Dallas, tomorrow (Thurs.).

Turk Murphy's San Franciscans inked for a two-month holdover at Bourbon Street, N.Y. jazz spot . . . Pianist **Hubbell Pierce** resumes at the Left Bank this week after a two-week vacation . . . **Tommy Leonetti** singing at the Americana Hotel in Miami Beach this week . . . Three packages by **D'Artega**, the conductor, hit the market this week, one on the MGM label and the other two on the Design label.

Nicla Di Bruno, RCA Victor's Italian songstress who just wound up a stand at the Caribe-Hilton Hotel in Havana, being dickered to open the Hotel Wellington (N.Y.) Medallion Room this fall . . . **Kai Winding** combo in the "Jazz Under The Stars" lineup at Central Park Wollman Memorial Theatre this week.

London

Bassist **Kenny Napper** has joined the **Don Rendell Sextet** to replace **Frank Donnison** . . . **Ronnie Ronalde** back in Britain after a six-week stint at Radio City Music Hall, N.Y. . . . Yank arranger **Quincy Jones** in London for a two-day visit from Paris last week . . . Southern Music manager **Bunny Southern** plans to set up home in Hollywood. He leaves for the States Aug. 7 . . . Steve **Martin** inked by the Philips label . . . Vic Lewis orch starts an eight-day tour of Ireland today (Wed.) . . . Guy **Mitchell** heading for home. He's been given the o.k. by doctors at the London Clinic where he's been recovering from a knee operation.

Hollywood

George Auric will compose the score and title song for Otto Preminger's Columbia production, "Bonjour Tristesse" . . . **Freddy Martin** orch cut a new Capitol LP album Aug. 5 . . . Composer **Al Sendrey** has been set to conduct **Tony Martin's** next RCA Victor date . . . **Don Robertson** and his wife **Lou Dinning** have been signed to a producers pact by Dot Records. Label is also acquiring their latest master, "Longing To Hold You Again" and "So Long" . . . **Ronald Stein** has been set to compose and conduct score of the Roger Corman pic, "Sorority Girl" . . . **Ted Embry**, 16-year-old singer, signed to a pact by Accent Records.

Chicago

Russ Carlyle orch into Melody Mill Ballroom Sept. 4 for four frames . . . **Bobby Christian** orch pacted for Oh Henry Ballroom Aug. 7 for three weeks . . . **Max Roach** (5) opens tonight (Wed.) at Modern Jazz Room, followed by **Zoot Sims-Al Cohn Quintet** Aug. 14 and "Cannonball" Adderly Quintet Aug. 28, all for two weeks . . . **Carl Sands** band inked for nine weeks at Milford Ballroom Sept. 3 . . . **Wayne Muir** orch starting six frames at Martinique Restaurant tonight (Wed.) . . . Local d.j. **Steve Schickel** cut two sides for Foremost Records, placed through Windy City Music Corp., for release Aug. 15 . . . **Don Ragon Quintet** set for Fazio's, Milwaukee, Sept. 3 for four weeks.

San Francisco

Ella Mae Morse, Bud Shank Quartet and John True Trio booked into Dave Glickman's new Jazz Showcase opening today (Wed.) . . . **Chet Baker** sextet into the Blackhawk and **Cal Tjader** in there this week on a three-month contract . . . **Gerry Mulligan, Bob Brookmeyer, Stan Getz** and **Shelly Manne-quintet** set for Berkeley, Jazz Festival next Saturday (3).

Pittsburgh

Dave Tamburri orch at Beverly Hills Hotel for four years, was retained for opening of inn's new French Garden Terrace . . . **Art Quadraccia**, saxman with **Tommy Carlyn** band, underwent throat surgery at Mercy Hospital . . . **Jimmy Spaniel** combo had option picked up at Jacktown Hotel in group's fourth engagement at spot . . . **Laurene Sarin**, cellist with Pittsburgh Symphony, is leader of new foursome, **Musical Maids**, at Dore's. Room also has **Everett Haydn** at organ, and in adjoining Gold Key intimery, **Marian Paige**, who was longtimer at Monkey Bar in New York, with **Howdy Baum**, pianist, spelling her . . . **Axidentals** have been booked into the Copa for the week of Aug. 26 . . . **Jerry Betters** jazz foursome into the Midway Lounge again . . . **Russ Merritt** subbing for **Johnny Costa** as staff pianist at KDKA-TV while latter is at Eden Roc Hotel in Miami Beach with his trio.

NBOA Sept. Meet 1st for N.Y.; Seek Ways to Hypo B.O.

Des Moines, July 30.

The National Ballroom Operators Assn., which usually holds its conventions in Chicago, is coming east for the first time this fall for its annual conclave at the Park Sheraton Hotel, N. Y., Sept. 23-25. NBOA prexy Vic Sloan, operator of the Pla-Mor Ballroom in Lincoln, Neb., said the convention would be coming east with an eye to hypoing business by finding out new promotions, new bands and new dance styles.

One of the N. Y. convention nights will be thrown open for bandleaders, bookers and others to formulate ideas to spark the ballroom biz. Sloan pointed out that the small operator, who uses only local bands, is now in serious condition, as is the larger operator, and that the answer must be found for the whole industry. One of the problems the industry faces, Sloan said, is how to get the kids back into the ballrooms after they're finished with rock 'n' roll.

Lester Lanin's $3,850 In R. I., 1st Dancehall Date

Cranston, R. I., July 30.

Lester Lanin, playing his first public ballrom date at Meyer Stanzler's Rhodes on the Pawtuxet here Saturday (27), drew 22,000 at $1.75 plus tax. The date, on which Lanin was in on guarantee against 50%, went into percentage with a $3,850 net.

Stanzler said it was his "best dance party in history," and pointed out that the previous week, Bill Haley & Comets drew only 800. Lanin's appearance was exploited by a disk jock campaign of plays of his album, "Dance to the Music of Lester Lanin."

Jazz With and Under The Stars in Strong Bid at Central Park

With al fresco jive now a definite part of the musical scene via the flock of jazz festivals from one end of the country to the other, "Jazz Under the Stars," at the N.Y. Central Park Wollman Memorial Theatre, is right in the summer groove. With the New York Skyline as a backdrop, jazz has a beautiful setting here and should draw. In any case, good evening turnouts indicate that jazz will furnish the Michael P. Grace-Chris F. Anderson operation in Central Park the best gross of any of the presentations offered this summer to date. Initial week's b.o. topped $41,000.

The jazz program, produced by Monte Kaye and Pete Kameron, is an excellent layout of top names.

For the cool set, the Gerry Mulligan Quartet, with Bob Brookmeyer featured on trombone, turns in another highly satisfying performance. Mulligan's baritone sax and the valve trombone combine for some of the best jazz sounds now around. This group, incidentally, rolls perfectly with the limitations of the sound system. Also in a progressive vein is the George Shearing combo, which has consistently maintained its position over the past 10 years or so as one of the top groups in the field.

Another potent performer on the show is Erroll Garner whose pianistic technique has developed a tremendous following. In his half-dozen numbers, Garner runs the keyboard gamut from swing to sweet.

Dramatic highlight of the show is Billie Holiday who, by the logic of the N.Y. Police Dept. regulations, can play anywhere except in clubs because of her record. Whatever the current quality of her pipes, Miss Holiday still projects with an intensity that sets her above from and beyond most song purveyors.

Also on the bill are a couple of informal combos, one featurig Miles Davis on trumpet and Sonny Stitt on tenor and the other having Lester Young on tenor and Jo Jones on drums. Thrown in for good measure opening night was some nifty tap-terping by Conn & Mann against a rhythm background.

Al (Jazzbo) Collins emcees the first half of the show in pleasing style while Jean Shepherd dishes up some amusing gab during his stint in the second half. On the whole, however, there is very little gab between the acts.

Originally booked in for two weeks, the jazz layouts are being extended with new namesg?g em added to the bill and others dropping out. Playing this week will be the Kai Winding Septet, the Modeern Jazz Quartet, Stan Getz, Dinah Washington and Buddy Rich. The Gerry Mulligan Quartet and Billie Holiday are holding over from the first week's program.

Herm.

Crosby Rap Vs. BMI's 'Trashy Music' Gets a Loud Radio Echo in Dallas

Dallas, July 30.

Bing Crosby's recent blast against Broadcast Music Inc. and "trashy music" and the counter-blast from KLIF station owner Gordon McLendon has had some repercussions here. Among the results was the resignation of Bill Morgan, McLendon's righthand man. Lee Segall, owner of KIXL here, immediately appointed him manager of his station. KIXL does not play rock 'n' roll or jazz. On Thursday (1), KIXL is devoting its entire day to playing Crosby disks.

The buildup of the feul stems from McLendon's crack that Crosby's blast against BMI and the music it licenses was a case of "sour grapes." McLendon stated that "except for his disk. 'True Love,' which he made with Grace Kelly, he (Crosby) hasn't had a hit in years." McLendon stated that "the stations don't care if (songs) are licensed by ASCAP, BMI or Groucho Marx. Whenever a really good piece of music comes along, like '80 Days Around the World,' it immediately finds a place on every station."

Tony Zoppl, of the Dallas Morning News, took up Crosby's defense and blamed the current platter styles on the "low music tastes" of the disk jockeys. McLendon then recorded a five-minute editorial blast against Zoppi which was played 18 times in one day. He said: "People who live in tin houses should not throw can openers." He admonished the Morning News for its liquor ads and sexy motion picture layouts.

Victor Veeps Parsons

C. F. Parsons, director of sales for the RCA Victor Distributing Corp., has been promoted to vice-prexy over sales.

He will headquarter in Chicago and will supervise sales activities of the corporation which has branches in Buffalo, Detroit, Chicago, Davenport, Kansas City, Wichita and Los Angeles.

Another Nail In 78s Coffin Via Decca Price Hike

Following the recent move by RCA Victor, Decca Records and its subsid, Coral Records, are hiking their 78rpm disk prices to $1.15 starting next Monday (5). Boost from the current 98c level was dictated by the falloff of sales in the 78rpm speed and the consequent rise in production costs. Dealer cost for the 78s will be 71c, including Federal excise taxes.

At the current time, the 78rpm disks have all but faded out of the pop market, although the oldstyle speed is still used in some markets, particularly for country & western. Price differential between the 89c 45rpm disks and the $1.15 78s is expected to hasten the demise of the 78s and establish a two-speed industry with the 45s for singles and the 33rpm LPs for the packaged market.

Melody Trails Music Vs. Peter Maurice on 'Train'

An infringement action involving the hit tune, "Freight Train," was filed in N. Y. Federal Court last week by Melody Trails Music, a Howie Richmond subsid, against Peter Maurice Music, which received publisher credit on the hit Chic disk sung by the Charlie McDevitt skiffle group and Nancy Whiskey.

The complaint alleges that Elizabeth Cotton wrote the music and lyrics to a tune called "Freight Train," which she assigned to Melody Trails for copyright on July 8. The plaintiffs claim that the Peter Maurice tune, credited to Paul James and Fred Williams, was copied from Miss Cotton's tune. James and Williams are British writers.

Suit asks for an injunction against the Maurice firm, an accounting of the profits and damages.

Decatur Watch Out— 'Smoky' Is Coming In With Country Stuff

Fort Wayne, Ind., July 30.

Charles (Smoky) Montgomery, guitar-player and drug salesman who organized the Country Music Festival presented annually since 1952 by the Fort Wayne board of park commissioners, has been promoted to division sales manager for Lincoln Laboratories Inc., pharmaceutical firm, and is moving to Decatur, Ill., effective Aug. 1. This means he has to turn down an offer of a tv show of his own in Fort Wayne, but observers predict that he is likely to make the citizens of Decatur as country music-conscious as he has those in Fort Wayne.

The Country Music Festival has been a free feature of the Franke Park Outdoor Theatre every year since Montgomery started it, filling the 2,000-seat auditorium with an overflow crowd. It is designed to locate and present talented amateurs in the country music field. The fifth annual event was held recently.

Montgomery is credited with bringing about a "peaceful revolution" in local music circles, by getting the competitive country music bands to donate their time to audition the amateurs and furnish background music for the show. The formerly hostile bands united to form the Association of Country Musicians and Entertainers, with Montgomery as President.

Smoky, a native of Cleveland, Tenn., staged his first country musicians amateur contest, drawing 5,000 to a hillside park, in Austin, Tex., where he was assistant recreation director, setting the pattern for his accomplishments in Fort Wayne. His promotion of country music has upped such disk sales in this area, and also resulted in employment of country musicians for numerous functions where they formerly were scorned.

'Air Force Airs'

William Wallrich is author of a forthcoming Duell, Sloan & Pierce book titled "Air Force Airs." Tech Sgt. Wallrich has been collecting these for the past 16 years.

Volume contains 170 songs, ballads and parodies—not the official USAF songbook but a representative collection of the ditties the airman really sings.

Joni James, MGM songstress, booked for series of dates in South America starting Aug. 3.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This Wk.	Last Wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia (Charles DuMont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	2	*Around the World (Young)	1	1	1	2	1	1	1	2	2	1	1	2	126
2	1	*Love Letters Sand (Bourne)	3	2	2	1	2	2	3	1	1	2	2	3	108
3	3	*Old Cape Cod (Pincus)	4	10	3	3	4	5	..	4	6	3	3	4	72
4	5	†Bye, Bye, Love (Acuff-R.)	7	..	..	4	..	7	6	8	3	6	7	10	49
5	8	*Tammy (Northern)	2	3	9	..	10	..	2	7	..	..	..	1	43
6	4	*Not For Me To Say (Korwin)	8	6	5	5	7	4	..	..	..	..	6	..	36
7	11	*Gonna Sit Right Down (Chappell)	5	..	4	10	..	3	8	..	4	..	..	9	34
8	7	†Dark Moon (Dandelion)	..	4	..	6	..	..	4	..	8	4	..	..	29
9	12	†White Silver Sands (Southern)	6	8	6	..	3	..	10	..	..	..	..	6	27
10	6	*So Rare (Robbins)	..	9	..	7	9	6	..	..	..	5	4	..	26
11	14	†Teddy Bear (Hill-R.)	9	..	7	..	..	..	..	3	5	..	10	..	21
12	15	†Four Walls (Sheldon)	..	..	..	8	6	..	5	5	..	..	..	..	20
13	..	*Rainbow (Robbins)	..	5	..	..	5	..	..	..	..	..	..	8	15
14	9	†Gonna Find Bluebird (A.-R.)	..	..	8	..	..	..	..	9	..	..	5	..	11
15	12	†White Sport Coat (Acuff.-R.)	..	..	..	9	..	..	..	..	10	7	9	..	9

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH												MIDWEST												FAR WEST												TOTAL POINTS
						Peter Tripp—WMGM—New York	Jack Rowzie—WWDC—Washington, D. C.	Howie Leonard—WLOB—Portland, Me.	Russ Hall—WITH—Baltimore	Sherm Feller—WVDA—Boston	Bob Merman—WTAQ—Cambridge	Dick Smith—WORC—Worcester	Len Libman—WFEA—Manchester	Tom Durand—WTTM—Trenton	Bob Wells—WEBR—Buffalo	Jerry Jerome—WSAY—Rochester	Bud Brees—WPEN—Philadelphia	Jack Bennett—WHWB—Rutland	Jon Clark—WTRL—Bradenton	Jim Carley—WPIN—St. Petersburg	Bill Dawson—WISE—Asheville	John Ademy—WBIG—Greensboro	Bob Lazimer—WSIX—Nashville	Snuff Garrett—KDUB—Lubbock	Chuck Blore—KELP—El Paso	Don Keyes—KILT—Houston	Red Jones—KXYZ—Houston	Jim Mills—WMAQ—Chicago	Don Bell—KIOA—Des Moines	Dan Daniels—WDGY—Minneapolis	Norm Page—WCAR—Detroit	Graham Richards—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Norman Wain—WDOK—Cleveland	Gene Edwards—WHIT—Milwaukee	John Michaels—WOKY—Milwaukee	Frank Pollack—KRUX—Phoenix	Don Lamond—KBIG—Hollywood	Earl McDaniel—KPOP—Los Angeles	Bill Rase—KCRA—Sacramento	John Harvey—KGO—San Francisco	Ray Perkins—KIMN—Denver	Sammy Taylor—KWJJ—Portland, Ore.	Ray Briem—KLUB—Salt Lake City	Martin Tobin—KLAN—Seattle	
1	2	8	Billy Williams	Coral	*Gonna Sit Right Down	8	1		4		4			3	8	1	2					1				7	3	1	4	6		2	3	2	2	9				10	8	8	4	7		156
2	4	6	Elvis Presley	Victor	*Teddy Bear	6	5		2	9	6	2	9		1				1		4			9	5	2	7		2	4		1		7		6				1		1	10		1	152
3	6	11	Everly Bros.	Cadence	†Bye, Bye, Love	1		2		5	1					2		7	3					3		4	5		3	3		4		8		10				2		2	3		3	138
4	1	13	Pat Boone	Dot	*Love Letters in the Sand	5	3		3	10	7			1	4			8	2	6			7	2	4	8			7	8		10	10	6	4					6	4	5			2	132
5	14	3	Debbie Reynolds	Coral	*Tammy							6			3	7		1	7	1			3			9	2			1	4		1	1			9					3	1	1		127
6	3	11	Patti Page	Mercury	*Old Cape Cod		6	4		8	2		5		9	3			5	8	6		2	10				2			10	9				10	2				6	9		1	98
7	5	13	Johnny Mathis	Columbia	*It's Not for Me to Say	2		6					7				3					1						4			1	3		3		6			4	3				5	95
8	10	6	Nat King Cole	Capitol	†Send for Me		2					6	6	10		5		8	7	2					6	6					7			7						2				69
9	21	4	Paula Anka	ABC-Par	†Diana	4	7	1	1	4		5	1		2																												9		65
10	7	18	Jimmy Dorsey	Fraternity	*So Rare									4				5				4	4	2		10								8		5				3			4	61
11	8	7	Four Coins	Epic	*Shangri-La		9					10	5			2					3		5	8									9		5					9	4		9	55
12	20	7	Joni James	MGM	*Summer Love					1	5		2									2																							54
13A	17	5	Dell Vikings	Dot	†Whispering Bells	3	4		9														8		7	3	4		7						5	2	9		8			9	6		50
13B	12	6	Don Rondo	Jubilee	†White Silver Sands						10					10	9												10	2			5	1					4				5	8	7	50
15A	13	12	Coasters	Atco	†Searching	9			6										4						1				2		5		4												46
15B	22	5	Nat King Cole	Capitol	†My Personal Possession			8								4		9															8			2	1						2	8	46
17	9	7	Mantovani	London	*Around the World	10												3				3							5								10			7		2			37
18	..	8	Victor Young	Decca	*Around the World									5																		2	3	6								8			31
19A	19	8	Billy Ward	Liberty	*Stardust	7										6					8				3							4													27
19B	24	3	Russ Hamilton	Kapp	†Rainbow			7				4				7																5		5											27
21	15	4	Larry Williams	Specialty	†Short, Fat Fanny				5			8							6							5	9																		22
22A	..	7	Dave Gardner	OJay	†White Silver Sands			3					2										7																						21
22B	44	2	Eileen Rodgers	Columbia	†Third Finger Left Hand				3	3					6																													21
24A	18	11	Jodi Sands	Chancellor	*With All My Heart											1																										3		19
24B	..	1	Lennon Sisters	Coral	†White Silver Sands											6				2		6																							19
24C	..	1	Bing Crosby	Decca	*Around the World																							5						4								5		19
27A	11	11	Andy Williams	Cadence	†I Like Your Kind of Love				7	8					4														8															17
27B	38	8	Johnny & Joe	Chess	†Over the Mountain																		5	6					5															17
29	..	3	Ames Bros.	Victor	†Rockin' Shoes									7															7						3									16
30	..	1	Jill Corey	Columbia	†Love Me to Pieces							3											9										6												15
31A	..	1	George Hamilton	ABC-Par	†High School Romance			5					3																															14
31B	..	1	Frankie Lymon	Gee	†Goody, Goody																											6												14
33A	..	3	McGuire Sisters	Coral	*Around the World										5																						4								13
33B	27	5	Frank Sinatra	Capitol	*You're Cheating Yourself																7		10														3								13
35	26	11	Perry Como	Victor	*Girl With Golden Braids										9																													12
36A	16	10	Ricky Nelson	Verve	*A Teenager's Romance												10	9							8							6												11
36B	..	7	Harry Belafonte	Victor	*Island in the Sun																																8			9	5				11
38	..	1	Dick Jacobs	Coral	*Fascination											10						9												7		8								10
39A	41	2	Tony Bennett	Columbia	*Middle of the Island				6													10									9													8
39B	..	1	Satins	Ember	†To the Aisle		10				4																																	8
41	..	1	Hilltoppers	Dot	†A Fallen Star				8		10								10										9															7
42A	..	10	Mills Bros.	Decca	†Queen of Senior Prom			10			9		8																															6
42B	31	14	Gale Storm	Dot	†Dark Moon																			6																	10			6
44	..	1	Jimmy Dorsey	Fraternity	*June Night									10																															5
45	..	9	Buddy Knox	Roulette	†Rock Your Little Baby																							10			8									7					4

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THE VOICES OF WALTER SCHUMANN

SOFT SANDS *c/w*

BAND OF ANGELS

(from the Warner Bros. film "Band of Angels")

47/20-6986

*

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47/20-6930

*

BOB JAXON

BEACH PARTY *c/w*

I'M HANGIN' AROUND

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*

DINAH SHORE

FASCINATION *(from the Allied Artists film "Love in the Afternoon")*

c/w **TILL**

47/20-6980

*

KAY STARR

MY HEART REMINDS ME

c/w **FLIM, FLAM, FLOO**

47/20-6981

America's favorite speed... 45 RPM RCA VICTOR

Sheraton Hotel's 5-Day Music Fete For French Lick

Indianapolis, July 30.

Plans for French Lick Music Festival at French-Lick Sheraton Hotel that eventually are expected to put it into a class with Tanglewood and Aspen were unveiled by Joseph M. Curry, Sheraton's central regional manager, at press conference with newspaper, radio and tv reps from Indianapolis, Louisville and Cincinnati.

First series at famous southern Indiana spa, on comparatively modest basis because of late start of project, will be held nightly from August 28 to Sept. 1.

Robert Whitney will conduct the Louisville Orchestra in all-Gershwin program with Eugene List as soloist Aug. 30. Skitch Henderson will lead pop concert, using Louisville orch Aug. 31. Izler Solomon, conductor of Indianapolis Symphony, will direct Festival Orchestra, composed of Indianapolis and Louisville symphonists, in finale, an all-Tchaikovsky program, Sept. 1.

Idea is to expand festival to 10 or 12-week season in future, Curry said. Sheraton has given old French Lick Springs Hotel multimillion dollar facelifting since taking it over two years ago. Resort hotel is in picturesque southern Indiana hill country.

The HIT OF THE WEEK

MARVIN RAINWATER

MY LOVE IS REAL

and

MY BRAND OF BLUES

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MGM12511

M-G-M Records

STYNE & CAHN'S

"Saturday Night is the loneliest night of the week"

CAHN MUSIC CORP.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	4	BILLY WILLIAMS (Coral)	Gonna Sit Right Down*
2	1	ELVIS PRESLEY (Victor)	Teddy Bear*
3	2	PAT BOONE (Dot)	Love Letters in The Sand*
4	3	EVERLY BROS. (Cadence)	Bye, Bye, Love†
5	5	JOHNNY MATHIS (Columbia)	It's Not for Me to Say* Wonderful, Wonderful†
6	6	JIMMY DORSEY (Fraternity)	So Rare*
7	7	COASTERS (Atco)	Searching† Young Blood†
8		DEBBIE REYNOLDS (Coral)	Tammy*
9		NAT KING COLE (Capitol)	Send For Me† My Personal Possession†
10		DELL VIKINGS (Dot)	Whispering Bells†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LOVE LETTERS IN THE SAND	Bourne
2	5	*GONNA SIT RIGHT DOWN	Chappell
3	4	*AROUND THE WORLD	Young
4	3	†TEDDY BEAR	Hill & Range
5	2	†BYE, BYE, LOVE	Acuff-Rose
6	7	*IT'S NOT FOR ME TO SAY	Korwin
7	..	*TAMMY	Northern
8	6	*OLD CAPE COD	Pincus
9	8	*SO RARE	Robbins
10	..	†WHITE SILVER SANDS	Southern

(*ASCAP. †BMI)

Paris: (1) Pathe, (2) Philips In Disk Sales Race

Paris, July 23.

Philips rates second only to Pathe-Marconi here in actual disk sales. It has also gained ground this year in pop music names on its roster. A survey of its month's disk bestsellers gives a good cross-section of the type of songs and personalities appealing to record buyers here today.

Of a list, communicated to VARIETY, of 19 there were only two Yanks presented, Doris Day with "Que Sera Sera" and Norman Maine in a Calypso "Cindy." Rest were French names and mainly French numbers with a few Italo cleffed songs also showing. In order the toppers were Dario Moreno a belter, Henri Salvador a song stylist, and Jacqueline Francois, Patachou, Georges Brassens, Miguel Amador, a charm singer from Mexico, Zizi Jeanmaire, Jo Boyer orch and Magali Noel.

BEAU JAMES

Inspired by the Paramount Picture "BEAU JAMES"

recorded by

DEAN MARTIN

Capitol

Famous Music Corporation

A Smash Hit

RAINBOW

COMING UP . . .

FROM THE PEN OF LEROY ANDERSON

His Next Big One

FORGOTTEN DREAMS

Recorded by:

• LEROY ANDERSON (Decca)

• CYRIL STAPLETON (London)

MILLS MUSIC, INC.

3 BIG RECORDS

BAND OF ANGELS

Ball of Wax

Continued from page 97

Columbia, Decca and its subsid, Coral (see separate stories), with Capitol having previously disclosed its program and RCA Victor planning to do so in a couple of weeks. Confidence in an expanding market is at the heart of all the various disk company projects.

On the retail level, the situation is now sounder than ever. Whereas a few years ago, a great number of retailers were in a shaky state, today, the number of outlets is increasing at a steady and healthy rate, keeping pace with the industry's overall expansion. Despite the competition of the chain store racks, discount houses and the disk clubs, the take for the individual retailer is now limited only by his merchandising savvy and aggressiveness.

Columbia

Continued from page 97

order placed. The dealer can make his own choice of the "dividend" packages.

Col has also developed a number of dealer aids, including a Masterworks' "theme finder," a disk designed to teach clerks how to identify 24 of the most popular symphonies. Col is also making available a motor-driven revolving unit holding 24 covers plus a flasher section spotlighting promotion messages.

Gift Gimmicks

Columbia also unwrapped a complete gift-wrap program for disks to boost the records-for-gifts concept. In a Col-designed wood browser unit for LPs and 45s there's space for special holiday streamers and gift-envelopes, gift tags and colored ribbons in addition to dividers holding regular cards for various occasions.

The new twin LP series, selling at $6.98, will start off with four instrumental collections, including George Gershwin played by Percy Faith, Jerome Kern Played by Paul Weston, Richard Rodgers played by Andre Kostelanetz, and Cole Porter played by Michel LeGrand.

One of the promotional highlights in the fall program is the soundtrack set from the Warner Bros. film, "Pajama Game," starring Doris Day. Col is providing dealers with promotional material to tie in with the film's release in September.

Dot Tracks Boone 'April'

Hollywood, July 30.

Pat Boone's exclusive contract with Dot Records has given the diskery the soundtrack album on his currently-shooting 20th-Fox starrer, "April Love." Film also stars Shirley Jones, previously heard in soundtrack albums from "Oklahoma!" and "Carousel," both released by Capitol.

Album will feature seven tunes from "April Love" penned by Sammy Fain and Paul Webster.

ABC ATTRACTIONS DO BUSINESS

Currently

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ETC., ETC.

An open letter to Rev. Billy Graham

July 30, 1957.

Dear Reverend Graham,

We read with surprise last week your statement thanking BMI "for providing a haven for composers and authors of religious music for all faiths." It seems to us that you have been misled. BMI is not a haven for composers and authors. It is a corporation wholly owned by the broadcasting industry, which we believe has been using it as an instrument of discrimination against thousands of writers not associated with it. Through its power, it has deprived the American public of a free choice of music.

On June 10th, 1957, the Anti-Trust Committee of Congress issued a report on the activities of BMI, and asked the Department of Justice to investigate. The Committee found that BMI's avowed intention to discriminate against the works of other composers was stated in BMI's own words:

> *"The public chooses its favorites from the music which it hears, and does not miss what it does not hear."*

The Committee found that Carl Haverlin, president of BMI, had signed an agreement with a BMI publisher in which suppression of non-BMI music was specifically contracted for. At the hearing, when Mr. Haverlin was confronted with this contract and denied that it was discriminatory, Congressman Kenneth Keating, member of the Committee, stated:

> *"Mr. Haverlin, your testimony has been singularly free from frankness."*

The Committee found that BMI had subsidized a publishing firm of Martin Block, a disc jockey, with guarantees of thousands of dollars. Block was then employed to write a column in a BMI periodical. In this column he urged all radio stations and personnel to play BMI music. He also warned against playing non-BMI music. These are his words:

> *"I warn you, however, to watch the backing of Cugat's Amor. It is not BMI."*

The Anti-Trust Committee found many other devices by which BMI has prevented the public from hearing all the music being written.

But Congress is not alone in its condemnation of BMI. Last month, the General Federation of Women's Clubs, with a membership of 5,000,000, told Attorney-General Brownell:

> *"We feel that if the Department of Justice thoroughly investigates the situation and takes the proper action the public may once more hear all the music being written, instead of just that portion owned and controlled by the broadcasting industry."*

The National Federation of Music Clubs, with 600,000 members, made a similar statement to Mr. Brownell:

> *"An extensive investigation into the intolerable combination of broadcasting interests which determine whose music shall be heard and how often, will help reestablish conditions of freedom for music in America."*

Bing Crosby told Senator Warren G. Magnuson:

> *"The monopolistic trend is certainly apparent enough. I think it is the result of pressures exerted by BMI. It just galls me exceedingly to see so much trash on our airlanes and TV screens while the work of talented, dedicated song-writers is crowded out of the picture."*

The undersigned are members of the American Society of Composers, Authors and Publishers, an organization which since 1914 has been the true haven of all writers of musical works. Its catalogue contains thousands of religious compositions by the world's most famous composers. Among them are: George Bennard (*"The Old Rugged Cross"*), Ernest Bloch (*"Schelomo"*), Benjamin Britten (*"A Ceremony of Carols"*), John Alden Carpenter (*"Song of Freedom"*), Claude Debussy (*"Martyre de St. Sebastion"*), Frederick Delius (*"Mass of Life"*), Norman Dello Joio (*"Jubilant Song"*), Isadore Freed (*"Prophecy of Micah"*), Richard Hageman (*"Christ Went Up Into the Hills"*), Gustav Holst (*"Hymn of Jesus"*), Hall Johnson (*"My Good Lord Done Been Here"*), J. Rosamond Johnson (*"Where Shall I Go to Ease My Tremblin' Mind"*), Horatio Parker (*"The Dream of Mary"*), Giacomo Puccini (*"Messa Di Gloria"*), Roy Ringwald (*"The Song of Easter"*), Homer Rodeheaver (*"When Jesus Came"*), Igor Stravinsky (*"Symphony of Psalms"*), Ralph Vaughan-Williams (*"Mass in G Minor"*).

The electric success of your crusade is not only a tribute to your spiritual gifts. It is also a tribute to your integrity. We feel that you could never knowingly abet the publicity campaign of commercial interests which have been dictating the musical diet of our people.

We have therefore taken this opportunity to acquaint you with facts you did not know when you met with the officials of BMI.

Respectfully yours,

Howard Hanson

Philip James

Albert Hay Malotte

Geoffrey O'Hara

John Jacob Niles

Deems Taylor

Texas U.'s 'Cultural Entertainment'

Committee Books Name Attractions for 10 Top Events of 1957-58 Semester

Austin, Tex., July 30.

The U. of Texas Cultural Entertainment Committee has scheduled 10 events for the 1957-58 season, according to an announcement made here by Archie N. Jones, faculty adviser.

Season will open Sept 30 with two performances of "Jazz at the Philharmonic," with Gene Krupa, Buddy Rich, Ella Fitzgerald and others. The Four Freshman will appear on Oct. 7 followed by the NBC Opera Co. production of "La Traviata" Oct. 30 with Igor Gorin, Elaine Malbin, Frances Bible, Emile Renan and Luigi Velluci.

Other programs scheduled are: Encyclopedia of Jazz, with 16 instrumentalists and author Leonard Feather as narrator; Nov. 12, "The Black Watch," Scottish Highlanders; Nov. 17, the Pamplona Choir from Spain, Louis Morondo, conductor; Nov. 18, the San Antonio Symphony Orchestra with Victor Alessandro conducting, with soloists in Berlioz' "Romeo and Juliet"; Feb. 14, the Chicago Opera Ballet, with Marjorie Tallchief, George Skibine and others, in "Revenge" from Verdi's "Il Trovatore" and Franz Lehar's "Merry Widow"; Feb. 19, Les Chanteurs de Paris, nine French entertainers; March 21, "No Time for Sergeants," with the New York cast.

A change in season ticket prices has also been announced—$10 for adults and $6 for children through junior highschool age. The new prices were necessitated by a cost increase of 25% in artist's fees and a 22% in operational costs.

Inside Stuff—Vaude

General Artists Corp. is discovering that it's bad to monkey around with cast, Rigoletto Bros. & Aimee had been set to open on the Tivoli circuit, Australia, but that isn't likely now since Aimee refuses to be separated from a pet monkey. Australian regulations will not permit a monkey to land from a plane. However, a monkey can walk off without challenge if it comes off a boat. Difference lies in the time the animal is quarantined aboard ship.

Hamish Menzies, singing pianist with a Scot brogue, is turning nitery impresario and settling down in Cleveland to catch up on lost sleep. Nitery entertainer bought his way into downtown intimate Patio Club, becoming Frank Stutz's partner as holder of 50% of stock. His second investment was a $1,400 baby grand for his own use during room's cocktail sessions.

"I became tired of not getting to bed before daybreak, year after year," said Menzies, in explaining why he turned nitery owner. "Now I can call it quits at midnight, have more time for song composing or recording work, and have more leisure." Spot will be renamed the Rogue Room by Hamish, who plans to tour only about six months each year hereafter.

Vaude, Cafe Dates

New York

Allen & DeWood slated for the Copacabana, N.Y., Jan. 9 for four weeks . . . **Floyd Marianna** set for the Savoy, London, Oct. 28 . . . It's **Louise Woods** appearing in "Highlights" at the Central Theatre, and not **Helen Wood** as erratumed . . . **Will Mastin Trio** lined up for a January stand at the Moulin Rouge, Hollywood.

Four Mints go into the Copacabana Sept. 5 on the **Joe E. Lewis** show . . . **Sandu Scott** starts at the Casino Estoril, Portugal, Aug. 1 . . . **Mattison Trio** into the Palmer House, Chicago, Aug. 8 . . . **David Hill** has signed with the William Morris Agency . . . **Eagle & Man** return to the Safari Room, New Orleans, Aug. 22 for two weeks . . . **Gordon MacRae** pacted for the Town Casino, Buffalo, Oct. 28, and the Three Rivers Inn, Syracuse, Nov. 9. Liberace to the Town Casino Oct. 14.

Chicago

Pearl Bailey pacted for Chez Paree Sept. 10 for 13 days . . . **Tony Martin** to play Chez Paree Oct. 3-23 . . . **Dylan Todd** opens tonight (Wed.) with **Marilyn Child** at Gate of Horn . . . **Carmel Quinn** set for Radisson Hotel, Minneapolis, for two frames, Oct. 24 . . . **Billy Albert & Andrey Sisters** open two-week run at Crescendo, Houston, tonight (Wed.) . . . **Tina Robin** into Chase Hotel, St. Louis, for one week, Fri. (2), followed by **The Esquires**, Aug. 9, also one week.

Hollywood

Nat King Cole opens a two-week engagement at the 500 club in Atlantic City beginning Aug. 16 . . . Chirp **Betsy Duncan** holds over for two weeks at the Slate Bros. Club. . . . **Dorothy Collins** set for a September date at the Americana in Miami Beach. Deal is also on for singer to play N.Y.'s Copa.

Atlanta

Comedian **Danny Dillon** heads current show at Henry Grady Hotel's Paradise Room, backed up by a dance group, **Three Chicks & a Chuck**, plus tunes of **Erv Hinkle** orch for show and dancing. Cocktail coterie in Grady's Dogwood Lounge gets the music of **Jim Scott Duo** . . . **Danny Demetry's** Zebra Lounge in lobby of Howell House has brought back pianist **Charlie Jacobson** . . . **Corky Newton** is doing exotic dance interpretations at Imperial Hotel's Domino Lounge on bill that includes the **Four Mints**, rock 'n' roll quartet, with **Bill Sands**, comic, handling emcee chores.

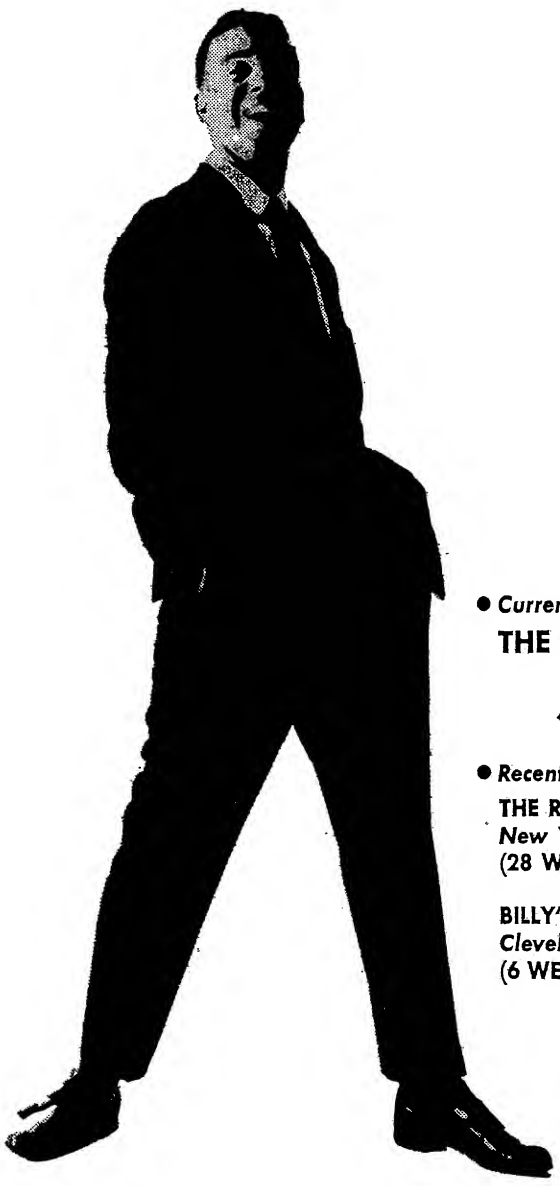
Clovis Club Show Bar is featuring comic **Bruce Stevens**, sharing honors with exotics **Nudema, Desiree, Jo Turner** and music by **Charlie Snyder** jazz group . . . **Jo LaSure & Scarlett O'Hara** (a magic name around here) headline dance portion of new show at Club Peachtree in downtown Atlanta, with hoofer **Jack Lester** doubling as emcee . . . **Dick Wilson** does his comedy act and emcees show at Circus Lounge, which features **Jack & Jill Edwards**, dance team, and exotic **Nadage** . . . **Shirley Santchez & Cha Cha Chicos** provide the Latin rhythms in El Morocco of Peachtree Manor Hotel . . . **Freddie Martell**, MGM pactee, is being held over in Terrace Garden of Atlanta Biltmore Hotel.

Dallas

Johnny Bachemin, who got his first big break at the Colony Club here, plays his seventh return date Aug. 5 for four weeks for owner Abe Weinstein . . . Statler-Hilton, with Larry Storch current, follows with **Eddie Peabody**, Aug. 8-21; **Eileen Rodgers** and **Prof. Backwards**, Aug. 22-Sept. 4, and **Rusty Draper**, Sept. 5-18 . . . Adolphus Hotel's Century Room has dated singer **Judy Scott**, Aug. 1-14; **Jacques Foti**, Aug. 15-28; **Ricky Lane & Velvel**, Aug. 29-Sept. 11, and Penny Singleton, Sept. 12-25. . . . Pianist **Thora Redpath** into her third year at the Town Pump, which moved into new, enlarged quarters this month . . . **Jose Singer**, violinist with the Dallas Symphony, now playing piano in Adolphus Hotel's Burgundy Room. . . . **Chuck-A-Lucks**, local vocal-instrumental trio, doing split weeks in Texas and Louisiana until one member, **Reuben Noel**, takes out for a comedy role in "Rose Marie" at State Fair Musicals in August. Trio's first Imperial platter, "Devil's Train" and "Dolly-O," hits the stores this month.

Sondra & Jon Steele are at the Club Crescendo, Houston, for a two-week engagement.

BOBBY SHORT



● *Currently*
THE INTERLUDE
Hollywood

● *Recent Engagements*
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(28 WEEKS)

BILLY'S
Cleveland
(6 WEEKS)

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CHAT NOIR,
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DEATHWATCH ON LIVE ACTS

Arenas Caught Between Tall Coin On Promotions and Municipal Tabus

One of the major facts of life facing arena operators, especially municipalities, lies in discovery that the big money in arena operation stems from promotions. Since many towns owning their own show plants have regulations forbidding the city to gamble on any event, whether show business or sporting, some are now facing up to the fact that arenas will either be run for mere marginal profits or at a loss.

As many arenas have concluded, it's virtually impossible to make the investment of the arena return sizable sums to the city treasury unless they take chances on the various shows. It's been found in certain areas for example, that it's difficult to charge a rental that will put the operation in the black. Most arenas have computed that the average spot gets 200 events annually. Thus, in order to compute net costs, they would have to figure the costs of operation, divide by 200 and then come up with the rock-bottom cost of renting out the arena for one event. In some cases, the net rental is too high to entice bookings.

These spots are also handicapped by the fact that they have given the boxing concession to one set of promoters, the hockey and basketball rights to another, and wrestling to still another set. The municipalities have frequently found that this group gets the profits out of the venture.

As is often the case, the various shows that become available have to be self-promoted in many situations. Thus, the show producers either stand to lose or make a bundle, depending upon the gate. As a result of this situation, a new crop of show biz promoters has come to the fore. For example, the Feld Bros., of Washington, D.C., have taken Ringling Bros. and Barnum & Bailey Circus in several cities. They have also been promoting their own rock 'n' roller in towns where no localites could handle the show. The Gale Agency has also taken on the self-promotion of various touring shows, with varied results.

In some cases, the municipalities' inability to promote has been a blessing since it absolved the city from taking any losses. However, the various townships have begun to adopt a policy of a guaranteed rental against a percentage of the gross. In some cases, they're having trouble getting the percentage without reducing the guarantee. But, it's seen that both will be needed if the arena isn't to remain a patsy in the show biz field.

Teaser Ad

Oakland, Cal., July 30.

Pete De Cenzie's defunct El Rey Burlesque, now being wrecked to make way for a new freeway, is going down bravely. On its marquee are these words:

"The Greatest Strip of Them All."

Eye Cafe Circuit Of N.Y.-Miami LQ's And Coast's Moulin

Plans are in the works to form a nitery circuit out of the Latin Quarters in New York and Miami Beach plus the Moulin Rouge, Hollywood. Frank Sennes, operator of the Moulin Rouge, was in New York last week conferring with E. M. Loew and Eddie Risman, Latin Quarter operator and general manager, respectively, on the possibilities of booking all three spots as a circuit which could give some acts more than a full year of consecutive work.

Sennes also books the Desert Inn, Las Vegas, and other niteries, but these wouldn't be included on the loop.

Sennes previously agented Donn Arden, who produces the shows at the Moulin Rouge, to act in a similar capacity for the N.Y. L. Q His first full-fledged effort in the N.Y. spot will take place in January.

Coincident with the Arden booking at the Latin Quarter had been a report that some alterations would be made in the N.Y. spot to permit the Moulin Rouge production numbers to be utilized. However, it's not considered feasible to alter the LQ along the lines of the Moulin Rouge stage. Sennes said that, at this time, the only exchange would be in ideas and costumes.

Op of Ex-Burley House In and Out of Oakland Jail; Challenge Obscenity Law

Oakland, Cal., July 30.

Pete De Cenzie, operator of the now-defunct El Rey Burlesque, spent an hour in Oakland city prison last week for staging an indecent show last fall.

He was freed on $100 bail when his lawyer, Nate Cohn, challenged constitutionality of the city obscenity law under which he, stripper Evelyn West and four others were convicted last winter.

Oakland Municipal Judge Charles W. Fisher sentenced De Cenzie to five days in jail, and Miss West and her maanger, Al Charles, to 45 days apiece, plus $500 fines, though they have been out of California since before the trial.

De Cenzie was also fined $500 and given 175 days suspended.

Cohn in his habeas corpus petition to the State District Court of Appeal in Frisco contended Oakland's obscenity code was illegal because it was "vague and uncertain" and duplicated the state's obscenity law.

The three other defendants—two baggypants comics and a dancer—were fined $500 apiece, but weren't given jail sentences.

Miss West and her manager can't be extradited from another state because their offense is a misdemeanor.

Roger L. Alley has been named manager of the Cork Club, Houston.

Ex-Vaudev Maud Kimball Living as Recluse at 80

Chicago, July 30.

Former vaudevillian Maud Kimball was found living as a recluse in a condemned building in Terre Haute, Ind. The 80-year-old Miss Kimball revealed her identity to the press and local police there last week.

Police also found $20,000 in her belongings in the empty building.

From the 'Variety' Files

A check of VARIETY's New Act files shows a July 19, 1912, entry on Maud Kimball & Co. (1) playing a New York vaudeville house with an 18-minute "farcical sketch." The reviewer, *Jolo* (the late Joshua Lowe, who later became chief of this publication's London office), was "notorious" in the trade for his ultra-brief appraisals. There's a legend—not necessarily untrue—that he once reviewed a horse act called Napoleon this way: "Giddyap, Napoleon, small-time bound." Jolo was more liberal with Maud Kimball act, giving it six lines as follows:

"From the stilted speeches and such ejaculations as 'Gad, madam,' the sketch bears the earmarks of an English playlet of ancient vintage. Sketch is not any too well played, either. Small-time act."

PALACE CLOSING AS THE TIPOFF

By JOE COHEN

Closing of vaude at the Palace, N.Y., now definite for Aug. 8, points up anew the fact that some live forms of show biz are in an era of attrition. There's a scarcity not only of headliners, which closed the bigtime theatres and is now responsible for the shuttering of niteries, but a frightening shortage of non-headline acts.

It's difficult to get suitable acts in any category, and little wonder, say the insiders, since the incubation fields such as burlesqueries, cafes such as the old Leon & Eddie's, and the family time vaude are now a thing of the past.

For many years, according to showmen, vaude and niteries, and television to a major extent, have been living off the talent developed during the days when there were lots of spots "in which an act could be lousy," to repeat the phrase by George Jessel and others. Most fields of show biz have been thriving on that diet.

Unfortunately, the acts and headliners developed during that period are either getting old or have been used up by repeated showings in video.

Comedians, Etc.

Trade observers feel that the entire output of comedians developed during the '30s and '40s

(Continued on page 108)

Talent's % Gravy At Cocoanut Grove

Los Angeles, July 30.

Unprecedented business for the first 13 weeks of operation of the "new" Cocoanut Grove has put performers into the percentage bracket each week, according to entertainment director Gus Lampe. In the three months since its opening, the Grove has paid out a total of around $30,000 in percentages to performers.

Tony Martin opened the room and was followed by the McGuire Sisters, Anna Maria Alberghetti and Lena Horne. Nat King Cole is current. Each has gone into percentage.

Payoffs, Lampe said, insure continuation of the room's policy of booking talent at a high guarantee with an override on the covers.

"It's the fairest way for both sides," he commented. "We are willing to make our guarantees ample and satisfactory and are more than willing to provide a percentage arrangement for talent that brings in additional business."

In each case, he noted, performers have not only drawn a hefty number of covers but have attracted a big-spending audience.

London Hilton Hotel Project Gets Ribbing

London, July 30.

The Hilton hotel project in Park Lane, overlooking Hyde Park, which has already been approved by the Westminster City Council, came in for some gentle ribbing in the House of Lords recently. Lord Blackford, protesting that the 378-foot hostelry would be 13 feet higher than St. Paul's Cathedral, said it would overpower people wherever they were. Citizens would see to the east St. Paul's—a lovely structure symbolizing Almighty God—and to the west a massive structure symbolizing the almighty dollar.

On the other hand, Lord Strabolgi thought the hotel, with accommodation for 1,200 persons, would be a great advantage and he reckoned it would bring in $30,000,000 a year. The project still needs the endorsement of the London County Council, and the government is proposing to hold a public inquiry before reaching a final decision.

Is The Wildwood Bubble Bursting On Inflation? Laine, Ted Lewis Cases

The big-act policy in Wildwood-by-the-Sea, N.J., is floundering at the moment. First indications that all is not well came with the dropping of acts at the Diamond Beach Lodge, which is currently going with a dance policy in the main room and a couple of cocktail acts in the lounge. According to a management spokesman, the spot is still desirous of resuming acts, and may do so.

However, it will try to renegotiate outstanding talent contracts on the basis of one-show nightly, and thus will press for a reduction in salaries to which it is committed.

The blowoff came when the check for the "Calypso Carnival" revue was stopped on the basis that a renegotiation was necessary. The management said it was dissatisfied with the turn. The headliner on that session was Ted Lewis who was paid off, but business during that week was way off, according to the management.

However, it is freely admitted that the major difficulty that the Diamond Beach Lodge found itself in came as a result of a previous booking, Frankie Laine, who was set at $42,000 for 11 nights. This is more than Laine had obtained in any other engagement in recent times with the possible exception of Las Vegas. Laine was paid off, but it's been stated that the financial strain was such that the operators had a financial relapse.

At that, a spokesman for the Lodge declared that had the booking come later in the season, there was a good chance that even this huge investment would have paid off.

As it is, the other spots haven't done too well as yet. Oscar Garrigues' Manor House didn't come out ahead with the sojourns of Tony Martin and Joni James.

The Laine booking raised eyebrows throughout the industry, especially when it was reported that the singer's pact was even an issue within General Artists Corp., which made the deal. There was one faction that held that neither the office nor the performer should accept the date at that price, since it was inevitable that disaster would be one of the end results. However, that minority lost out. Majority had felt that the price was arrived at legitimately, since the other cafes in the area were bidding up the prices of names beyond the point that would be paid in an area of more knowledgeable competition.

There were elements in all agencies that held that the Wildwood boom would bust in a hurry, since they believed that there wasn't that kind of money floating around the N.J. resort.

Leonidoff and Jack Cole Jockeying for Cuban Cafe

The Havana-Riviera, Havana, is set to open in December and will have a show to be masterminded by either Leon Leonidoff, senior producer at New York's Radio City Music Hall, or dancer-choreographer Jack Cole. Both are laying out prospectuses for consideration.

Owner spokesmen already have announced that the spot will field a line of girls, the number to be determined by the production plan accepted.

U. S. Groups Pull Sock 140G in B.A. To Nab 2d Tour

Buenos Aires, July 30.

South America, particularly Argentina, has become a new frontier for U.S. show biz. This is reflected in the two-week gross of the show at the Gran Teatro Opera here, with the Platters and the June Taylor Girls, who drew an unheard of $140,000 at a $5 top. As a result, options have been picked up which extended the bookings in Argentina for a total of 12 weeks, plus a six-week tour in Uruguay, Brazil and Venezuela.

Francisco Lococo is the promoter for the Argentine stand of this show. Theatre does two shows shows nightly.

The path for the success of this show has been paved by disks and films. The Platters have been on Mercury disks and have appeared in a rock 'n' roll film. As far as the June Taylor line is concerned, they are a natural draw in this part of the country.

Sol Lerner, manager of the Taylor line, returned to the U.S. last week, and Buck Ram, managing the Platters, came in this week to confer with Joe Glaser, prexy of Associated Booking Corp. The Platters pact calls for $12,000 weekly plus eight roundtrip fares.

Mass. Drought Ups Biz In the Great Outdoors; Cape Cod's Mark-Buster

Boston, July 30.

The two-month drought in Massachusetts has upped biz in fun spots and resorts 25% over last year in many cases, and 1956 was a banner year, according to Commissioner John T. Burke of the state's Dept. of Commerce.

While the hot, dry spell has been tough on the farmers, with an estimated $8,000,000 crop loss in the state, it has been boff for the beaches, parks, other al fresco entertainment and resort biz.

From Old Orchard Beach, Me., to the tip of Cape Cod, summer ops report figures way ahead of last year. Robert Van Sant of the Cape Cod Chamber of Commerce said figures for June were far ahead of last year. Cape ops said this season shapes as a record-breaker.

North Shore operators said trade is up 10 to 12% over a year ago. Tourist and travel agencies reported requests for info are up 15%. Most regions did a better biz during June as compared to a year ago—notably Plymouth, where large crowds gathered to welcome the arrival of the Mayflower II.

Old Sturbridge Village played host to more tourists during June, with July attendance pushing the total still higher than a year ago.

Judge Seals Testimony In Liberace Ohio Suit

Youngtown, O., July 30.

Testimony taken in an attorney's office last fall in the court case between pianist Liberace and two Youngstown promoters has been locked in a safe in the county clerk's office, following an oral application by attorneys from both sides.

Judge Erskine Maiden Jr. of Mahoning County Common Pleas Court last week ordered the depositions of Frank Gorgie and Frank J. Shea Jr. sealed away. The Gorgie deposition was taken Oct. 29, 1956, on behalf of Liberace, plaintiff in the suit against Gorgie and Dave McComb, who promoted the appearance of Liberace and his brother, George, in the Akron Rubber Bowl July 4, 1956.

The Liberaces sued for a total of $17,799 they claimed was due them on the contract with the promoters. Judge Maiden emphatically said the depositions were in no way related to a libel suit brought by Liberace against Confidential magazine.

Ice Show Review

Holiday On Ice
(MULTNOMAH, PORT.)

Portland, Ore., July 25.

Morris Chalfen's "Holiday On Ice of 1957", produced & directed by George & Ruth Tyson; choreography & staging, Chester Hale; costumes, Robert Mackintosh; orchestrations, Paul Summey; props & scenery, Robert Fletcher; lighting, Doug Morris with Hayes Alan Jenkins, Joan Hyldoft, Pat Gregory, Bill Blocker, Bobby Blake, Farrar & Carter, Don Watson, Percelly Bros. (2), Phil Hiser & Gina Rubaki, Joe Jackson Jr., Weber & Deeley, Percelly Kids (3), John La-Due, June Stevenson, Glamour Icers (24), Ice Squires (12), James Rowe, John Berkman Orch (15); at Multnomah Stadium, July 24-31, '57, top.

The 12th edition of "Holiday On Ice" is preeming here and will set out for the midwest and a nationwide tour following. This new layout is loaded with spectacle, talent and entertainment. This is the third year that "HOI" has played here and this round should grab more coin than previous takes.

Word has gotten around that this is a giant show and not just a small tanker. Advance sale was $60,000 and from all indications the take for the eight days should exceed $125,000. Outfit worked here 10 days before but had to cut two days due to prior booking of the stadium.

The 60x40 portable tank is more than ample space for the skaters to show off their skills. Olympic and world's figure skating champ Hayes Alan Jenkins is on in two spots. The guy easily demonstrates why he is entitled to the crown. Joan Hyldoft and Pat Gregory wow the customers with their grace, skill and showmanship. Both are lookers and score big. Orb-filler June Stevenson steals the show from the stars with her solo "slave" number and as distaffer with John LaDue. Comics Harvey Weber & Ted Deeley get solid returns for their comedy shenanigans a la Frick & Frack. James Carter & Alice Farrar please with some nifty adagio stuff. Speedsters Bill Blocker & Bobby Blade do a top job as soloists and when they team up with femme partners.

Ener-jet-ic Don Watson grabs "ohs" and "ahs" for his daring twists and turns. Phil Hiser & Gina Rubaki get the customers off their mitts with their waltzes down memory lane. The three Percelly Kids stop the show with their acro work on the freeze. The little girl is put through her paces with assists from her older sister and brother. Joe Jackson Jr. keeps the stubholders in stitches with his pantomime work and bike stint. The Percelly Bros. (2) are champs without skates. They move up and down a 15-foot ladder while balancing head to head, foot to head, and one handstand on head. Duo garner heavy mitting. The 24 Glamour Icers and 12 Ice Squires are on for some terrific production numbers. The group is well disciplined, work with precision and move well about the ice.

The production numbers are big-time all the way. Best are "The Nutcracker," "Cavalcade of Show Biz," "Festival of Bacchus" and "Cheerio! Good Luck!" The 24 events made the two hour and 45 minutes pass too quickly with its fast pace.

"Holiday" is strictly major league. The dubbing and sound, choreography and lighting and sets and costumes are superlative. This 12th edition is packed with variety and change of pace. John Berkman and his band play a tough show in fine style. Over 11,000 attended opening night ('24), against 15,000 capacity. *Feve.*

Circus Review

Circus Sarrasani
(BERLIN FUNKTURM)

Berlin, July 22.

With Williams, Animals, Duo Courty, 3 Soranis, Camilio Mayer & Co., Donatha's Bears, Richard Hardner, McSovereign, Walter Galetti & Little Paul, Cocker Ossy, Osker Fischer's Elephants (3), Togare's Berber Lions (6), 2 Bress, Moeser-Jose, Jean Albert Hoppe's Swine Circus, Elsane, Timenon's Orignal Rif-Kabylan. Direction by Ernest Nauti, Music, Rolf Reichart Orch. (12), Opened June 27, 1957, at Berlin Funkturm; $1.50 top.

Circus Sarrasani was once Germany's most famous big top. Founded in 1901 and headquartered in Dresden, where since 1912 it has owned a huge 5,000-seater of stone, the gigantic enterprise was destroyed by an Allied air raid in February, 1945. It took Fritz Mey, once trustee and close friend of Sarrasani (who died in 1934) and now director of Sarrasani, more than 10 years to bring this circus on its feet again. The new Sarrasani is now headquartered in Mannheim, West Germany.

The Berlin appearance of Circus Sarrasani—the first one after an absence of 14 years—turned out to be a fine prestige success for this enterprise and it looks as though it is right on its way to regain its former reputation.

A remarkable thing about this four-pole 3,500-seater tent is that it's technically first-rate and equipped with all the modern trappings. Unlike several other circuses which came to town and often looked shabby, this one makes a very clean and neat impression.

Current program is neither a mammoth nor a big-scale international show, but it is expertly balanced and staged. Program consists of 23 numbers which are teed off with the entry of all participating artists for an eye-filling view.

Most of the numbers belong to the animal department. Here, in particular, the horses are a highlight. Moeser-Jose, a matador of the Spanish riding school whose reputation dates back several decades, is tops along this line. Winner of the Gold Medal of Societe Hyppique Francaise, he proves that he is still a special attraction for every circus.

Spontaneous applause also for Donatha's Bears which, among other capers, also ride bikes. Jean Albert Hoppe's so-called "swine circus" also commands attention. Trained pigs have hardly ever been seen in Berlin before. Williams' "exotic medley," a presentation of lamas, ponies, zebras and guanacos, is also a masterful training job. Williams also comes along with Sarrasani's Norwegian horses, a bunch of beautifully built four-leggers who garner justified applause. Oskar Fischer's elephant group, which brings to a close the first part of this three-hour program, is strictly on the positive side, too. These huge but good-natured pachyderms do all sorts of tricks. Togare's Berber Lions, opening up the second part of the show, are not so impressive. This cage act could be more substantial.

In the artists' department, "the mysterious ball" rates special attention. This act, performed by Richard Hardner, has to do with a spiral line on which a huge metallic ball containing Hardner is slowly driven up. The fact that the ball is going up and down its way without any mechanism that is apparent gives this act a sensational frame.

Elsane, labeled as the star of Casino de Paris, does a number of breathtaking trapeze stunts and she too scores. Same goes for two Bress who do several daredevil stunts under the circus cupola. Of outstanding calibre also is Camilio Mayer's high-wire troupe. Camilio, an agile 66, bakes a cake on the cable.

In the comedy department, Cocker Ossy performing the high "C" of the musical clowns easily walk off with the lion's share of applause, the more so as there is not much comedy competition here. This trio skillfully handles various musical instruments and has a number of fine gags.

Others in the program include Walter Galetti & Little Paul who do some clowning between the intervals; Duo Courty, marimbaphonists; McSovereign, a master of the diabolo; three Soranis, teeterboardists; Timenon's Original Rif-Kabylians, a group of mostly young whirlwind acrobats from North Africa. The next and last act, incidentally, takes place outside the circus tent. Here, a "despiser of death," a member of the Camilio Mayer troupe, does some nerve-tingling stints on a high steel pole—acrobatics plus trumpet blowing.

Direction by Ernest Nauti is fast moving, while the background music by Rolf Reichart and his 12-piece orch is very catchy.

Biz was very poor during the first days (for which, however, the murderous heat was primarily to blame) and has now reached the point where it can be called very satisfactory. Press notices were very good. There are two performances daily.

Circuses are having a rather tough time in Germany and regular "protection groups" have already been set up to help domestic big tops. It's to be hoped that the newly opened Circus Sarrasani gets over the next rounds. It deserves it, particularly in view of the fact that it looks back on such a long and outstanding tradition. *Hans.*

Deathwatch for Acts

Continued from page 107

has been worn out by weekly showings on video, and when newcomers failed to come up to supplant names such as Milton Berle, Jackie Gleason, Red Buttons, George Gobel and others, comedians generally became a drug on the market. They feel that the same will apply to singers currently popular, and it's possible that all variety entertainment will go because of the inability of the field to develop headliners in sufficent numbers.

In spots such as the Palace, it wasn't a question of getting names, which it didn't need and couldn't afford, but one of getting the mill-run of acts to fill up the weekly eight-turn bill.

Those Familiar Acts

Necessity of repeating the turns caused a dwindling of audiences until the major portion of Palace fans were the oldtimers who devoted a portion of their social security check for Palace visits. The preponderance of the geriatric set made it difficult to showchase a more modern type of talent, which wasn't being developed in sufficient numbers anyway.

The artistic difficulties of the Palace reflected, on a smaller scale, the ailments of show biz in general, and could be an object lesson to fields such as video which say the showman seems to be using up piecemeal all that the variety field has developed. Now that comics have worn out, the vaudeo field is on a singing kick. It's predicted that this too will wear out, and the only staple that they can turn to, aside from films, will be dramatic shows. For many reasons, principally because of the plentitude of developing grounds, there are lots of good young actors around. But for the song-and-dance fields, there are only prophecies of doom, when even the famed Palace couldn't sustain a budget that rarely exceeded $3,500 weekly.

Saranac Lake
By HAPPY BENWAY

Saranac Lake, July 30.

Johnny Garwood, announcer at WNBZ, became a papa again.

Jeannette C. Power, mother of George (Elephants) Power left for N. Y., pleased at his progress.

The old NVA Annex sanatorium at 80 Park Ave. here was sold to the American Management Assn., which recently also bought the famed Trudeau sanatorium.

Eugenie (Legit) Reed, a graduate from here, was in for a weeks' visit with her husband Otto Hayman, who leaves next week, after a surgery case of grand slam progress, and resumes work with Columbia Pictures in N.Y.

Stephen Baranek, a Warner Bros. staffer, in from Yonkers, N.Y. He made the grade here in class of 1933 and his general checkup rated him 100%.

Larry Doyle, yesteryear second baseman with the N.Y. Giants, took time out to visit this columnist and mitt the Giant fans.

Ann Budd, whose sister Frances Zingler is connected with the N.Y. office of Warner Bros., registered for the general observation and o.o. routine.

George Martin author and editor who wrote "Our Vines Have Tender Grapes," back from a two-week furlough that he spent in Gotham and Woodstock, N.Y. He has a new play written that he is showing to producers. He is doing well medically.

Write to those who are ill.

Meanwhile, Back in Chi...

Chicago, July 30.

Stageshows are due back at the Chicago Theatre Aug. 23. The Loop's last stage billings were at the same theatre in November of 1955. Headliner on the one-week show will be Eydie Gorme, who just finished an engagement at the Palmer House here. Also signed is the Billy Williams Quartet.

It was earlier hinted by Nate Platt, Balaban & Katz circuit v.p., that stageshows would return to the Chicago if business warranted it. In recent weeks that house has had Jack Webb and Jerry Lewis, each on two-day personal appearances which did sock-business, although the films they were promoting, "D.I" and "Delicate Delinquent," did only moderate b.o.'s during the remainder of their playdates in that house. Film to run during Miss Gorme's stand has not been announced yet.

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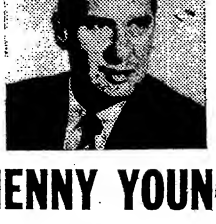
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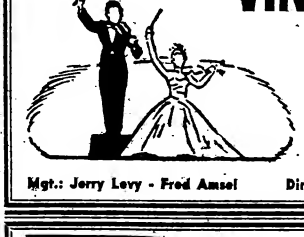
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Arg. Agents and Acts Both Unionized; Say Exhibs Sabotage Vaudeville

Buenos Aires, July 23.

Union Gremial Argentina de Agentes de Espectaculos (Union of Entertainment Agents) has recently signed an agreement with the Variety Artists' Union designed to regulate regulations between performers and agents. They hope to link up with similar unions in the United States and Europe, and would like performers to have unionized agents.

They believe this would help to eliminate unscrupulous anglers likely to leave their clients stranded when far from home, and would represent security to foreign talent interested in booking for this part of the world, that agents who are members of the Union, are the most likely to be trusted.

So far the Union has not indicated that local agents or entertainment managers have joined the Union, if any.

The Union is also working on a draft law in conjunction with the Labor Ministry, to regulate relations between talent and the percenters and also perpetuate the law making vaudeville turns obligatory in film theatres. The Union contends that this law is unpopular with audiences, only because the turns presented so far in no wise represent the best that Argentine vaudeville has to offer. No big-name talent has consented to accept bookings in the film-theatres, and the quality of the turns is frequently amateurish.

The Union blames this on the film exhibitors, whom they claim have tried to sabotage the vaudeville law by booking poor talent, to ensure that public reaction against this law would be unfavorable.

Audiences have entirely changed their film attending habits here, often arriving in time to avoid vaudeville turns.

Law 14,226 (Vaudeville Law) is for benefit of Vaudeville Workers' Union's 12,000 members.

CNE Starts Rehearsals On 'Canadiana '57' In Show Starring Bob Hope

Toronto, July 30.

With Bob Hope headlining, Jack Arthur, producer of the 24,000-seater night grandstand show at the Canadian National Exhibition here, has finally inked all his acts. Rehearsals started today (Tues.) but with Hope due in later.

The three-hour grandstand stint, with Hope bringing his own package to carry the second half, will be presented from Aug. 23 to Sept. 7 at $3 top, plus a 75c admission to the CNE grounds. For the grandstand matinees Aug. 26-31 Arthur will have Ringling Bros., Barnum & Bailey Circus. This will be $2 top plus grounds entrance.

With Hope to do 40 minutes, acts signed for the night show include Geoffrey Holder & Co. (8), D'Arco & Gee, Martha Ann Bentley, Paul Kofler, Jo, Jac & Joni, the Alcattis, Wally Koster & Phyllis Marshall, Shari McKim, Velyn & La Verne French, Gerry the Giraffe. Show is tagged "Canadiana '57," with settings and costumes by Stuart MacKay, 60-piece orch conducted by Howard Cable; dances by Alan & Blanche, Lunds and Midge Arthur, original lyrics and music by Cable and Stanley Daniels. Entire production will be under Arthur's direction.

MCA Folds Pitt Office; Mgr. Claire to Go on Own

Pittsburgh, July 30.

Music Corp. of America has decided to close its local office after giving it a year's try, and will handle its business in future out of New York headquarters. Manager George Claire was offered a spot at either Minneapolis or Detroit but turned it down, preferring to remain here and reactivate his old agency.

Claire, ex-vaude hoofer, had an agency here for years before closing down to go to Miami Beach with the Vagabonds. MCA brought him into the fold first in Cleveland, and then here. Arnold Felsher, MCA telepix rep locally, will stay on but in smaller quarters.

Canny Scot

Glasgow, July 30

How to succeed on the vaude stage, as told by Jimmy Logan, Auld Lang Syne comedian, to the city's Rotary Club in a talk-session on humor:

"Psycho-analyze your audience, say what you have to say, and 'get oot quick' when they've had enough."

Marciano In Show Biz Bow

Chicago, July 30.

Annual community entertainment events have, like other industries, spread from metropolitan Chicago to its suburbs. One of the newer affairs is the yearly "Italian Festival," held just beyond Chicago's western limits. The open-air lineup of carny attractions and booths rented by local merchants makes its main attraction an evening-stageshow. The two-week fair offers two bills of one week each.

Topping this year's first show (July 24-Aug. 9) was Rocky Marciano whose appearance marks the Chicago debut for the former fighter. Marciano is favored with a crowd that pays its 50c chiefly to see him. His 10 minutes onstage, with the support of emcee Billy Falbo, is devoted to autobiographical anecdotes. Still unseasoned in public performance, Marciano has little polish to contribute to his turn. Timing, vocal projection and stage presence were all inadequate to keep the enthusiasm of the crowd, which had been standing through 45 minutes of preliminary numbers. Personality factors, which presumably are intended to supply Marciano's real punch onstage, didn't quite come through.

Singer Carl Ravazza, originally following Marciano but later preceding him on the program, delivers his songalog with sufficient force to regain some of the enthusiasm of his foot-weary listeners.

Falbo brings his night club routine of a poolroom panto and assorted quips to the platform stage for a hearty response. His emcee chore is handled with plenty of savvy and serves to knit the show together without letdown.

Nicki & Noel are a terp team who work with highly stylized choreography that makes for a pleasant 10 minutes, but their heavyweight response comes on a dancehall skit that makes good use of their comic talents as well as their terping.

Show openers are the three Di Mara sisters. While Italian accents probably wouldn't hurt their act in this setting, the Dixieland numbers might sound a bit funny to most ears. On their treatment of Italian folksongs and standard ballads, they handle themselves well and make for pleasant listening. Henry Brandon's 10-piece ensemble comes through this show with flying colors, despite the usual subversion of outdoor performances such as windblown scores and cumbersome audito wiring.

Staging, lighting and sound on this show are all outstanding and contribute to the ease of performers and audience alike. However, an hour and a half is too long for most viewers to remain standing. Show is booked by United Attractions Inc. and funds are used for local Italian charities.

Second week (July 30-Aug. 4) includes the Vagabonds, Tanya & Beagh, Lenore Sutton Dancers and the Brandon orch. Lewa.

Sherman Adams Likes Ike And N. E. Tourist Pitch

Boston, July 30.

Sherman Adams of New Hampshire, President Eisenhower's chief aide, has endorsed Yankee Homecoming's tourist-industrial project aimed to bring 2,000,000 additional visitors to New England next year.

Jack Frost, prexy of the enterprise, said Adams has agreed to serve as a member of the Yankee Homecoming Founder's Council for his state. He is a former N.H. governor.

Frost is kicking off the 1957 tourist promosh with a preview on the Cape in August.

K.C.'s Hotel President Names Geo. Bowles PR

Kansas City, July 30.

George Bowles has been appointed director of public relations for the Hotel President here, it was announced last week by Frank Dean, president. Bowles has been serving the hotel for a number of year, handling it on an account basis and also serving as entertainment buyer.

In his new post Bowles will devote himself to hotel work, continuing as entertainment buyer, and going in more strongly for sales promotion and publicity activities.

Entertainment buying has been principally for the Drum Room, the hotel's deluxe dinner-dancing spot where musical combos have been the rule lately and where in the past a floorshow policy prevailed. Recently dancing was eliminated in the room, while the hotel mulls the possibility of remodeling and other changes. Room continues to have music with Harold Cowan at the organ.

With N.Y. So Near, Wildwood Lures Names Eyeing TV

Wildwood, N.J., July 30.

The close proximity of this resort's night clubs to the New York television centres is allowing local bonifaces to obtain choice bookings that might not be possible at a more distant location. The Garden State Parkway makes the resort an easy three-hour drive from Gotham.

Georgia Gibbs was able to sandwich an eight-day appearance at the Manor Hotel supper club around her "Million Record" tv show. Boniface Oscar Garrigues permitted the chirper to take Monday off so that she might commute to N.Y. for her NBC show. In return, most performers are anxious to give hefty tv plugs to the clubs.

Ted Lewis was able to accept a 10-day date at the Beach Club of Diamond Beach Lodge because boniface George James greenlighted him for his Sunday (21) appearance on the Ed Sullivan show.

Frankie Laine was able to fulfill video engagements immediately preceding and following his Beach Club showing. Many agents are taking advantage of this feature to lure some of the names east from Hollywood.

The Andrews Sisters, currently at Ben Martin's Club Bolero, were another of the west coast acts to kill two birds with one stone. Similar arrangements are pending for many others due here for appearances. These include Tony Bennett, Eydie Gorme, Martha Raye, Four Aces, Eartha Kitt, McGuire Sisters, Nat King Cole, Jerry Lewis, Liberace, Fats Domino, Teresa Brewer, and scores of others.

Mimi Benzell Bleats For A&P, But No Sing

Albany, July 30.

Mimi Benzell will appear at an outdoor dance and officiate at a car drawing at the A&P Central Ave. Supermarket in Albany Thursday (1) night. Miss Benzell, who will not sing, is scheduled to be at the dance in the store's parking lot, for Pepsi-Cola Bottling Co. She will also present the keys to the winner of an A&P weekly automobile contest.

Tommy Ippolito's orch (local) will play for dancing.

'Highlights' in Fast Fold

The Central Theatre, N. Y., which took on the Negro unit "Highlights" on a quick booking, is now back to a film policy. House is now showing strip pix.

Theatre booked the unit out of the shuttered Paradise Club, Atlantic City. There was little time to advertise or exploit the Central's entry into stageshows. The grosses didn't warrant continuation after 10 days of stagers.

Names' 30-Day Cancellation Clause A Dirty Name to Cafes; %'ers Would Scrap 'Out' for Higher Client Fees

'No Dogs Allowed'

Montreal, July 30.

Baudy's Greyhounds are at the Bellevue Casino here.

The chorus girls' poodles are out for the duration of the two-week date, by order of owners Harry Holmok and Jack Suz.

A.C.'s July Boff; 500 Club's Names

Atlantic City, July 30.

One of the best Julys in the resort's history draws to a close as a month of almost perfect weather, with little rain. The town has been packed with vacationists and metropolitan area residents escaping the inland heatwave.

Business in all hotel, amusement and restaurant spots is better than average. Without weekend reservations, it's no dice in night clubs, hotels, while long lines await their turns in the top eateries.

Jerry Lewis comes into Paul (Skinny) D'Amato's plush club Thursday (1) night. Lewis follows Liberace, who has been doing turnaway biz the week he has been playing the 500 Club, 1,000-seater. D'Amato brings in Nat King Cole, Will Mastin Trio starring Sammy Davis Jr., McGuire Sisters and Frank Sinatra (the latter if picture and other commitments will permit) in August.

Frank Parker will come into Steel Pier vaude for week starting Sunday (4). Gil Lamb will appear with him. Leo Elgart orch will be in Marine ballroom until Aug. 8 when Ralph Marterie takes over.

Charles Master and trio started at Ritz Carlton's new Calypso Carousel room Friday (26).

Max Roach Quintet into Cotton Club with Duke Ellington coming in tonight (Tues.).

"Ice Capades" in Convention hall is doing good business as John Harris gets his new show in shape for the New York opening. In the airconditioned ballroom of the hall, wrestling is a Saturday night draw.

SCOTS LAUD MOSCOW STATE VAUDE GROUP

Glasgow, July 30.

Artists of the Moscow State Variety Theatre received socko a reception when they played for one week at the King's Theatre, normally a legit house. Scot crix gave unusually good reviews to the layout, which opened July 22. A selection of acts from the Moscow combo will be seen on BBC-TV Aug. 4.

Scottish Daily Mail critic Gordon Reed described it as "unique, startling and at times quite baffling. A show not to be missed." Robins Millar, vet critic of the Scottish Daily Express, singled out petite dancer Galya Izmailova as "a firefly in movement."

The Russian group included folk dancers, singers, instrumentalists, acrobats, whistlers, puppeteers, conjurors and xylophonists.

Police Prowl Houston In 1G Crescendo Heist

Houston, July 30.

Police are still hunting the confident, well-dressed bandit who made off with $1,000 in cash during a daylight holdup Tuesday (23) at the Crescendo Club, a plush privatery here.

Joe Edward Smith, 20-year-old manager of the supper club, said he'd just walked into his office at 8 a.m. when he realized that someone had followed him and he was standing on the dance floor.

The man produced a small revolver and demanded the cash. He had Smith unlock a desk drawer and became angry and threatening when he found it empty. Smith finally gave the man a cash box from the filing cabinet containing $1,000.

Nitery owners are now pressing anew to kill the 30-day clause in nitery contracts. In previous years, bonifaces have found it difficult to book under the contingency that choice headliners could bow out of their spot on 30 days' notice if they got a television show or film. The repeal of the 30-day clause is becoming mandatory, they say, now that advance bookings are needed to sew up important banquet and party dates in a nitery.

Stanley Blinstrub, operator of Blinstrub's, Boston, has been in the vanguard of such opposition to the 30-day cancellation clause. He has told agencies that he has lost more than $250,000 worth of business by having headliners fall way from him on the "can't play" route. He's telling agencies that he can no longer afford to permit acts the luxury of that clause if he's to remain in a position to buy headliners.

Agencies recognize the difficulty of the club owner's position in this kind of situation, but haven't been able to do much about it in the case of some of the top headliners. However, the path to higher salaries has been opened to them by Ben Maksik, operator of the Town & Country Club, Brooklyn, who is not likely to get any cancellations at his nitery because of the premium fees he's paying the name acts. It's likely that the percenters will cut out the 30-day clause in return for additional compensation.

Maksik, although closed for the summer, is still running periodic ads listing his roster of completed bookings, in order to entice organization shindigs, anniversary parties, etc.

The 30-day clause has long been a source of dispute among the talent buyers, going back to the old days of vaudeville. Among the present-day vaude buyers, Al Rickard, who books the Steel Pier, Atlantic City, lays out the bills several months ahead of the opening. Once an act is signed to Rickard, it stays signed, and nothing less than an order from the Pier's operator, George A. Hamid, an officer of GAC-Hamid, can get a turn out of a stand at the Steel Pier. It's understood that Hamid had to lay down the law and promise another date in order to release Pat Boone, a GAC turn, from a date at the Steel Pier, so that the singer could do a film for 20th-Fox.

The 30-day cancellation clause has frequently left many niteries high and dry in the matter of getting suitable talent. Names, being always in demand, are generaly not available on short notice, and non-drawing acts frequently have to substitute. The agencies are very sympathetic and are listening closely to the operators' beefs in this matter, but they indicate that unless prices zoom up to the Town & Country level, there's little that they can do about it. Attitude may indicate a second set of prices in return for insured bookings.

MCA Shifts Jim Breyley From Chi to BevHills

Chicago, July 30.

Music Corp. of America has upped v.p. Jim Breyley from head of its Chi bands and acts department to work with its Beverly Hills bureau on live tv bookings.

Breyley's Chicago job is being taken over by Bill Richards, who handled bands from here. Indie agent Tommy Mallow was recently added to MCA's staff here, and no cutback on the Chi staff has resulted.

Holder's N. Y. Concert

Geoffrey Holder, who recently made several vaude stands as head of a calypso unit, will attempt a concert style presentation in a N.Y. legit house in September. Dancer will head a troupe of 18 at the National Theatre.

Holder will precede that stand with a date at the Canadian National Exhibition, Toronto, with the same troupe. Bob Hope is heading that layout.

Unit Reviews

Jerry Lewis All-Star Show

(CARTER BARRON, D.C.)

Washinton, July 27.

Jerry Lewis, Step Bros. (4), Skylarks (5), Wiere Bros. (2), Augie & Margo, Amazing Mr. Ballantine, Dick Humphreys, Lou Spencer, Hal Bell; $3.85 *top.*

In the open-air summer amphitheatres, it is often rain which separates the men from the boys among the name entertainers. The question, when a downpour starts: Will he go on like a real trouper, and can he hold the audience there with him?

The answer is "yes" on both counts for Jerry Lewis. The Saturday (28) show at Carter Barron Amphitheatre drew an SRO house of over 4,500. Program was following the usual format — group of vaude acts in the first half, with Lewis to take over after intermission. As the storm clouds piled up and the weather bureau indicated the probability of rain before the evening was over, the Feld Bros., operators of the theatre, put in a hurried call for Lewis to come on out earlier than expected . . . or the show might wash out before his arrival.

Last two acts of the first half were ditched temporarily and the comic was rushed into the breach.

Within a few minutes the rain began—a drizzle, and then big, slow, fat drops of water. The audience started to get uneasy and move up the aisle toward the rear.

"I've got a job and I'm going to keep on working," Lewis announced loudly. The audience applauded. Some remained in their seats; some took shelter in the rear of the amphitheatre; the rest packed along the wings of the big stage. Almost none left.

Lewis kept going through the downpour, for more than an hour. His tuxedo and shoes were soaked. But he told stories; he danced on the wet, slippery stage. With his mike on a long cable he interviewed the audience and led it in group singing.

The 16-piece house orchestra that was playing on stage fled to shelter. Lewis couldn't coax them back, so he brought out his own pianist, his drummer, and the others in his troupe. He never left the stage and his enthusiasm never flagged as he delivered the full measure of show for which he had been signed.

The audience stayed with him to the end, just as they had done last summer with Danny Kaye under similar circumstances.

Jerry Lewis never went better and never got a bigger, more heartfelt hand. It's the unique Oscar that outdoor audience reserve for only the great troupers.

As for the rest of the bill, not so much can be said. The five preliminary acts were not up to the level of the surrounding bill offered by Jimmy Durante who had preceded Lewis into Carter Barron.

The Step Bros. were good but seemed a little lost on the big stage. The Wiere Bros. did a very condensed version of their act in the falling rain, and failed to come off as well as usual. The Amazing Mr. Ballantine offered his usual quick-moving burlesque of a vaude magician; and the Skylarks were an adequate singing aggregation. Augie & Margo showed fine dancing style but the intricate choreography, though flashy, doesn't add up to very much. *Lowe.*

Ak-Sar-Ben Family Show

(A-S-B FIELD, OMAHA)

Omaha, July 24.

Ernie Young production, with Sky-Tones (3), Eric Badington & Collette, Rich & Gibson, Adaros (3), Darlene & Jinx, George & Peter Bauer, Walton & Sina, Billy Papon, Billie & Gene Lambart, Marcelli & Janis, Benny Sharpe Orch (14); at Ak-Sar-Ben Field, Omaha, July 22-24, '57.

Ak-Sar-Ben's annual Family Show, aimed for moppet trade with members bringing up to three kids free, was again produced by Chicagoan Ernie Young of the GAC-Hamid office and lured more than 20,000 for the three nights.

Although all 10 acts were strong and well received, the package was topheavy with muscle turns, no less than five being of the acro type. However, a fine windup by the Sky-Tones on the high wire, followed by a dazzling fireworks display by Thearle-Duffield, sent the crowds home happy.

Sky-Tones, Bill Atterbury act out of Dakota City, Neb., consist of male and two femmes, both striking blondes. Human wheelbarrow and bike bit with gals doing single trap acts off the spokes are highlights of 10-minute display that is flashy and attractively lighted.

Also popular with kids was Darlene and the tv chimp, Jinx. Animal, highly spirited, puts on a fast inning topped by his impresh of Liberace and fancy wire walking. Marcelli & Janis are still another wire act, opening the show with a zippy offering that has male doing juggling on the strand and his eye-filling distaffer on a high unicycle.

In the acro vein are Billie & Gene Lambart, with gal serving as understander in the difficult tricks; Walton & Sina, perch act utilizing several novel riggings; George & Peter Bauer, father-son risley in which 14-year-old does a full twisting back somersault; Adaros, head balancers with daughter Mickey accomplishing a two-high bottle stand atop her dad's head; and Eric Badington & Collette, roly-boly, with male doing four-high ta' handstand on the cylinder.

Billy Papon is an okay harmonica player with fair patter who works hard as an emcee and keeps the show moving. Rich & Gibson's musical presentation is under New Acts.

Next Ak-Sar-Ben show for members is Aug. 6-7, featuring Ben Blue. Dick Contino and Vernon Bumpy & Co. *Trump.*

Aquatennial Star Night

(AUDITORIUM, MPLS.)

Minneapolis, July 27.

James Stewart, Jayne Mansfield, Eddie Fisher, Sid Lippman, Mike Connolly, James Bonn, Roosevelt Rockettes (14), Visitng Beauty Contest Winners (18), Aquatennial Queen Contestants (40), Doc Evans Dixieland Band (7), By-Line Band (11), Keesler Air Force Chorus (40), U. S. Marine Corps Band (45), Gordie Bowen Orch (17), Cedric Adams, George Grim; presented by Minneapolis Star-Tribune Newspapers Charities; producer, Robert Weed; director, Don Stolz; at Minneapolis Auditorum July 26, '57; $3.50 *top.*

Woven about the revelation of the winner of the 1957-58 queen contest winner from among the 40 lovelies, representing various northwest communities and business concerns, and her coronation, this annual Star-Tribune Newspapers Charities' show, always one of the highlights and a climactic event of the local 10-day Aquatennial, summer mardi gras, far outdistanced its notable predecessors in every way.

It was easily the series' most star-studded, glittering and successful. Staged indoors for the first time, it drew an overflow house in the 10,000-seat Minneapolis Auditorium.

There's always intense interest in the Aquatennial Queen contest because each candidate has the backing of a large following and, with such rewards as a European trip and other honors and prizes for the winner during her 12-month reign, it's a much coveted title. But on this occasion the pull was stimulated by the presence of more and bigger luminaries to be seen in the flesh.

Jimmy Stewart, Jayne Mansfield and Eddie Fisher, of course, spelled the principal star-name power. For local draw there were newspaper columnists, radio and tv aces Cedric Adams and George Grim along with Mike Connolly.

Previous such shows outdoors in the 20,000-seat Municipal Stadium have attracted larger audiences, but this indoor presentation's lesser costs put it more healthily over the nut.

Especially in view of the fact that the performers drew no compensation, kuddos go to producer Robert Weed of the newspapers' promotion department for lining up such a varied and impressive bill with so much top-drawer entertainment. An orchid is due, too, to director Don Stolz, otherwise Old Log summer theatre head, who paced the layout briskly. Stewart and Miss Mansfield appearances were tied up with their current pictures opening here.

Fisher, coming here, sans remuneration (like the others), at one-time hometowner Mike Todd's urging, liberally plugged "Around the World in 80 Days" now at the local Academy. So everybody was happy.

Swapping clever and amusing ad libs and an expertly written script's repartee with Stewart, Connolly and Miss Mansfield, Adams and Grim engineered the abundant comedy.

With Miss Mansfield, 18 feminine beauty contest winners from throughout the nation, 40 Aquatennial Queen candidates and 14 well-trained, pretty highschool Rockettes decorating the stage, glamor glistened frequently.

Fisher, songwriter Sid Lippman and the 30 Keesler Air Force choristers did nobly by song, while music of every variety had a big inning, too, thanks to the U. S. Marine Corps band, the local Doc Evans Dixieland Band and Gordie Bowen orch playing the show.

Night's yock hit was a music battle between the Evans band and an 11-piece orch drummed up from among the newspapers' byliners.

Example of the pro showmanship, always in evidence, was the spotlighted entrance for 200 feet down the centre aisle of the well-upholstered Miss Mansfield, dragging a pink stole. For her interview with Adams she affected a sexy little girl voice. Windup was a hilarious waist-measuring contest between the rather corpulent 52-year-old Adams and the slender 18-year-old (according to the script) screen star.

Pianist-cleffer Lippman, a native Minneapolitan, played and sang his own compositions. His act looks like a good night club bet.

Laconic and cheerful, Stewart brought a change of pace in his interview with Grim and earned one of the evening's biggest mitts.

Closing the show, Fisher came on a la a sheriff's posse and reaped an ovation with 25 minutes of singing, yarning and occasional dance steps.

This best of all the Star Night shows, both artistically and financially, proved such a stupendous draw that even seats in the vast Auditorium's upper stage-end corners were sold, despite boxoffice warnings to ticket purchasers that they couldn't see anything. *Murf.*

Aqua Follies of 1957

(WIRTH POOL, MPLS.)

Minneapolis, July 27.

Pat McCormick, Joaquin Capilla, Johnny Bower & Jmmy Goodhead, Patty Robinson (2), Hobie Billingsley, Charlie Diehl, Bruce Harlan, Orwin Harvey, Al Coffey, Jimmy Carroll, Marilyn Delaney, Charles Dunn, Ming & Ling, Water Ballet (25), Stage Ballet (18), Verne Rooney Orch (15); staged by Al Sheehan; swimming & water ballet director, Helen Starr; choreography, Marie Kuhlman; arrangements & music director, James McLeod; stage & property designs, Fred Smith; lighting, Jack Higgins; head wardrobe mistress, Marie Gauthier; fireworks, Thearle-Duffield; at Wirth Pool, Mpls., July 17-28, '57; $3.50 *top.*

Producer Al Sheehan's claim that his "Aqua Follies" is tops among all such shows probably would admit of little dispute. That's mainly because it always enlists the finest of all swimming and diving talent. But what also helps to carry it to the head of the class is the skillful manner in which it's produced to blend water and stage entertainment. It is mounted for a maximum of fun, excitement, thrills, glamor, spectacle and color in an action-packed two-and-a-half-hours.

In this current 18th edition, outstanding feature of the local Aquatennial, Sheehan again has come up with a tremendous show of its kind. In this instance, the appraisal as "best yet" undoubtedly would be deserved if only because of the presence of newcomers Joaquin Capilla, world high boards champion; the whammo British trick and comedy diving team of Johnny Bower & Jimmy Goodhead; and Olympic Games' feminine "double double" winner Pat McCormick, making her professional bow.

Sensational and amazing comedy, high, trick and every other variety of diving, some of it with new and different twists, is always the "Follies" piece-de-resistance. This year, with the aforementioned stars to augment such perennial favorites as Hobie Billingsley, Charlie Diehl, Orwin Harvey and Al Coffey, it hits a new peak. And in particular the Bower & Goodhead comedy act and the entire crew's maniacal shenanigans when all of the boys go whacky at the same time give funnybones their greatest workout.

The show's fans also undoubtedly find it a pleasure to welcome back ace swimmer Patty Robinson, absent since 1948, who brings along her 13-year-old daughter, a budding aqua star.

In Jimmy Carroll the show has a top-drawer emcee and singer. Also scintillating on the vocal end are Marilyn Delaney, Charles

(Continued on page 112)

House Reviews

Palace, N. Y.

Ted & Flo Vallett, Bunny Briggs, Joe Morris & Barbara Barry, Ted Morell, Bensen & Ryan, Themis & Emilio, Roger Ray, Ivan Jensen & Tove; Nick Francis House Orch; "The Young Don't Cry" (Col), reviewed in VARIETY *July 24, '57.*

The melancholy days approach for the vaude acts landbased in New York. The Palace is presently going through the next-to-closing bill. Next week the house finales as a stageshow entity after an eight-year run and goes into a first-run film policy, with bookings that tee off with "Man of a Thousand Faces." A house that issued more than 400 contracts annually bites the dust. It's probably the last orthodox vaude house in America.

The present layout has its moments with Roger Ray hitting the entertainment peak in the next-to-closing slot. His comedy gab and vibe playing get the desired results. Another act of note is Bunny Briggs, the Negro tapster, who knocks off a lengthy non-stop session with ease and charm. There are only a few moments in which his cleats move more than a few inches off the ground, but his work is equally as relaxing on the audience as it seems to be on the dancer.

There's a lot of comedy in this show. Joe Morris & Barbara Barry brought in a few lines that were new for them. Morris in the box and Miss Barry onstage did much better than usual in this instance. Irving Benson has a new partner and is now billed as Benson & Ryan. So while there's a new straightman, it's still the same act and they get the normally good results.

The openers are Ted & Flo Vallett, the vet baton twirlers and jugglers who work rapidly to warm up the house. Ivan Jensen & Tove, closing the show, worked unevenly on show caught. Jensen juggles while balancing on a log, and winds up with an excellent trick of going through a hoop while on his perch.

New Acts this session are Ted Morell and Themis & Emilio. Nick Francis orch showbacks smartly. *Jose.*

North Pier, Blackpool

Blackpool, Eng., July 30.

Bernard Delfont presentation, with Ruby Murray, Tommy Cooper, Ken Platt, 4 Jones Boys, Morton Fraser's Harmonica Gang (7), Patricia & Neil Delrina, Munk Twins, 16 Voices of Vernons, 12 Showtime Lovelies, Orch under Paul Burnett; staged by Ernest Maxin.

The North Pier Pavilion at this British summer resort has rounded up a bevy of likeable, individually talented performers for a varied presentation, stronger in its first-half segment than in latter stages.

Ruby Murray, Irish thrush whose marquee value has dropped recently through lack of disk hits, offers fairly pleasing song spot, despite most of her tunes being geared in same strain. Her repertoire ranges from "Mr. Wonderful" to "Irish Eyes Are Smiling" and "Galway Bay."

Tommy Cooper, six-foot-three comedian, is a laughing, stumbling magician who garners almost continuous yocks with deliberate errors in magic, an infectious semi-mad chuckle, and a sock assortment of magico gags. Ken Platt shares further comedy slottings with local-flavored humor, but at show caught descended into some lavatory-style gags.

The Four Jones Boys, youthful and fresh harmony quartet, click with impressions of other singing foursomes such as Smith Boys, Aces, Platters, et al. The Morton Fraser Harmonica Gang, comedy-and-music septet, also extract approval with well-planned harmonica routines and some fun byplay with diminutive member of all-male group.

Patricia & Neil Delrina, terping duo recently returned to vaude from blade-show chores, contribute stylish dancing in scenas for maximum results. The Munks Twins, rosy-cheeked gals, aid as customers in a "Mixed Doubles" sketch, but otherwise get little to do. Vocal showbacking is by the 16 Voices of Vernons, and the 12 Show Time Lovelies shape as an attractive line.

Ernest Maxin stages briskly for London impresario Bernard Delfont, now taking the place of Lawrence Wright, longtime resident backer on this pier. Paul Burnett batons the 14-piece orch. *Gord.*

Hippodrome, London

London, July 23.

Shirley Bassey (with Johnny Roberts and David Jacobs), Norman Evans, Hedley Ward Trio (3), Arthur Worsley, Murio & Sheila, Rey Overbury & Suzette, Pierre Bel, Les Mallini (2), Reg Cole Orch.

Shirley Bassey, topping her first West End vaude bill, is making sure that it's a success to notch up alongside her other achievements in her comparatively short show biz career. But the supporting bill ranks among the weakest presented by Val Parnell in the West End, and could possibly result in only moderate b.o. during the show's two-week run.

After a hefty buildup, with an introduction by disk jockey David Jacobs reading press cuttings about Miss Bassey's success in America, and screens daubed with luminous paint which acclaim her as "fabulous," being raised one after the other, the star makes her entrance to a hearty reception. She wears a snugly fitting low-cut gown. Her first entry, a beat version of "From This Moment On," is a good warmer, and paves the way for the rest of her songalog, which is heavily angled at sex. Her gestures and facial expressions, teamed up with her vibrant voice, stamp her as probably the hottest songstress produced by this country in years. Notable offerings are "I've Got You Under My Skin," "Sex," "My Body's More Important Than My Mind," and a powerful closer, "Who Are We?" She goes off to cheers.

Norman Evans, a broad north of England comedian, fills two spots in the show. His first, a sketch about going to the dentist, raises a few laughs, and the other, a portrait of a north country housewife gossiping over her garden fence, relies purely on localized humor and female ills. He rates a moderate hand from the earthy members of the audience.

The Hedley Ward Trio, a vocal-instrumental combo comprising bass, guitar and piano, make pleasant noises and sprinkle their routine with comedy to catch a warm response. Ventriloquist Arthur Worsley is a fine performer. His spiel consists mainly of making easy work of words and phrases other vents steer clear of. The act is smoothly paced and laced with comedy, and audience reaction is good. Murio & Sheila, a couple of fancy dancers, add a pleasing spot to the bill. Rey Overbury & Suzette play instruments and dance, but miss with their comedy. Juggler Pierre Bel is a good first-half warmer with a snappy routine, and Les Mallini, two Continental artists with a fast knockabout routine, are fair entertainment. Reg Cole's orch supplies some good accompaniments. *Bary.*

Southern Solons

Continued from page 1

Jolson. What would he sing?" said Haley bitterly to the House. "It means that the songs of the beloved Stephen Foster, the only composer in the history of our nation to be elected to the Hall of Fame, cannot be played over the major networks unless his lyrics are edited."

Watts has introduced a resolution for a congressional investigation of the network action. He and Chelf particularly objected to changes in "My Old Kentucky Home."

"For over 100 years," Chelf told the House, "people all over the world have loved, respected and enjoyed Foster's delightful melodies. At no time has anybody ever dared to say that he intended these songs to be a detriment, a reflection, an affront, a vilification or an abuse to the colored race or any other race.

"He meant to honor our colored folks and he did so with all the artistic ability at his command. If we follow the same logic and reasoning of the networks in banning 'Suwanee River' and 'My Old Kentucky Home' from the air, then we may have to change the name of the White House because this might conceivably be classified as discrimination . . . To tell you the truth, these three networks must scare mighty easily."

Chez Paree, Chi

Chicago, July 25.

Will Mastin Trio starrng Sammy Davis Jr., Louis Gomez & Beatrice, Chez Paree Adorables (6) with Benny Nichols, Ted Fio Rito Orch. (15); $1.95 cover, $4.95 minimum.

There's no better testimony to the drawing power of Sammy Davis Jr. than the contrast of his nearly full opening night at the Chez with the rows of untouched tablecloths that have shown at this summer's previous Chez Paree shows.

His solid, fast moving amalgam of song, dance, quips and impersonations runs as fresh and smoothly as ever. The chief changes are the variations in songalog. Besides a little special material, he rides through Cole Porter, "Riding on Moon," "Something's Gotta Give" and "This is My Beloved," all without a decline in impact.

The impressions of Jerry Lewis, Nat Cole and an assortment of vocalists are still a neatly received part of the act, as are the Will Mastin Trio's terp routines. Davis Sr. and Mastin acquit themselves well on the softshoe turns. The show winds up with an Elvis Presley takeoff which still draws howls as Davis Jr. renders it.

Dance team of Luis Gomez & Beatrice handles set of varied and well-segued maneuvers with smoothness. Numbers include excerpts from "Cinderella," "My Fair Lady" and "Bolero." Only thing missing from this act is something to differentiate it from other competent dance pairs currently on the nitery circuit. Otherwise it shapes as a pleasant opening act.

The Chez Paree Adorables, recast recently with more of the longstemmed variety, handle themselves with the smiles and swivels looked for in the house line.

Ted Fio Rito's 12 men supplemented for the backup chores with three of Davis Jr.'s own crew, George Rose at thse keyboard, Red Rodney on trumpet and clarinetist Mort Stein conducting. The orchestrial timing on this show was perfect on the first show and the dansapation more than adequate.

Will Mastin Trio remains through Aug. 20 but no booking between that time and Pearl Bailey's opening on Sept. 10 has been set. *Leva.*

500 Club, A. C.

Atlantic City, July 25.

Liberace, George Liberace, Jean Fenn, Sid Krofft, Lee Henderson Girls (8), Pete Miller orch directed by Joe Frasetto; $3 minimum, $5 weekends.

It's Liberace with brother George, opera singer Jean Fenn and Sid Krofft and his puppets at Paul "Skinny" D'Amato's plush supper-club this week, with ropes up for all shows as the cafe circuits most-sought pianist for the first time produces and directs this offering.

This is also the first time Liberace has appeared in Atlantic City during the 26 years he has been in show business. The 90 minutes are jammed with music, with Liberace at the special Baldwin concert grand brought in for him, and Miss Fenn offering operatic as well as popular selections in her fine soprano voice. House orchestra is backed by four violins and cello.

Liberace liberally mixes patter with piano and vocal offerings. He works on customers' stageside, shows his jewelry, jokes about his bathrooms in his California home, and wins over the dubious with his graciousness.

His costumes are outstanding. One, an open front white shirt, slim black trousers and wide red leather belt, shows off the trim figure he now has after losing 40 pounds. Others include a dinner jacket in beaded navy blue black brocade, and evening clothes of white brocade, black metallic and sequin trimmed white satin. All draw ahs and ohs from the audience, liberally filled with women.

Liberace plays scores of the numbers, old and new, which have been identified with him on his tv shows and Columbia Records. So quickly do they follow one another that it's difficult to tell when one ends and a new one begins. From his opening "Last Time I Saw Paris" through nostalgic "Tenderly" and "Starlight" with bits from "My Fair Lady," when Miss Fenn supplies the lyrics, he is in complete control of the situation. He even works in a softshoe dance bit which scores.

Miss Fenn, tall, blonde and one of the best lookers on the 500 Club stage in many a night, works nicely with Liberace in the patter bits, and sings beautifully from "Madam Butterfly" the number, "One Fine Day." "Cribribin" follows, with Liberace accompanying both her numbers. She is a decided asset.

George Liberace again demonstrates his ability to play violin in more than one way and is the foil for his brother's jokes.

Sid Krofft is one of the finest puppeteers to appear here in many a moon. He makes them do everything, dance, light and smoke cigarets, take off their clothes, and prance about in lifelike fashion. Krofft at times works three puppets. His most effective bit is the skeleton which comes apart, only to reassemble at his bidding. Some of the effect of his act is lost because he is confined to the low stage, where many cannot see the puppets.

Henderson Girls give with nice production number. Well-knit show is backed ably by Joe Frasetto directing the Pete Miller band. *Walk.*

Fontainebleau, M. B'ch

Miami Beach, July 29.

Buddy Hackett, Trude Adams, Norah Kovach & Istvan Rabovsky, Murray Schlamm, Sacasas Orch; $3.50 beverage minimum.

This "height of summer" show is worthy of a midwinter slotting, containing as diversified a combo of talents as yet displayed in this smart hospice and serving up talented new faces to buttress the draw power of a Buddy Hackett in this area. Result is big boxoffice and happy customers.

Hackett is a regular in the La Ronde who, with each outing, seems to acquire more polish and ease, with the assurance of a vet laughmaker who knows he's got it made. Basics of his act rely on the gab department. Personalizing the waggery, he spins out limes on married life, the wooing period, the recall of an infant's first week. It's prime stuff that sparks howl reaction through the universal self-identification angles contained. Smooth timing and handling add to overall impact to win him the pounding that requires reprise of his standard Chinese waiter bit.

Trude Adams (see New Acts) is new to this sector and made the Hackett entry a well-warmed one, thanks to a smartly devised act that brings her into big click aura. The management picked up her option fast after first-night intro bit. Ditto the well publicized Hungarian ballet team of Kovach & Rabovsky. The Iron Curtain escapees present a cafe-slanted stint, tailored for the medium and commercial all the way, with the attractive femme working out jazz angled toe-spins while Rabovsky displays his Nijinsky recalls in legit ballet leaps and whirls. Encore segment has a gay, fast moving folk dance to wrap matters up. Murray Schlamm, house emcee, introes in literate manner while Sacasas and his musickers showback adeptly. Entries this week are Mafa & Hari, Dominique, and Sonny King.

Lary.

Statler, L. A.

Los Angeles, July 23.

Dave Barry, Merry Macs, Eddie Bergman Orch (11); $2-$2.50 cover.

Dave Barry has been around the nitery beat as often as the Merry Macs have been absent. Paired off as the current dual attraction at the town's surviving downtown club, the Statler's Terrace Room, the balance is fairly proportioned for the peregrinating public and the receptive mood of Thursday night's (18) three-week opener was strictly upper register. The chemistry was just right for music and comedy and the spirits high, all adding up to a great big plus for the performers.

It has been 25 years since the Macs first matched their voices in radio and while three of the originals have been replaced, it is still a worthwhile singing group working in much the same manner of other mixed ensembles. But it's Barry who rates the larger type because of his frequency and recognizance among the traveling revelers. His impressions of Godfrey, Liberace and Churchill are always surefire, his storytelling and witticisms on ground level with an affable approach that sets well with the sitters and tipplers. His bit in defense of drunk drivers may not be in the best taste but the laughs roll nonetheless.

The Macs are a lively lot and rarely immobilized. The girl member works well with her three male partners and all are formally frocked to give the act a dressy look. Their rock 'n' roller, a fast run-through of "Bluesville, USA," and other numbers they've recorded for Capitol give the turn a good musical framing. The sitters might have been spared the delay in photographing the group around their 25th birthday cake.

Helm.

Desert Inn, Las Vegas

Las Vegas, July 25.

Gordon MacRae, Rudy Cardenas, Sheila MacRae, Gina Genardi, Art Johnson, Donn Arden Dancers (12), Carlton Hayes Orch (17); $2 minimum.

Gordon MacRae's new act, a generous and delightful hunk of w.k. songs, plus some very funny impreshes, is teamed with the speedy juggler, Rudy Cardenas, and a couple of fresh production numbers to give the DI a solid show for the next four weeks.

MacRae's booming voice socks "If I Loved You," "Begin The Beguine" and most of the songs from "Oklahoma!" He preems his latest album of film title songology—"Singin' In The Rain," "Cabin In The Sky," "Easy To Love" and "Flirtation Walk"—with top effectiveness. He throws comedy and emotion into the soliloquy from "Carousel," and gets yocks with his takeoffs on Cagney (as Curly in "Oklahoma!"), Godfrey (as Yul Brynner), Nat King Cole, and Mortimer Snerd. MacRae admits he's more talented as a singer than a mimic, but the impreshes serve as a happy balance to the act.

Wife Sheila adds strength to the package with her devastating mimes of Katie Hepburn, Zsa Zsa Gabor, Tallulah Bankhead and Lena Horne. Van Alexander smoothly batons the Carlton Hayes orch (17) for MacRae, who is introed as "appearing through the courtesy of the Federal Bureau of Internal Revenue."

Cardenas breezes through his turn with many stunts that leave some members of the audience gasping in amazement.

Curtain-raiser is a new Donn Arden "little spectacular" called by a familiar title, "From Vaude To Video." Subtitled "A Tribute to the Show Biz Greats," it features Art Johnson capably miming the greasepaint immortals. Making her Vegas bow in the skit is 19-year-old Gina Genardi, a pretty and peppy chirper who has no trouble living up to her intro as "Miss Personality." Miss Genardi was coached by former singing star Aileen Stanley, who has injected strong song savvy into the potential headliner.

The other production piece, also nicely decorated by the dancers (12) and featuring the voices of Johnson and Miss Genardi, is handsomely mounted. *Duke.*

Moulin Rouge, H'wood

(FOLLOWUP)

Hollywood, July 23.

Margaret Whiting and the Happy Jesters have taken over the key positions in the "C'est La Vie" revue which has been running at the Moulin Rouge for many months, and the prospects are for continued good business. For Miss Whiting it's her first local nitery date in a considerable period (about five years) and she's a stronger draw than ever, thanks to her recent television action. Too, she's peddling her wares with ease to make this her best local showcasing.

Her 35-minute stint is an ingratiating songalog that covers a vast assortment of tune material, including a sock medley of songs cleffed by her late father, Richard Whiting. That medley alone would stand up as strong nitery fare, comprising as it does such tunes as "My Ideal," "Guilty," "Breezin' Along with the Breeze," "Too Marvelous for Words," "Blue Horizon" and others that rate among all-time top entries. They're sung with feeling and delivered with an eye to top audience response. She also includes some of her disclicks, like "Moonlight in Vermont," "Slippin Around" and "Might as Well Be Spring," interspersing them with patter that is light and humorous.

The Happy Jesters peddle a good blend of harmony and humor in their tune. It's the type of act which has become a strong lounge attraction in recent years; spotted midway in a series of lavish productions, they fit the bill effectively. Vocal imitations of musical instruments for a "Disk Parade" routine are among the offerings that stir interest. *Kap.*

Bellevue Casino, Mont'l

Montreal, July 24.

Baudy's Greyhounds, Sanger, Ross & Andree, The Roberts (2), Guy Dennis, Casino Lovelies (10), Bix Belair Orch (11), Buddy Clayton Trio; $1 admission.

Tourist biz is giving most local niteries a boost and the Bellevue Casino is attracting a good part of the spenders with its current layout, lavish and visually strong.

Producer Craig Daye brings in three new productions with extravagant gowns by Madame Bertha and the talented nony line makes fine showcasing for rest of layout. Baudy's Greyhounds take the headline slot and like most animal acts, splits the house receptionwise. If one likes this type of an act, then Baudy's hounds and monkeys are top-drawer entertainment; the dogs are well-trained, pacing is good and routines varied.

Comedy hit is the hoofing antics of Sanger, Ross & Andree, last seen in this room about five years ago. A sock sight offering, trio garner plaudits throughout with femme of group (a handsome gal who stands better than six) contrasting amusingly with her partners, a gent of normal size and a midget. The Roberts open show and the acrobatics of this male duo are well above average.

Singing and emcee chores are ably handled by Guy Dennis, a newcomer in these parts, and the big Bix Belair orch does show music in usual fashion with the Clayton combo in the interlude spot. The Craig Daye production hold for the next two weeks with new feature acts slated for an Aug. 1 opening. *Newt.*

Eddys', K. C.

Kansas City, July 26.

Helen Boice, Georgie Shaw, Tony DiPardo Orch (8); $1.50 cover.

Floorshow in the Eddy establishment this fortnight rates as strong entertainment with a return date by Helen Boice, who was pleasing in a stand here last fall, and Georgie Shaw of the Decca singing stable. They work up 45 minutes, well paced and combining songs and comedy suitably.

In his first appearance here, Shaw shows plenty of ability in a full-voiced style. As a Decca waxer, he had had spotty successes, his "No Arms Can Hold You" went well up the lists. A sock platter could make him a real bet for clubs and hotels, as he has the the singing know-how. He testifies to this on a string of numbers running through standards and current pops and the established "Sorrento" in Italian. Lad has looks enough and works hard at his calling, as evidenced by a hearty reception throughout.

Just a few months ago, Miss Boice had a whirl here, and now is back for an even stronger bid for laughs and approval. She has bolstered her routine with a couple of new songs and some new patter, heightened by her infectious jollity. She kids about golf, daning, her old man, her weight and age and sundry other items, and rolls out songs in the Sophie Tucker manner, keeping a steady toll of laughs and hearty audience response. Both acts are a click here and likely to be back.

Next up are the Hilltoppers, due in Aug. 9 for two weeks, with another act yet to be named.

Quin.

Adolphus, Dallas

Dallas, July 23.

Nick Lucas, Jean Shannon & Brooks Bros. (2), Vincent Bragale Orch (6); $1.50-$2 cover.

The old pros still know their way around the bistro belt. Vet Nick Lucas stepped on the Century Room floor Thursday (18) and confidently took charge of the near-capacity audience—and kept thde crowd with a nostalgic rundown.

His 30-minute begoff turn opens with "Love Letters In the Sand," done in the 1931 version with between-bars throaway lines. Strumming guitar, Lucas doesn't offer a single new lyric; he doesn't have to for his hefty score. Aside from "Around the World in 80 Days" he runs through a batch of evergreens ("Tiptoe Through the Tulips," with an inserted "Sounds like 'Hound Dog,' and "My Blue Heaven" are clinchers), but added fillips bring tablers to life. Lucas pipes "Sorrento" in Italian, tosses between-tunes comedy lines and, a la Tony Martin, gets off easily by taking the bandstand and singing while the terping begins.

Openers, blonde Jean Shannon & Brooks Bros., are a pintsized edition of Kay Thompson & Williams Bros. Lotsa woodshedding is evident and the choreography—abetting the fine vocaling—is top-notch. Gal does a slick semi-strip onstage, and the pace never falters. Act headlined in a rival bistro earlier this year, and will bring fans during this date. Best items are the calypso number, "Woman Is Smarter Than Man," and a fracturing Charleston number (with 1920 costumes). This can headline at almost any nitery.

Vincent Bragale's orch provides neat backing and fills the floor for dancing. Bragale bows each show with violin solos that click in this room.

Act winds July 31; singer Judy Scott opens a fortnight on Aug. 1. *Bark.*

Bimbo's 365 Club, S. F.

San Francisco, July 25.

Richiardi Jr. & Co. (4), The Valenos (2), Fran Jeffries, Dorothy Dorben Dancers (10), Al Wallace Orch (9), Alan Cole; $1-$1.50 cover.

Richiardi Jr. is a crowd-pleasing magician who uses considerable showmanship in performing a half-dozen complicated tricks. Fine illusion of having a girl hang horizontally from an upright broom, a broom with no visible means of support, rates a big hand, but theatrically, best trick of all is taking audience into his confidence, showing how a simple trick is done by stuffing handkerchief into hallowed egg, then cracking egg—with inevitable result.

The Valenos' acrobatic dances are tricks of contortion by female member of team. They do their stuff expertly, though some of the contortions tend to be hard for more squeamish members of audience to take.

Fran Jeffries is a goodlooking, well-shaped chanteuse who really needs a more intimate room for "Let Me Love You," "Lady Is a Tramp," "Free and Easy" and other sexy songs. Either that or she should move closer to mike, belt a bit harder. *Stef.*

Statler-Hilton, Dallas

Dallas, July 26.

Larry Storch, Chuck Cabot Orch (9); $2-$2.50 cover.

Larry Storch reaches a new high in hilarity with socko routines. At his capacity Empire Room opening 23) he fractured the tab pickers without inserting new bits for him. Evidently the patrons never saw his impressions before, or else they caught the full business last summer when Storch paraded his skits on network tv and loved 'em enough to see him in person.

Either way, comic had 'em in hand all the way and couldn't have been better. Reprising his British fight announcer, Russian baseball scores, cowboy parody, Indian chief, Japanese impresh and throw-away gags, Storch keeps the big mitting. He coasts with a bit on a bad tv set, a riotous sesh as a barroom dame and has to beg off—after being carried off—with his w.k. yogi leg-folding stint. His full 50-minute show is top comedy effort.

Chuck Cabot's orch, aside from neat showbacking, pulls the terpers for floor-filing dance sessions.

Act winds Aug. 7, with banjoist Eddie Peabody due Aug. 8.

Bark.

Gatineau, Ottawa

Ottawa, July 26.

Zeniths (4), Ann Nichols, Barry Dale, Craig Daye Dancers (6), Champ Champagne Orch (8); $1 admission.

The difference between the Zeniths and any top-rank chant foursome is the same as the difference between a player piano and a piano player: naturalness. Made up of two femmes and two males, Zeniths, currently billtopping the Gatineau Club show, are nicely staged, dressed and trained. Their pipes and arrangements are okay. But there's a sameness throughout, not relieved by a stilted item designed to be an aping of Pearl Bailey which drops as flat as a tear on a rug. Stint needs an injection of originality.

Held over are socko terper Ann Nichols whose keyboarding and warbling while she taps draw heavy mitting *Gorm.*

Fack's II, San Francisco

San Francisco, July 25.

Frances Faye with Vido Musso Orch (5), Don Sherwood with George Cerruti, Mel Young; $1.50 admission.

Frances Faye, "not pretty, but odd," as she herself says, is a smash hit in George Andros' intimate nitery. Whether she's playing and singing (in her coarse, strong voice), Gershwin tunes or dialect material she rates a tremendous hand and quite literally leaves audience hanging on the ropes.

Biggest hit is a scat song stringing dozens of names together, but every number is done to a 'T', with obvious forethought, rehearsal, planning. One of act's best facets is close cooperation with Vido Musso's sax and rest of band, all of whom are excellent.

Don Sherwood, Frisco radio-tv personality, does 15-minute warm-up before Miss Faye appears, tells jokes, sings a bit in imitation of pops singers such as Tony Bennett and Tony Martin. He's relaxed, personable, perfect counter-poise for Miss Faye's frenetic act. Mel Young's a pleasant emcee. Show's booked for five weeks. *Stef.*

VARIETY BILLS

WEEK OF JULY 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parenthases indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 1
Rockettes
Conrad Ludlow
Wes Harrison
George Carl
Roxy (21)
"Fiesta at Roxy"
Maria Antinea
Mario Alverez
Enrique Montoya
Virginia Morrison
Nancy Lee Parker
Manuel Del Toro
Skating Squires
Roxyettes
Roxy Orch
Palace (P) 1
Berk & Hallow
Corinne & Phyllis
Stanley Burns
Les Gatos
Lee Sullivan
Dolinoff & Raya Sis
Jay Marshall
Jacinos

Chateau Madrid
Helene Aimee
Romeros & Reina
Panchito Orc
Socceres Orc
Copacabana
Toni Arden
Lou Nelson
Versatones
Tom Rosford
Marilyn Cooper
Tony Starman
Michael Durso Orc
Frank Marti Orc
Ma Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville
Hotel Ambassador
Chauncey Gray Orc
Jani Sarkozi
Gypsies
Quintero Rhumbas
Hotel Pierre
Stanley Melba Orc
Alan Logan Orc
Joseph Sudy
Hotel Roosevelt
Eddie Lane Orc
Hotel Taft
Vincent Lopez Orc
Milt Shaw Orc
Ray Bari Orc
Hotel St. Regis

Latin Quarter
Sonya
George Matson
Molidor Trio
Debonairs
Gillian Grey
Simon McQueen
Chic James
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Park Sheraton
Jan August
Spark Thurman
Viennese Lantern
Rita Dimitri
Yasuko
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Dick Todd
Sophie Parker
Zeb Carver
Ed Smith
Jodie Carver
Joel Shaw Orc
Village Vanguard
Modern Jazz Quart
Bill Evans
Waldorf-Astoria
Lionel Hampton
Diahann Carroll
Haitian Ders
Bela Babai Orc

AUSTRALIA

MELBOURNE
Tivoli (T) 29
Johnny Lockwood
Bobby Limb
Dawn Lake
Les Thaika
Medlock & Marlowe
Balladinis
Billy Hayes
Darryl Stewart
Johnny O'Connor
Edit Juhasz
Alwyn Keckie
Continentals
Rae Morgan
Pamela Godso
Olivia Dale
SYDNEY
Tivoli (T) 29
Peter Brough
Ronald Cheeney
Boys of Mexico
2 Earls
Christine & Moll
Lebrac & Bernice
Bobby Gonzales
Delicades
Williams & Shand
Buster Fiddesa
Nina Lee
Brenda Rowe
Frank Ward
Della Vance
Dianne Vail
SINGAPORE
Odeon (T) 29
Katherine Dunham Co.
SINGAPORE
Cathay Rest. (T) 29
Darvas & Julia

BRITAIN

ASTON
Hippodrome (I) 29
Cyril Dowler
Sheila Kaye
F. Langford's Co.
Agers Choir
BIRMINGHAM
Hippodrome (M) 29
Hippodrome (M) 29
Harry Secombe
Billie Anthony
Rudy Horn
Dior Dancers
Gimma Boys
BLACKPOOL
Grand (B) 29
Pickles & Mabel
Barbara Clegg
Peter Hodgeon
Jack Howarth
Norman Bird
Allan Bracewell
John Gale
Richard Curnock
Alan Mason
Opera House (B) 29
Jewel & Warriss
Yana
Holger & Dolores
Latona
Graham & Chadel
Mitchell Singers
Dancing Debonaires
Dorothy Dampier
Herbert Hare
Tiller Girls
Audrey Mann
Nireka
Palace (B) 29
Hylda Baker
Tanner Sis
Odette Crystal
Sonny Roy
Mitchell Singers
Impero Bros.
Janet Gray
Martin Granger Co.
Ivanko 4
Joan Davis Co.
Winter G'd'n (B) 29
Bob Monkhouse
Karen Greer
Morris & Savage
Romanos
3 Merkys
Elaine & Rodolphe
12 Starlights
BRIGHTON
Hippodrome (M) 29
Winifred Atwell
David Nixon
Aileen Cochrane
Roz Varney
Raf & Javer
Malta & Fernandos Dogs
Mitchell Singers
Brighton
Belles & Beaux
EDINBURGH
Empire (M) 29
Lee Lawrence
Burke & Kovac
Terry Burton
Donald B. Stuart
Bill McGuffie
Tex McLeod
Rosto & Partner
Terry Scanlon
Peggy Cavell
FINSBURY PARK
Park (M) 29
Ronnie Hilton
Gold & Cordell
Mary Naylor
2 Grecos
Smoothey & Layton
Rodell
Jack Francois
Miles 2
GLASGOW
Empire (M) 29
McDevitt Co
Nancy Whiskey
Shane & Lamar
J. Radcliffe & Co.
Warehams & Marcia
Terry Dene Co.
Sally Logan
HANLEY
Royal (M) 29
Carroll Levis
Kidd & June
Mrs. Shufflewick
Les Regas
Eddie Goffron
Johnny Dallas
LIVERPOOL
Empire (M) 29
Ronnie Carroll
Francois & Zandra
Bobby Thompson
Bela & Mary
Max Bacon
Tommy Locky
Frazer Hayes 4
Hatton & Peggy
LONDON
Hippodrome (M) 29
Shirley Bassey
Norman Evans
Hedley Ward 3
Murio & Sheila
Arthur Worsley
Overbury & Suzette
Les Mallini
Pierre Bel
Metropolitan (I) 29
Harry Bailey
George Meaton
Bob Grey
Rhoda Rogers
Roxanne
Baldwin & McGrath
Ron Dillon
Nat Willis
Jean Raymond Co.
Palladium (M) 29
Max Bygraves
Joan Regan
Goofers
Carson & Bros.
Kaye Sis
Clark Bros.
Page & Bray
NEWCASTLE
Empire (M) 29
Tommy Fields
Betty Jumel
Jimmy Lee
Jack Stanford
Barry Sis
Eric Roger Grp
Wendy Todd
Alan Mills
Betty Fox Co.
Sheila Armstrong
Bill & Bill
Whitley Bay Co.
NORTHAMPTON
New (I) 29
Hackford & Doyle
Shan.
Creat Masoni
Kendor Bros.
Ken Wilson
NORWICH
Hippodrome (I) 29
Revel & Fields
3 Chromatique
Anthony & Partner
De Vere Girls
NOTTINGHAM
Empire (M) 29
Albert Modley
Jean & Verne
Richards & Yolanda
Kirk Stevens
Charles Ancaster
Lynda Ross
Pillay & Renee
Chic Robini
SHEFFIELD
Empire (M) 29
Issy Bonn
McKinnon Sis
Lorrae Desmond
Roxy & Glenda
J & P Barbour
Les Weldens
Raymils
Grant Bros.
SOUTHAMPTON
Grand (I) 29
Tommy Godfrey
Sirdan
Duncan Sis
Glyn Thomas
Lyndons
Coral Gaye
SOUTHSEA
King's (M) 29
David Whitfield
Harry Worth
Audrey Jeans
King Bros.
Billy Dainty
Skylons
Southsea Belles
SUNDERLAND
Empire (M) 29
Max Wall
Terry Kennedy Co.
Anne Hart
Jumpin' Jack 5
5 Speedacs
6 Teen-Agers
VICTORIA
Palace (M) 29
Naunton & Gold
Bud Flanagan
Nervo & Knox
Monsewer E. Gray

CHICAGO

Black Orchid
Sallie Blair
Paul Gray
Blue Angel
"Calypso Fiesta"
Princess Abilia & Christian
Lord Rafael
Lord Calypso
Prince Pablo, Lady Helena & Lady Blanca
Roger McCall
Al D'Lacy Orc
Chez Paree
Dizzy Gillespie Orc
Chez Paree
Sammy Davis Jr.
Will Mastin Trio
Luis Gomez & Beatrice
Chez Adorables (6)
Ted Fio Rito Orc 13
Cloister Inn
Ramsey Lewis Trio
Lorez Alexandria
Conrad Hilton
"Ice Review Spec"
Glenn & Colleen
Miss Lucille
Jo Ann McGowan
Ros Pettinger
Bill Christopher
Bil Shepard & De Soto Sisters (3)
Paul Gibbon & Sully Kothman
Fred Napier
Norman Grider
Tune Tattlers (4)
Charlie Fisk Orc
Gate of Horn
Bob Gibson & Nete Marilyn Child
Dylan Todd
London House
Erroll Garner Trio
Eddie Higgins (3)
Mister Kelly's
Sarah Vaughan
Marx & Frigo
Marty Rubenstein 3
Palmer House
Prof. Backwards
Trio. Shmeed
Bob De Haven & Dncrs.
Ben Arden Orch

LOS ANGELES

B. Gray's Band Box
Billy Gray
Leo Diamond
Carol Shannon
Bert Gordon
Ric Marlowe
Le Hermen (3)
Bob Burley Trio
Bar of Music
Emaline Henry
Vogues (3)
Felix De Cola
Jerry Linden Orc
Cocoanut Grove
Nat King Cole
B & C Robinson
F. Martin Orc
Crescendo
Dave Brubeck
Mort Sahl
Interlude
Bobby Short
Mocambo
Edith Piaf
Frankie Sands Trio
Paul Hebert Orc
Moulin Rouge
Margaret Whiting
Statler Hotel
Dave Barry
Merry Macs (4)
Eddy Bergman Orc
Zardi's Jazzland
Prof. A. Ferguson

LAS VEGAS

Desert Inn
Gordon MacRae
Rudy Cardenas
Gina Genardi
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Pajama Game"
Larry Douglas
Betty O'Neil
Barbara Bostock
Burton West
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Jimmy Caesar
Buster Hallett Orc
El Rancho Vegas
Joe E. Lewis
Roberta Sherwood
Nella Ates
Molnar Dancers
Dick Rice Orch
Flamingo
Anna Maria Alberghetti
Alan King
Flamingettes
Lou Basil Orch
Fremont Hotel
The Satellites
Bob De Haven
Golden Nugget
Harry Ranch
Jig Adams
Lee Maynard
Faye Ellen
Riviera
George Gobel
Desi Castro Sisters
Novelites
Ray Sinatra Orch
Royal Nevada
Russ Morgan Orc
Sahara
Ray Bolger
Peggy King
Muriel Landers
Shaw-Hitchcock Dcrs.
Cec Davidson Orc
Mary Kaye Trio
Sands
Robert Merrill
Louis Armstrong
Copa Girls
Antonio Morelli Orc
Showboat
Joe Capps
Michele Lorre
Garr Nelson
Showboat Girls
Mike Werner Orch
Silver Slipper
Hank Henry
Norman Erskine
Caprice
Barbary Coast Boys
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Pat Yankee
Slipperettes
Geo. Redman Orch
Thunderbird
Dorothy Collins
Ronnie Eastman
Thunderbird Dncrs
Al Jahns Orch
Tropicana
Carol Channing
Elaine Dunn
Judy Logan
Norvas Singers
Jack Cassana
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Jackie Miles
Tommy Leonetti
M & B Haggett
Jackie Heller
Hal Loman & His Playmates
Lee Marlein Orc
Maya Orc
Balmoral
Billy Mitchell
Sonny Kendis Orc
Tana Lenn
Di Lido
Mandy Campo Orc
Othella Dallas
Jane Moore
Bernie Sager
Jack Bareena Orc
Eden Roc
Harvey Stone
Abby Lincoln
Los Chavales
Johnny Costa Trio
Mal Malkin Orc
Chico Cuban Boys
Fontainebleau
Mata & Hari
Sonny King
Dominique
Jack Stuart Orc
Seresne Orc
Pupi Campo Orc
Natali-Fields Trio
London Towne
Arthur Blake
Tyler Calles
Jean Tourigny
Lucerne
Havana Mardi Gras
Dicos Costello
Milos Milarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Murray Franklin's
Steve Murray
Pepe Miller
Dick Haviland
Murray Franklin
Sue Lawton
Eddie Bernard
Nautilus
Tun Tun
Nancy Ford
Mario & Tonia
Syd Stanley Orc
Seville
Paul Kohler
Murri & Ruth
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
Saxony
Al Stuart Archette
Ruth Wallis
Fred Thompson
Tommy Angel
Vagabonds
Calypso Revue
Lord Flea Co.
Frank Linale Orc

HAVANA

Tropicana
Luis Garcia
Alberto Rochi
Matsuko Miguel
Gladys & Freddy Riveros
Dominique
Tropicana Ballet
S. Suarez Orq
A Romeu Orq
Bans Souci
Johnny Mathis
Gloria & Rolando
Sonia Calero
Victor Alverez
Dulzaides Singers
Ortega Orc
Montmartre
Raul Mesa
Raquel Barisba
Ivette De La Fuente
Clarissa Novo
Gladys Bocsy
Guzman Singers
Fajardo Orc
C Playa Orc
Monseal
Ron Urban
Benitez Sisters
Juliette & Sandor
Ray Carson
Dancing Waters
W. Reyes Orc

RENO

Harolds
Jodimars
Helen Forrest
Harrah's
3 Suns
Holly Twins
Enric Cugat
Noel Boggs
Mapes Skyroom
Lili St. Cyr
Rowan & Martin
Little Buck
Skylets
Ed Fitzpatrick Orc
New Golden
Art Engler
Bob Braman
Hank Peany
Sue Thompson
Riverside
Peter Lind Hayes
Mary Healy
Four Voices
John Bubbles
Robert Allen
Starlets
Bill Clifford Orc

LAKE TAHOE

Bal-Tabarin
Happy Jesters
Axidentals
Cal Neva
Betty Hutton
Matty Malneck Orc
Harrah's
Sarah Vaughn
Will Jordan
Jay Nemeth
Louis Prima
Keely Smith
Stateline Country Club
Sons of Pioneers
Buddy Greco
Dennis & Rugg
Ginny Greer

Foreign Films

Continued from page 1

ing tide of complaints about the low quality of film ads, particularly for the imports, which have become more suggestive and spicy in the recent past. Some American films also are said to have run into objections from the Times.

That's in tune with what is happening out-of-town, where rejection of ad copy by some of the larger papers has become a quite frequent occurrence.

The Hollywood product isn't affected anywhere near as much as the indie films since it's channeled via the Advertising Code at the Motion Picture Assn. of America, where Gordon White gives the ads the o.o. for acceptability.

Policies Differ

The indie distribs say the papers' lack of uniform standards is costly in terms of both time and money, since different ads on occasion have to be made up for different papers. It has happened on several occasions that the Times will reject an ad which later runs in The News. Latter in turn may nix an ad which the Times has carried.

Times reportedly is eager to clean up not only the visual but also the text part of ads, with the elimination of certain words. Among others, the Times wants to banish the term "sex" from the ad banner lines.

It's happened that the Times has refused to carry quotes from other papers' critics when it didn't like the terminology used. There's Times concern also over the out-of-context quotations used in the film ads, and the fairly frequent misrepresentation. The most recent complaints in that area concerned the ads for "Prince and the Showgirl."

Indies say their ads on imports as a rule are aimed at the sophisticates and frequently are of the "cute" variety that can be offensive only to those who lack a sense of humor. On the other hand, the ads of late have blossomed out with a plethora of leg art and exposed bosoms, with racy text to accompany the art.

3,500 Actor Jobs

Continued from page 1

154 summer theatres have been bonded by Equity.

The fact that employment of one-third of the membership constitutes a high mark again accentuates the unemployment problem for actors in legit. However, it's recognized that most of the Equity members also belong to other affiliate performer unions in order to work in other show biz media, particularly television.

As of the last March 31 annual report of Equity's recording secretary, the union's total membership (including chorus) was 9,661, a boost of 443 over the previous year's tally, which was the first to combine principals and chorus following the merger of Actors Equity and Chorus Equity.

Cabaret Bills

NEW YORK CITY

Bon Soir
Anne Russell
Charles Manna
Anita Ellis
Three Flames
Bruce Kirby
Blue Angel
T. C. Jones
Carol Burnett
Mae Barnes
Jimmy Lyon 3
Bart Howard
Cissnova
Jacques Zarow
Alex Alstone

New Acts

CHRISTINE NELSON
Songs
15 Mins.
Ye Little Club, Beverly Hills

Christine Nelson, a pixieish blonde, looks like an okay bet for the intime circuit. She's been around (viz., the Ray Bolger show on tv), knows how to handle herself and is using a style and material that attracts.

Routining intermix pops, standards and special material to good effect and it's all sold with a savvy and ease that overcomes some slight vocal deficiencies. A sly sense of humor is a vast asset and she knows how to get the most out of lyrics, enabling her to swing easily from a tune like "I Wanna Get Married" to the poignant "Party's Over" without stripping her gears. She's best, vocally, on uptempo stuff like "Them There Eyes," and blends these with items like the "I'm the Before Before the After" that develop strong laughter and attention. *Kap.*

PAULA LANE
Singer
7 Mins.
Copacabana, Montreal

Long-prosperous midtown Copacabana Club is the only spot in Montreal with daily afternoon (half-hour) shows, at 3:30 and 5:30. Different bill is used at night, and cocktail bill usually comprises either tryouts or acts filling in between regular dates.

Paula Lane, a svelte, attractive honey-blonde in her 20s, is obviously no tryout. She has poise, class and a strong, flexible contralto, not overly rich but more than adequate. When caught, she did three songs in English and a long one in excellent French. Former included "Baby to a Dixie Melody" and "'S Wonderful," both handled with zip and savvy. Extremely well received. She could easily be groomed for class spots. *Gard.*

MISS MABEL
Dancer
10 Mins.
Copacabana, Montreal

Primly-named Miss Mabel, one of the Copacabana's tryout acts, is exceptional because of her unusual beauty and freshness. A slim, youthful, large-eyed blonde, she has a smile of genuine, almost little-girlish pleasure that is very fetching. Her wide-eyed innocence contrasts engagingly with the occasional flirtatious glances she darts at ringsiders, who give her their absorbed attention.

Her terping is semi-acro, and she seems to be turning toward straight. In one of her two numbers (she opens and closes half-hour show) she does little acro, but can-can kicks. Costumes are colorful but not too flashy, and her figure is very good. She could be built into a real attraction for any visual medium. *Gard.*

THEMIS & EMILIO
Flamenco
10 Mins.
Palace, N.Y.

Themis & Emilio are excellently costumed Spanish dancers who work in the flamenco vein. However, their attempts to concertize this medium results in a dilution of their work. It's not as potent as it could be had they retained the wild gypsy strains. For example, their music included Lecuona and Rimsky-Korsakov, which may frequently simulate the flamenco beat, but with more civilizing influences.

Boy-and-girl team are good dancers and know their Iberian terps, but the paler dimension in which they work robs them of excitement. They are colorfully garbed and otherwise make an excellent appearance. *Jose.*

RICH & GIBSON
Musical
12 Mins.
Ak-Sar-Ben, Omaha

Rich & Gibson are a good-looking man-and-wife duo that has possibilities in practically all phases of show biz. Talent and looks are a tough parlay to beat, and young couple possess both.

Pair open with some okay xylophone work, then the flame-haired distaffer sheds skirt and both turn to taps. Next comes their top offering, in which they use strobe lites and puppets on their xylophone mallets for a clever illusion. A rock 'n' roll xylo-and-tap number sets 'em up for the windup, in which male does an outstanding buck-and-wing. *Trump.*

TRUDE ADAMS
Songs
25 Mins.
Fontainebleau, Miami Beach

Tall, slender, appealing Trude Adams has obviously gone through a long prepping period for her entry into the big cafe circuit and makes the stop with strong impact in a class room that has played the best in all schools of thrushing. The act staged for Miss Adams is a shrewdly devised one that serves her varied stylings to bring out a simple, tongue-in-cheek approach on her specials; captures the full range of a throaty contralto and, overall, projects a shrewdly self-effacing manner that heightens the sum effect on her auditors. The build is a constant one, raising clamorous payoff and bring-back demands.

Miss Adams handles the pops in her book adroitly, applying an intelligent phrasing and enunciation, to get the most out of a lyric line. On the comedy-specials she applies a fluid hand-arm delivery to heighten the laugh provoking, sharp timing abetting in getting the most out of satires on males and on a guy named "Alfred."

The comedy injects point up versatility, while topper is a belter in which she essays straight version of the "Largo al factotum" from "The Barber of Seville." It's an unexpected insert that pays off in optimum plaudits. Intro patter and general stage deportment in the easy approach, keeps her a winner all the way. She's a bet for the class spots and a natural for the video-guesting route. *Lary.*

TED MORELL
Songs
10 Mins.
Palace, N.Y.

Ted Morell, a firstimer at the Palace, is a pleasant singer who does best when essaying songs that have a happy content. He seems to be more at home in items that have a lot of melody and an easy gait. Tune such as "Sayonara" seems too involved for him, especially with heavy concentration on the lyrics which have narrative content.

Morell has an easy personality but a more distinguishing repertoire could widen his employment roster. *Jose.*

Unit Review

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Dunn and Mitchell May. Ming & Lung, "Chinese Hillbillies," providing the one stage act, score with their funmaking, songs, music and impressions.

Three production stunners, encompassing both stage and water, utilize the 25-girl precision swimmers and the 18 dancing and showgirls to good advantage and give the "Follies" the proportions and tone of an elaborate spectacle and Broadway revue with dazzling costumes and effects. In "Aqua-circus" the water ballet performs as aerialists, big top animals and clowns with red noses that light up. The "Aqua Orientale" employs a sumptuous water set, a floating reproduction of the Taj Mahal, that, for a finale, is set off by a myriad of high spouting fountains.

The show has particularly intriguing musical embroidering. It winds up in a blaze of fireworks. From here, before ending its brief career, the "Follies" goes to Seattle and Detroit, for fortnight engagements. It's too bad the show isn't taken into New York to reveal to Broadwaytes what the midwest can achieve in the way of bigtime entertainment that is unsurpassed in its class. *Rees.*

Film Producers

Continued from page 1

to get some concessions for film producers in New York, met yesterday with Leo A. Larkin, corporation counsel. They brought up the "Whalen" matter for his consideration. Larkin was appointed to look into the film situation in the city, after complaints from Harold Wondsel, head of FPA.

A decision on Wondsel's requests for greater city cooperation, easing fire restrictions, etc., will be given by Wagner after an investigation by Larkin.

Republic's Douglas Yates was also involved in the request for a man of stature as a regular city Commissioner to get the industry the "recognition it deserves."

QUANTITY ASSURED BROADWAY

Gone Are the Off-Broadway Days Of Low Budgets and Offbeat Plays

By JESSE GROSS

Off-Broadway experimentation, once mostly a matter of doing unorthodox plays on shoestring budgets, now tends to take the form of substantial financing and multiple-angle management.

The varied formula theme is the peg for, at least, four projected ventures. Restaurants and other side activities figure in three of those, while the other takes in a four-way production spread. The proposed operations range from two in Greenwich Village to one in the Murray Hill sector and the fourth farther uptown at the Carnegie Hall Playhouse.

These ventures also represent peak financing for off-Broadway. That's exclusive of the Phoenix Theatre. The larger-seater is classified off-Broadway because of its lower eastside location. Of the four setups, one is going after $40,000 financing and another $60,000. The proposed financial outlay for the remaining two hasn't been revealed.

The $60,000 is the capitalization target of Philip Posner and John Main for a Cabaret Theatre in the Village. As indicated by the name, the operation would present legit

(Continued on page 118)

Anna Wiman, Wanamaker Form Prod. Partnership Take Liverpool Theatre

London, July 23.

A new theatrical firm, W.W. Productions Ltd., has been launched by U.S.-born producer Anna Deere Wiman and ex-Broadway actor-director Sam Wanamaker. Miss Wiman is chairman of the new setup and Wanamaker is its managing director. First project under way by the new company is the take-over of Liverpool's Pigalle Theatre, which will be run as a theatre club.

The initial production there will be Arthur Miller's "A View From the Bridge," opening Sept. 24. The play was a hit in London last winter in a private-club presentation at the Comedy Theatre. The drama has been banned by the Lord Chamberlain for public performance.

W.W. Productions will work in cooperation with the New Watergate Theatre Club and the English Stage Co. to present productions prior to London or after the conclusion of their London runs. It will also be the Company's policy to present new plays and revivals of past successes with headline actors in lead roles. In addition, it will put on shows like "At the Drop of a Hat" and Victor Borge's one-man show "Comedy in Music," which had a socko run at London's Palace Theatre recently.

Foreign troupes, such as the Madeleine Renaud & Jean Louis Barrault company from Paris, the Brecht Theatre from East Berlin,

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Jack Keating Quits Cue; Emory Lewis Succeeding

John Keating has resigned as editor and drama critic of Cue magazine, effective this week. He's held both posts since 1952, when he succeeded the late Gilbert W. Gabriel as aisleSitter and Ralph Major as editor. Emory Lewis, who succeeded Keating as feature editor and has been a Cue staffer for the past 11 years, will fill the double vacancy.

Keating is considering joining the entertainment section of another publication, but not as drama critic. Meanwhile, he'll vacation in the Hamptons, Long Island, and then undergo minor surgery.

Actor **Charlie Stewart** and **Steve Gottlieb**, of Harvard U., won the Hudson Valley Men's Doubles Tennis Championship at Newburgh, N.Y., last Sunday (28). Stewart is a former U. of Southern California tennis player.

Cape Strawhat Offering Commuter Show Fridays

A Friday night "Commuter's Curtain" has been initiated by Cross Right Stage, Falmouth, Mass. The strawhat outfit, operating at the Highfield Theatre, has set back its usual 8:30 p.m. curtain on Friday nights to 9:45 p.m. The move is designed to give more leisure time to potential Boston & Maine rail commuter patrons.

The air-conditioned spot, which has a new subscription plan this season offering nine plays for the price of eight, also puts on kiddie programs at 2:30 p.m. every Thursday and Friday.

Equity and AGVA Settle Coverage Of Industrials

Actors Equity and the American Guild of Variety Artists have reached an agreement covering performer jurisdiction over industrial shows. The two unions had been deadlocked for some time on the question.

The accord breaks the industrial shows into four categories. The division takes in straight variety productions, which automatically fall under AGVA jurisdiction; musical comedies and dramatic productions, which automatically fall under Equity jurisdiction, and revues, which may come under the jurisdiction of either union according to a prescribed formula.

The agreement also calls for the unions to adopt a principle of mutual recognition of each other's cards on the basis of specifically outlined qualifications.

COSTUME FIRMS-UNION CONFAB ON CONTRACT

Substantial wage increases and various fringe benefits are being demanded for theatrical costume workers in New York. That's the crux of a proposed three-year contract submitted recently to New York manufacturing and rental costumers by the Theatrical Costume Workers Union, I.L.G.W.U. Local 124. The present pact between the costumers and the union expires Sept. 15.

Highlights of the union demands are as follows: a 10% wage increase beginning next Sept. 15, a tightening up of overtime regulations, the establishment of a retirement fund financed by employer contributions of 4% of the total weekly payrolls, a hike to 3½% in employer contributions to the Health & Welfare Fund and an automatic wage boost of $4 per week at the end of each year of the pact.

The demand would also place a limitation on the amount of work proprietors and supervisors could do in place of subordinates. There's also a provision for $10 weekly increase in the minimum wages for different categories of workers. This is figured to be mainly for the establishment of a more realistic bottom salary, since the costumers are understood to pay substantially more than the minimum requirements.

The costumers generally claim that the demands are exorbitant and are seeking a compromise. Meanwhile, they're losing one of their top sources of revenue in the swingover of television production to the Coast, besides tv's increased accent on panel and quiz shows where costumes aren't usually necessary. The loss of this one-time lucrative tv market has already caused some costume firms to pare staffs and trim salaries.

BUT VET STORY TELLERS AWAY

By HOBE MORRISON

Broadway is in for a busy season during 1957-58. The prospective quality of the shows is uncertain, however.

According to the advance lineup of scheduled opening, this will be a busy autumn for first-nighters. The premiere calendar is so full, in fact, that the relative availability of theatres may be a factor in the season's volume of productions. (See separate story in the Legit Section on the theatre shortage.)

At the moment, there are 11 new musicals more or less definitely set for production during the season, plus 35 straight plays, a transfer from off-Broadway and a return engagement of a revised old revue. In addition, there are two possible new musicals and 24 straight plays. As always, too, there are dozens, perhaps even hundreds of proposed shows, a handful of which may ultimately reach actual production.

As last year at this time, there are not many exciting hit prospects among the probable and possible new shows. Unlike last year, there is not a likelihood of distinguished new works or revivals of past authors (last year it was chiefly Eugene O'Neill and G. B. Shaw). If the season follows precedent, however, there will be a number of sleeper hits among the modest-

(Continued on page 116)

Franco-American Plays Leap Lingo

Paris, July 30.

This coming legit season in Paris should see flush of American plays transferred to the French boards. And, vice versa, plenty of Paris origins will be on Broadway.

Paris will give belated recognition to Eugene O'Neill with mountings of his "Long Day's Journey Into Night" and "A Moon for the Misbegotten." Also skedded are Gore Vidal's "Visit to a Small Planet," "Janus," "No Time for Sergeants," "Inherit the Wind" and probably at long last a Paris try at a sophisticated U. S. musical with "Pal Joey." A version of Graham Greene's "The Potting Shed" is also on th agenda.

French shows heading for the U. S. are Marcel Achard's "Patate," "The Dazzling Hour," "L'Oeuf" (The Egg), the musical "Irma La Douce" with Zizi Jeanmaire or Line Renaud, and Jean Anouilh's "Leocadia" to be known as "Time Remembered."

OLIVIER-'ENTERTAINER' TO REPEAT IN LONDON

London, July 30.

Laurence Olivier, currently starring in a limited-engagement revival of "Titus Andronicus" at the Stoll Theatre, may make a return appearance this fall in the title role in "The Entertainer," John Osborne's backstage drama about an egocentric, third-rate vaudeville performer.

The show, produced originally last spring at the Royal Court Theatre by the English Stage Society, will be presented at a regular West End theatre.

Latter Day Saints' 20th Anni Religioso Show

The Church of Jesus Christ of the Latter-Day Saints tomorrow (Thurs.) through Saturday (3) its annual dramatic and musical pageant, "America's Witness for Christ," at Hill Cumorah near Palmyra, N. Y. Last year, the session drew 70,000 gratis guests.

There are 250 Mormon actors in the show cast and another 80 church members in the crew. Dr. Crawford Gates, on the faculty of Brigham Young U., composed the music for the spectacle, which this year has its 20th anniversary.

What, Another Theatre Shortage? Yup, And Probably the Worst Ever

The Broadway theatre shortage this season is evidently going to be the worst ever. Already, more than a month before Labor Day, the traditional start of the busy fall period, only a single house is without a firm commitment. Several are already doubling up with interim bookings.

At the moment, the only Broadway theatre not booked for the fall is the Alvin. General manager Herman Bernstein, operating it for the owner, the Columbia Broadcasting System, is being courted by a half-dozen or so producers with prospective new shows and no theatre to house them. Meanwhile, several current productions are hanging on only until scheduled new entries force them out.

The regular "Scheduled N. Y. Openings" listing elsewhere in this section indicates the situation, specifying 25 incoming shows booked to arrive through Dec. 26, plus eight with announced premiere dates but without theatres. That is in addition to such longrun current entries as "Bells Are Ringing," "Li'l Abner," "My Fair Lady," "New Girl in Town," probably "Visit to a Small Planet" and the due-to-reopen smashes, "Auntie Mame" and "Long Day's Journey Into Night."

On the basis of firm future bookings, at least three current shows that might otherwise continue indefinitely, despite reduced

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Livingston-Evans May Do Songs for 'Captain'

Tunes for the projected Broadway musical version of "Captain's Paradise" may be provided by the film songwriting team of Jay Livingston and Ray Evans. If so, it'll mark their entry into the legit field.

Donald Coleman, head of the Theatre Corp. of America, which has the property under option, reveals that Livingston and Evans are interested in taking on the assignment, but that contracts have not been signed. Coleman denied a previous report that the songs would be turned out by Sammy Cahn and Jimmy Van Heusen.

Al Morgan and Jose Ferrer are writing the book for the musical, which has been announced to preem on Broadway next Jan. 28.

Deficit and Tax Troubles Plague Starlight in K. C.

Kansas City, July 30.

Financial and admissions tax troubles have hit the non-profit Starlight Theatre here.

A cumulative deficit of around $88,000 spurred a recent vote by the executive committee of the al fresco operation to call up $91,000 previously pledged by 720 businessmen-guarantors. The coin shortage is attributed mainly to losses last season and a budget increase of about $89,000 this year.

The guarantors had originally put up approximately $111,000 to get the outdoor project underway. Thus far this season, grosses have been only moderate for the presentations at Swope Park. To date, the spot has had Liberace's unit for one week, "South Pacific" for a fortnight and "High Button Shoes" and "Can-Can" for a week each.

The admissions tax problem stems from a recent edict by the Bureau of Internal Revenue that the Starlight productions, other than opera, light opera and concerts, would be subject to the tariff. The tax, therefore, is applicable to musical comedies, which make up about 90% of the productions offered.

The Bureau is allowing the operation to continue this season without the tax levy, but has notified the management that it goes on next year. A regulation requiring that such taxes be levied by non-profit civic organizations was actually issued in 1953 and reaffirmed in 1955, according to a representative of the Internal Revenue Department.

PLAN LEGIT MUSICAL BASED ON 'HIGH NOON'

Hollywood, July 30.

A deal is in the works for a Broadway musical version of the 1952 film smash, "High Noon." Production of the legittuner is planned by Dimitri Tiomkin, who won an Academy Award for his musical score for the picture and his collaboration on the title song.

The rights to the property are owned by Cyrno Corp., which took over the various titles when the original Stanley Kramer production firm dissolved. The Kramer outfit produced "Noon," which was distributed by United Artists. If the rights can be cleared, the legit edition will be called "Tin Star," the title of John Cunningham's original Colliers mag story on which the film was based.

Legit pressagent **Karl Bernstein** is due back Aug. 11 from a European jaunt.

Wrecked by Rainstorm, Chi's Drury Lane Will Reopen in Restaurant

Chicago, July 30.

Drury Lane Theatre, which folded recently when a severe rainstorm wrecked its tent, is being revived Aug. 13 in the air-conditioned basement of the adjacent Martinique Restaurant. Strawhatter is being salvaged by a new corporation headed by Tony DeSantis, owner of the Martinique and previously operator of the summer tent.

Although the theatre is absolved of the original slate of future bookings under the "Act of God" clause in the Equity contracts, the new management has re-pacted Tom Duggan in "Seven Year Itch" to open the second half of the season in the new quarters. It's the only show booked so far. And while it's not in contract form as yet, there's likelihood that DeSantis will employ the tent's previous operators, James Monos and King Page, to keep their season from being a total washout. He has already retained the original pressagent, Bob Howe.

Tentatively, the theatre will continue to be called Drury Lane but, though the new corporation isn't liable for the losses of its predecessor, it may decide to change the name to skirt possible legal difficulties. The new management is extending the season into September (originally it was to have closed Sept. 1) to help make up for lost time, and there's even a chance that, if successful, it will continue into the fall.

Enormous basement of the Martinique can seat 700 and is in excellent repair (management had planned to use it for big parties and special events this winter). Tent operation had its dressing rooms in the Martinique lower level anyway, so that won't present a problem. DeSantis, who owns the property, had leased the summer theatre to Monos at the season's start.

Plan New Barn in Vermont

Burlington, July 30.

An outdoor summer theatre is included in plans for a $178,000 long-range development project for Burlington's Municipal (North) Beach, according to Mayor C. Douglas Cairns.

The improved North Beach will serve the Greater Burlington area.

Legit Followup

Fanny
(CURRAN, SAN FRANCISCO)

San Francisco, July 16.

This Civic Light Opera revival of "Fanny," in a five-week run at the Curran, raises the question of how the show lasted two years on Broadway.

The current Edwin Lester production is lavish, the performances are acceptable, and the idea of the original Marcel Pagnol triology is touching and tender. But the production overwhelm's the personal drama. Also, the S. N. Behrman-Joshua Logan book seems witless, Harold Rome's music and lyrics are weak and Albert Marre's direction is slow and stilted.

The show is an uncomfortable hodge-podge which misses the moving quality of the Marseilles story of the middleaged sailmaker's love for his young wife, and her son by another man. The rich, subtle humor and precise character delineations are blunted and these faults of the book and score are not rectified in Lester's production and Marre's staging.

The principles give decent accounts of themselves, however, and the show's few bright moments occur when they are on stage alone, without dancing girls, alleged comics and heavy-handed production intruding on the intimate quality of their relationships. In the title part, Doretta Morrow is a looker; sings like a bird and plays in the muted key necessary to a girl whose young lover has run away to sea leaving her pregnant and forced to marry a middleaged man she is fond of but does not love.

As the middleaged Panisse, Claude Dauphin is charming, understanding and pleasant and also sings well. It may be, in fact, that he is too charming, not earthy enough for this role. It should be harder for Fanny to accept him as a husband. Jack Washburn is Marius, the young scamp who runs off to the sea. His tenor voice is good and his looks fetching. But, again, sufficient conflict between his twin passions, Fanny and the sea, does not seem to build up.

Italo Tajo is a fine Cesar, father of Marius and friend of Panisse. He's forceful and stagey, and his opera-trained basso far outruns the rest of the cast's singing. Tajo's speaking and singing voice, indeed, presents a problem to the CLO, because the stage is equipped with five microphones which Tajo obviously doesn't need. The resulting reverberations are painful.

Augusta Merigha, as Fanny's mother, is doing virtually a Molly Goldberg caricature. She fluffs lines and injects very little sympathy or humor into what becomes a low-comedy role. As friends of Panisse, Percy Helton seems very warm-hearted, and Sig Arno overly Germanic, but Johnny Silver is good as a cracked waterfront rat, Van Dyke Parks is satisfactory as the little boy about whom all the fuss is made.

Eugene Loring's choreography is uninspired, almost as if he realized this is one show that could get along very well without monster production numbers. The Alvin Colt-Tom Peirce costumes are spangled with equal parts of Graustark and an expensive MGM Technicolor film. Jo Mielziner's scenery, with additional sets by Harvey Warren, are good. Pembroke Davenport's musical direction is excellent, as is Edith Gordon's choral direction (but why a chorus in the first place?). *Stef.*

Pettet at Brandeis U.

Waltham, Mass., July 30.

Dr. Edwin Burr Pettet, associate professor of drama and director of Kirby Memorial Theatre, Amherst College, has been appointed associate professor of theatre art at Brandeis U.

Stock Tryouts

(July 29-Aug. 11)

Back to Methuselah, Arnold Moss' condensed version of Bernard Shaw's play (Celeste Holm, Arnold Moss)—New England Mutual Hall, Boston, Mass. (29-3); Hinsdale (Ill.) Summer Theatre (5-10).

Good Night Mr. Lincoln, by John B. Kelly—Parkway Playhouse, Burnesville, N. C. (9-10).

Favor for Life, by Orin Borsten (Fay Bainter)—Hyde Park (N. Y.) Playhouse (5-10).

Half in Earnest, musical version of Oscar Wilde's "Importance of Being Earnest," by Vivian Ellis (Anna Russell)—Olney (Md.) Theatre (30-4); Ivy Tower Playhouse, Spring Lake, N. J. (5-10) (Reviewed in VARIETY, June 26, '57).

Home James, musical—Priscilla Beach Theatre, Plymouth, Mass. (3-10).

Man in the Dog Suit, by William Wright and Albert Beich, from Edwin Corle's novel, "Three Ways to Mecca" (Jessica Tandy, Hume Cronyn)—Westport (Conn.) Country Playhouse (29-3) (Reviewed in VARIETY, June 26, '57).

No Laughing Matter, by Armand Salacrou, adapted by Lucienne Hill—John Drew Theatre, East Hampton, L. I. (5-10).

Roger the Sixth, by Joseph Carole (Dorothy Lamour, Robert Alda)—Grist Mill Playhouse, Andover, N. J. (29-3) (Reviewed in VARIETY, July 17, '57).

Saddle Tramps, by Lonny Chapman, with music by Joseph Garvey, lyrics by Logan Ramsey, Pat Hingle and Chapman—Cecilwood Theatre, Fishkill, N. Y. (6-11).

Sand Sprite, by Patricia Robinson—Grand Island (N. Y.) Playhouse (30-4).

Time to Be Rich, by Julian Funt—John Drew Theatre, East Hampton, L. I. (29-3).

Touring Shows

(July 29-Aug. 11)

Diary of Anne Frank (Joseph Schildkraut)—Hartford, L. A. (29-10).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Opera House, S. F. (29-10).

No Time for Sergeants (2d Co.)—Geary, S. F. (29-10).

Reluctant Debutante (Reginald Gardiner, Brenda Forbes)—Alcazar, S.F. (29-10).

Can't Duck Critics

Actor - playwright Joseph Julian, whose "The Gimmick" was tried out last year at the Westport (Conn.) Country Playhouse, wanted to avoid Broadway-wise audiences and scribes when he had rewritten version tested this summer. So he arranged for the play to be produced at Elitch's Gardens, Denver.

It's opening next Monday (5) and Julian has just learned that Columbia is premiereing a new picture in Denver the same night, and has arranged for approximately 100 junketing critics and editors to attend his play Tuesday (6).

Theatre Shortage

Continued from page 113

grosses, will have to take to the road or fold. They are "Happy Hunting," "Most Happy Fella" and "Tunnel of Love."

Although the Alvin Theatre is still not booked for fall, following the scheduled departure of "No Time for Sergeants," indications are that it may take "Nude with Violin," tentatively set for the week of Nov. 11. The Noel Coward comedy, with the author as star, will play a limited engagement, probably 12 weeks. That would allow time to pick and choose a likely booking for next spring.

An indication of the severity of the theatre shortage, even this early in the season, is a situation that occurred last week. It's understood that Kermit Bloomgarden and Roger L. Stevens had been promised the Belasco for their production of the new Horton Foote play, "The Indian Fighter." However, "Compulsion," the Michael Myerberg-Leonard Gruenberg production of Meyer Levin's best-seller, reportedly has more than 60 theatre parties booked, so the Shuberts signed a contract for it to go into the Belasco, opening Oct. 1.

Presumably the Shuberts know that the "Compulsion" is still being rewritten (the number of scenes, including insets, is now said to be down to 12), and the script is not available to prospective investors. But those heavy party bookings made the show too attractive to risk losing.

Ronnie Welsh will appear with **Anne Jeffreys** and **Robert Sterling** in "Anniversary Waltz" at the Oakdale Musical Tent, Wallingford, Conn., and the Warwick (R.I.) Musical Theatre the weeks of Aug. 5 and 12, respectively.

Stock Reviews

With Respect to Joey

Westport, Conn., July 22.

Westport Country Playhouse presentation of comedy-drama by Ernest Pendrell. Staged by Darren McGavin. Starr Martin Balsam, Jacob Ben-Ami, Berta Gersten; features Frank Silvera. Settings, Marvin Reiss. At Westport (Conn.) Country Playhouse, July 22, '57.

Joey ..... Martin Balsam
Nick ..... Milton Selzer
Ruth ..... Freda Holloway
Bob ..... Sam Javis
Peterson ..... Richard Ward
Sal ..... Robert Heller
Jerry ..... Peter Benzoni
Mr. Cliff ..... Frank Silvera
Papa ..... Jacob Ben-Ami
Leah ..... Zohra Alton
Mama ..... Berta Gersten
Ruthie ..... Sheila Copelan
Louie ..... Daniel Gatlin
Telephone Operator ..... Ruth Astler

Martin Balsam may be the most appealing performer to appear at Westport since Julie Harris. They both had small parts in "Sundown Beach," Bessie Poor's play which brought attention to the Actors' Studio upon the same stage a decade ago. If "With Respect to Joey" gets to Broadway proper, which isn't too likely, look for a player of charm, sensitivity, gentle, articulate speech and a special respect for tradition that is not common these days.

As an ineffectual sweatshop foreman who dreams of becoming a policeman, Balsam had his audience thumbing through its programs to inspect his credits. It isn't easy to be a stepchild in industry today, but the actor is much beset as Joey, the foreman in author Ernest Pendrell's Brooklyn factory. His assistant is pilfering their air-conditioning products and selling them all over town. His superiors hound him for more work hours. No one respects him.

At home things are not much better. He cannot provide a flat for his wife and kids and they live with her family. But an appointment as a flatfoot will guarantee them an apartment, which is certainly a plug for public service over industrial rewards. He flunks his exams.

Even for those who like industrial plays, "With Respect to Joey" is only moderately effective. But Darren McGavin, its director, gives it some vitality now and then, especially when pal Joey turns upon his crooked assistant with one of the most believable stage uppercuts ever seen north of Stillman's Gym.

The author should learn much from such present associates as Balsam, Jacob Ben-Ami, Gerta Gersten and Frank Silvera in his central roles. Indeed, some of the younger players, notably Zohra Alton as Joey's flailing wife, might pick up some acting pointers by watching Ben-Ami from time to time.

Christina Crawford, eldest daughter of Joan Crawford, makes her stage debut in a brief appearance as a factory worker and decorously obeys the director's instructions. Doul.

Trouble With Girls

Litchfield, Conn., July 18.

Leonard Altobell production of three-act (six scenes) comedy by Charles Miller. Features Roy Monsell, Billy M. Greene, Ray Newcomer, Marion Myser, Lee Moore, Robert Shawley. Staged by Altobell; setting, Milbel. At Litchfield (Conn.) Summer Theatre, July 18, '57; $2.75 top.

Dorothy Moody ..... Marion Myser
Star Moody ..... Pat Hanlon
Robert Moody Jr. ..... Robert Shawley
Robert Moody Sr. ..... Roy Monsell
Joan Moody ..... Diana Spencer
Ernie Wallen ..... Hal Corwin
Farley Brush ..... Ray Newcomer
Clyde Moody ..... Billy M. Greene
Dr. John Brush ..... Lee Moore
Alice ..... Shelley Spencer
Reporter ..... William Currin
Delivery Man ..... Carmen Filpi
Announcer ..... Ted Chichak

Charles Miller's "Trouble With Girls" is a topical piece on an ageless subject, the battle of the sexes. Three-acter comedy pitch is that women use their new freedom to the detriment of men.

"Trouble" is a rough-hewn, loosely directed, casually acted divertissement. If the series of dialogs, gags and hoke could be properly blended, it might muster acceptance as light entertainment. Given skillful rewrite and proper presentation, it might suffice for both legit and films.

Story deals with a non-conformist highschool youth who upsets the equilibrium of his home, school, town and finally the press with his analysis of the Kinsey report on women. The boy's father, a teacher in the school, also contributes a weekly column to the local gazette, and the grandfather switches manuscripts.

"Trouble" is reminiscent of "The Certain Age," also authored by Miller and tried out at Litchfield two years ago. As the father, Roy Monsell is adequate, while Billy M. Greene as the grandfather, Robert Shawley as the boy, Marion Myser as the mother, Ray Newcomer as romantic interest and Lee Moore as the board of education president, are competent. *Eck.*

Opera Review

The Twilight Heron

Zurick, July 23.

Opera houses on the lookout for something new and unusual might find the answer in this Japanese one-acter of approximately 90 minutes' length. It poses little staging problems, requiring only one set, four singers and a small children's choir. The music by Japanese composer Ikuma Dan, though decidely Japanese in style and harmony, uses the Western technique of instrumentation and therefore is not too hard or "offbeat" on the ears. The book, from an ancient legend, is simple and understandable, with an enchantingly poetic quality rarely found in contemporary operas. The somewhat leisurely pace is quickly overcome once the listener gets carried away by the work's exotic charm.

Story concerns a peasant married to a lovely girl who is the incarnation of a heron he once saved from death. She secretly weaves beautiful cloth out of her own feathers. Later, the man is prompted by greedy friends to sell the cloth for profit. The girl, who has no sense for material values, reluctantly consents, but makes him promise not to watch her weaving. He breaks the promise, and the girl, now a heron again, flies away forever.

One thing becomes evident when listening to this score: that the Japanese flavor in Puccini's "Butterfly" comes surprisingly close to the real thing. There is a certain resemblance here, but by far no copy.

As presented in Zurich production's major asset is Japanese singer Michiko Sunahara, from the Paris Opera Comique, as the girl-heron. She is a real find. Singing the part in German, she highly impresses both by her excellently trained, brilliant lyric soprano as well as superb acting. Rudolf Fiebelkorn as her husband is adequate, Charles Gillig and Willi Ferenz as the two friends are very good vocally and acting-wise.

Since "Heron" is too short for a full evening, it was complemented by two ballets here. *Mezo.*

Jim Miller, currently company manager of the Pittsburgh Civic Light Opera, will have a similar assignment for the fall Broadway musical, "Rumple."

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to MARK KROLL and CHAS. CONAWAY
for the New
"ZIEGFELD FOLLIES of 1958"

Sincerely,

MERVYN NELSON
WRITER - DIRECTOR

WILLIAM MORRIS AGENCY

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AMERICAN PLAY CO., Inc.
522 Fifth Avenue, New York,

Desires Information Regarding the Heirs and Their Whereabouts of Mrs. Mary Ashe Miller whose late husband, John Fleming Wilson, wrote the story entitled,

THE MAN WHO CAME BACK,

which was dramatized by Jules Eckert Goodman and produced in N.Y.C. in September 1916.

Anyway, They Talk to the Press

Michael P. Grace and Chris F. Anderson, co-producers of Theatre Under the Stars, in Central Park, N.Y., are silent partners—literally. They aren't speaking.

That was divulged last Friday (26) in the New York Post by drama editor Frances Herridge. In a byline piece, covering interviews with Grace and Anderson, Miss Herridge quoted the latter as saying he wants it understood that he has had nothing to do with the "haphazard shows" put on up till now.

Anderson asserted in the interview that he originally went to Grace for financing and that before he knew what was happening, Grace had put all the money and a contract that gave him "paramount control." Anderson then commented, "Even with paramount control, I thought I'd have some say, but he (Grace) didn't consult me on anything. We don't even speak to each other now."

Grace's attitude on his association with Anderson was expressed thusly, "He shows up for board meetnigs, but I don't think his heart is in it. When he objected to something, I told him to put up or shut up. After all, I raised the money."

Legit Bits

Herman Shumlin is being sought to stage **Paul Gregory's** production of "Out by the Country Club," by **Speed Lamkin** and **Eva Wolas.**

David Niven and **Lilli Palmer** are reportedly set as costars of the **Maurice Evans-George Schaefer** production of "The Mariner Method."

The 1,615-seat St. James Theatre, N.Y. has been purchased from the Shuberts by Scarborough House, Inc., a real estate investment company. The amount paid is believed to be around $1,750,000. The theatre will be operated by **Samuel H. Schwartz,** a legit company-general-manager, who's president of Jumjamcyn Amusement Corp., lessee of the theatre. With the sale of the St. James, the Shuberts have divested themselves of all the New York houses stipulated in their consent decree with the government.

Broadway producer **David Merrick** was in Frisco last week making plans to take the Civic Light Opera version of "Fanny" on the road after it finishes its Frisco and Los Angeles runs.

Roland Field, Newark Evening News drama critic, in Frisco for 10 days, seeing the shows.

Phil Adler, general manager of "My Fair Lady," back in New York after a month's vacation.

Robert Ganshaw is joining the **Marian Byram** and **Phyllis Perlman** publicity staff, which also includes **Howard Atlee,** currently on leave and working as pressagent for the Lakewood Summer Playhouse, Barnesville, Pa.

Shirley Booth is winner of this year's Sarah Siddons award for the best legit performance in Chicago. She appeared there last spring in "Desk Set."

Joe E. Marks has returned to the cast of "Li'l Abner" following a two-week vacation. **Joe Calvan** subbed.

"A mighty Man Is He," the **Arthur Kober-George Oppenheimer** comedy which tried out on the strawhat circuit in 1955, is scheduled to be presented in Paris, with **French actress, Arletty** starring.

During the four-week vacation of **Sol Jacobson,** pressagent for "No Time for Sergeants" and a couple of off-Broadway shows, **Anne Sloper** will be associate in the office, with **Lewis Harmon.**

Richard W. Krakeur and **Joseph Justman** have optioned the **Harry J. Essex-Joseph Rucooli** play, "A Neigborhood Affair," for Broadway production, with **Robert Douglas** as director.

The former lower eastside Baptist Tabernacle is being converted into a 144-seat theatre by **Joe O'Brien** and **Rhett Cone.** The house, which will be called The Cricket, is scheduled to open early in October.

P. H. Bennett, managing director of the Stratford (Ont.) Shakespearean Festival Foundation for three years, resigns from that post next Sept. 30, to take on the job of secretary and administrative director of the Vancouver Festival, which gets underway July, 1958. The Stratford board of governors will consider a successor to Bennett at its next meeting in August.

"A Shadow of My Enemy," the Sol Stein play which **Alfred de Liagre Jr.** previously intended presenting on Broadway under the title of "The Labyrinth," is now scheduled for a mid-December Main Stem bow by **Nick Mayo.**

Actor **Edmon Ryan,** who's produced several plays abroad, plans making his Broadway managerial debut this season with **Mathild Ferro's** "Half a Kingdom," which he has under option. Prior to beginning work on that chore, Ryan is slated to leave New York for London next Monday (5) to o. o. a play for possible Broadway production under his auspicies also.

The Broadway preem of "Time Remembered" has been postponed again. It's now slated to open at the Morosco Theatre, N.Y., early in December as a co-production venture of the Playwrights Co. and **Albert Marre,** who'll also direct.

Betty Garrett and her husband, **Larry Parks,** will pinchhit for **Judy Holliday** and **Sydney Chaplin** in "Bells Are Ringing" when the latter duo take a fortnight's vacation beginning Aug. 26.

Dick Moore, who recently succeeded **Alfred Harding** as editor of Equity, the official monthly organ of Actors Equity, is giving the publication a new look as of the upcoming September issue.

Miles White is costume designer for "Jamaica."

The Rooftop Theatre, N. Y., has been leased to **Jerome Friedman,** who'll operate the spot with **Barry Hyams** and **David Brooks** as managing directors.

Moira Shearer, a former prima ballerina, will appear with **Anton Walbrook** in "Man of Distinction," beginning Aug. 26 at the Edinburgh (Scotland) Festival. The cast for the **Henry Sherek** production also includes **Eric Porter, Peter Bull, John Warner, Aubrey Richards** and **Prunella Scales. Denis Carey** will direct, with **Peter Rice** responsible for the decor.

Kenneth Mays, a Theatre Guild staffer and resident stage manager at the Westport (Conn.) Country Playhouse, has teamed up with **Robert Melancon,** who's associated with the Manhattan Costume Co., to produce a play by **Jo Hartman,** tentatively titled, "The Aspirin Story."

William Liebling has acquired the legit rights to "The Smell of Lillies," an Atlantic Monthly short story by **Martha Gellhorn.** A London production, in partnership with H. M. Tennent, Ltd. is contemplated. An adaptor hasn't been set as yet.

"A Pound in Your Pocket," by **Robert Cenedella** and **S. I. Abelow,** with music by **Charles Strouse** and lyrics by **Lee Adams,** is planned for Broadway production by **Philip Barry Jr.** A summer theatre tryout is skedded for the week of Aug. 19 at the John Drew Theatre, East Hampton, L.I. Barry had previously presented an abbreviated tv version of "Pound" on the "Alcoa Hour," which he produces. It was then called "The Small Servant," the title used when its was subsequently tested as a full-length work, without music, last year at Margo Jones' Dallas (Tex.) Theatre. The Barry production will be directed by **Phillip Burton.**

Tv director **Alex Segal** will make his Broadway directorial bow as stager of "Compulsion."

Jay Blackton is musical director and vocal arranger for "Jamaica."

An exhibition of XIXth Century Toy Theatres from the collection of **Alfred Lunt** is on display at the Museum of the City of N. Y., thorugh next January. **Mae Davenport Seymour,** curator of the museum's theatre and music collections, arranged the showing.

George Jenkins is scenic designer for "Rumple."

Howard Bay will design the scenery and lighting for the upcoming Broadway production of "Romanoff and Juliet."

Jose Quintero has been set as director for "Square Root of Wonderful."

Alexander H. Cohen has optioned **Guy Bolton's** new play, tentatively titled "Fireworks in the Sun."

Preston, Barbara Cook, David Burns in 'Music'

Robert Preston, Barbara Cook and David Burns have been set for lead roles in the Broadway production of the Meredith Willson-Franklin Lacey musical, "The Music Man."

The tuner, which Kermit Bloomgarden is producing in association with Herbert Greene and the Frank Loesser, is scheduled to open Dec. 26 at the Majestic Theatre, N.Y.

Gretch Wyler $47,500 With 'Yankees' in Pitt

Pittsburgh, July 30.

"Damn Yankees," the next-to-closing production of the Civic Light Opera Co. at the Pittsburgh Stadium, grossed $47,500 last week for the top take of the season thus far. Gretchen Wyler starred, with Robert Smith, Ralph Lowe and Terry Saunders featured in the musical, which had clear weather all the way.

The six-week semester ends this frame with "Fanny," starring Florence Henderson of the original Broadway cast.

'Lady' 113G, S.F.; 'Fanny' Fine 54G

San Francisco, July 30.

Legit continues to boom here, with three of four theatres doing sellout or near-sellout last week and total gross zooming over the $200,000 mark.

Third week of "My Fair Lady" at the Opera House again broke its own record, and "Fanny" at the Curran had only a few gallery seats available. "No Time for Sergeants" remains potent, and even "The Reluctant Debutante" showed a pickup, though it's still slim.

Estimates for Last Week

My Fair Lady, Opera House (3d wk) ($5.50-$5.90; 3,300; $115,000) (Brian Aherne, Anne Rogers). Standee-limit $113,200; previous week, $113,000; CLO subscription cuts house potential slightly.

Fanny, Curran (2d wk) ($5.50-$5.90; 1,756; $57,000) (Claude Dauphin, Doretta Morrow, Italo Tajo). Great $54,000; previous week, $52,000; CLO subscription cuts house potential slightly.

No Time for Sergeants, Geary (4th wk) ($4.40-$4.95; 1,550; $36,000) (James Holden). Strong $31,900; previous week, $34,000.

Reluctant Debutante, Alcazar (3d wk) ($3.85; 1,147; $27,341) (Reginald Gardiner, Brenda Forbes). Improved $9,700; previous week, $9,100.

Slezak in 'Angels' $11,300 At Edgewater Beach, Chi

Chicago, July 30.

"My Three Angels," starring Walter Slezac, grossed $11,300 last week at the Edgewater Beach Playhouse here. The comedy, in for a fortnight's run, continues this frame. The gross for the previous stanza, covering the second lap of a two-week tryout of "The Circus of Dr. Lao," starring Burgess Meredith, was $15,900. It was overquoted at $17,000 in last week's issue.

"Angels" winds up next Sunday (4), with "Father of the Bride," starring Henry Morgan, booked for the following week. "Affairs of Anatol," with Uta Hagen and Herbert Berghof, is skedded for Aug. 12-25 and Gertrude Berg in "Matchmaker" the following fortnight. The weekly potential capacity gross at the house is $20,000.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-5-56).
Bride in Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Damn Yankees, Coliseum (3-28-57).
Dead Secret, Piccadilly (5-30-57).
Dear Delinquent, Westminster (6-5-57).
Dry Rot, Whitehall (6-31-56).
Fanny, Drury Lane (11-15-56).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-20-57).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-8-56).
It's the Geography, St. James's (6-12-57).
Less Than Kind, Arts (6-27-57).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
No Time Sgts., Her Maj. (6-22-56).
Nude With Violin, Globe (11-7-56).
Odd Man In, St. Martin's (7-16-57).
Oh, My Papa, Garrick (7-17-57).
Plaisirs De Paris, Wales (4-20-57).
Sailor Beware, Strand (5-16-55).
Salad Days, Vaudeville (6-5-54).
Silver Wedding, Cambridge (7-9-57).
Six Months' Grace, Phoenix (6-4-57).
Summer of 17th, New (4-30-57).
Tea & Sympathy, Comedy (4-23-57).
Tropical Heat, New Lind. (4-23-57).
Waltz of Toreadors, Criterion (3-27-56).

SCHEDULED OPENINGS

Yerma, Arts (7-31-57).
Meet By Moonlight, Aldwych (8-1-57).

CLOSED LAST WEEK

Kwielka, Saville (4-11-57).

ON TOUR

D'Oyly Carte
Hotel Paradise
Iron Harp
Janus
Likely Tale
Nest of Robins
Pajama Game
Passionate Lover
Plaintiff in a Pretty Hat
Reluctant Debutante
Ride a Cock Horse
Time Murderer, Please
Towards Zero
Witness Truth

B'way Down Again; 'Abner' $47,800, 'New Girl' $47,300, 'Hunting' $31,900, Ritchard $17,200, 'Tunnel' $11,900

It was rough going on Broadway again last week. Receipts dropped substantially for all but two capacity entries. The sellouts were "Bells Are Ringing" and "My Fair Lady."

Business is expected to remain downbeat until late August and then begin the usual end-of-summer climb.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OF (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (35th wk; 276; $8.05; 1,453; $58,101) (Judy Holliday). As always $58,700.

Damn Yankees, Adelphi (MC) (117th wk; 931; $7.50; 1,434; $50,000). On twofers. Previous week, $22,000; last week, almost $22,000.

Happy Hunting, Majestic (MC) (34th wk; 268; $8.05; 1,625; $59,989) (Ethel Merman). Previous week, almost $36,600; last week, over $31,900.

Li'l Abner, St. James (MC) (37th wk; 292; $8.05; 1,028; $58,100) Previous week, $50,700; last week, nearly $47,800.

Most Happy Fella, Imperial (MD) (65th wk; 516; $7.50; 1,427; $57,875). Previous week, $28,500; last week, almost $25,300.

My Fair Lady, Hellinger (MC) (72d wk); 571; $8.05; 1,551; $67,696) (Rex Harrison, Julie Andrews). As always $68,700. Harrison begins a month's vacation tomorrow (Thurs.). Edward Mulhare will sub.

New Girl in Town, 46th St. (MD) (11th wk; 87; $9.20-$8.60; 1,297; $59,084) (Gwen Verdon, Thelma Ritter). Previous week, $53,900; last week, over $47,300.

No Time for Sergeants, Alvin (C) (93d wk; 740; $5.75-$4.60; 1,331; $38,500). On discount tickets. Previous week, $20,000; last week, almost $18,200. Closes Sept. 14 to tour.

Tunnel of Love, Royale (C) (23d wk; 189; $5.75; 944; $34,000) (Tom Ewell). Previous week, $13,700; last week almost $11,900.

Visit to a Small Planet, Booth (C) (25th wk; 196; $6.90-$5.75; 766; $27,300) (Cyril Ritchard). Previous week, $19,600; last week, over $17,200.

OFF-BROADWAY

(Opening dates in parentheses)

Career, Actors Playhouse (4-30-57).
County Wife, Renata (6-26-57).
Iceman Cometh, Circle-in-Square (5-8-56); closes Sept. 8.
In Good King Charles' Golden Days, Downtown (1-24-57).
Purple Dust, Cherry Lane (12-27-56).
School for Wives, Theatre Marquee (6-19-57); closes Aug. 11.
Synge Trilogy, Theatre East (3-6-57).
Threepenny Opera, de Lys (9-20-55).

CLOSED LAST WEEK

Kaleidoscope, Provincetown Playhouse (6-13-57).

'Brigadoon' Thin $18,000 At L'ville Amphitheatre

Louisville, July 30.

"Brigadoon," fourth outdoor show in the current six-week series at Iroquois Amphitheatre, grossed a mild $18,000 ending Sunday (28). Earl Wrightson and Lois Hunt were featured.

"Damn Yankees," fifth in the alfresco series, opened last night (Mon.), with Sherry O'Neil and Fred Harper heading the cast.

'SP' Ditto $75,000, 'Diary' Opens, L.A.

Los Angeles, July 30.

Local legit pace picked up this week with the debut last night (Mon.) of the national company of "Diary of Anne Frank" at the Huntington Hartford Theatre. It's in for four frames.

Last week, "South Pacific," the only entry, grossed another capacity $75,000 for its third session at the 2,670-seat Philharmonic auditorium, at $5.50-$5.75 top. The Mary Martin-Giorgio Tozzi starrer topped the previous frame by about $300.

GISELE MACKENZIE O.K. 43G IN 'ANNIE,' DALLAS

Dallas, July 30.

"Annie Get Your Gun," starring Gisele MacKenzie, with William Shriner, David Aiken, Adnia Rice and William LeMassena, grossed $43,000 last week in its first seven performances at State Fair Musicals. The Irving Berlin tuner is playing its third local run in four years with Miss MacKenzie as star. The show bucked another heat wave, with the mercury up to 102.

Fifth production, "South Pacific," went into rehearsal yesterday (Mon.) for its Aug. 5-18 run. Patrice Munsel will star, with Sylvia Syms, Earl Wrigntsoh, Lew Parker and Frank Porrera featured.

'Waltz' Reopens in Philly, But Will Return to N.Y.

"Waltz of the Toreadors," which terminated its Broadway run last May because of the illness of its star, Ralph Richardson, will resume Sept. 26 on the road. Paulette Goddard is set to costar with Melvyn Douglas, who'll have the Richardson role.

The producers Theatre presentation will launch its tour in Philadelphia and after four months on the road will return to New York. The play, adapted by Lucienne Hill from a French original by Jean Anouilh, ran for 132 performances at the Coronet Theatre, N.Y.

A London production preceeded the Broadway edition.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

*Auntie Mame, Broadhurst (8-5-57).
*Long Day's Journey, Hayes (8-19-57).
*Simply Heavenly, Playhouse (8-20-57).
*Separate Tables, Music Box (9-2-57).
Masque in Gown, Golden (9-12-57).
New Faces, Broadway (9-19-57).
Cave Dwellers, Bijou (9-23-57).
West Side Story, Wint. Gard. (9-26-57).
Competition, Belasco (9-30-57).
Miss Lonelyhearts, Music Box (10-3-57).
Look in Anger, Lyceum (10-3-57).
Eggshead, Barrymore (10-9-57).
Four Winds, Cort (10-10-57).
Romanoff & Juliet, Plymouth (10-10-57).
Under Milk Wood, Miller (10-15-57).
Nature's Way, Coronet (10-16-57).
Copper and Brass, Beck (10-17-57).
Fair Game, Longacre (10-23-57).
For Amusement, Ambass. (10-25-57).
Sq. Root of Wonderful, Nat'l (10-30-57).
Jamaica, Imperial (10-31-57).
Speak, Lucinda, ANTA (11-7-57).
Time Remembered, Morosco (11-10-57).
Look Homeward, Barrymore (11-28-57).
Country Wife, Adelphi (11-27-57).
Dark Tea Stairs, Music Box (12-5-57).
Music Man, Majestic (12-23-57).
Miss Isobel, Royale (12-26-57).

(Theatres Not Set)

Strongest (10-2-57).
Monique (10-22-57).
Rumple (10-31-57).
Nude With Violin (wk. 11-11-57).
Rope Dancers (wk. 11-18-57).
Rivalry (1-27-58).
Captain's Paradise (1-28-58).
Sunrise at Campobello (1-30-58).

OFF-BROADWAY

Sweeney Todd, Sullivan St. (8-27-57).
Tevya, Carnegie Playhouse (9-16-57).

Note: Asterisks indicate reopenings.

Stratford (Ont.) Fest Notches Record $57,475

Stratford, Ont., July 30.

Shakespeare Festival receipts in third week of fifth season hit an all-time high, $57,475, or 93% capacity in new 2,200-seat hardtop. Three-week take exceeded $150,000. "Hamlet" and "Twelfth Night" drew 16,260 persons, two-week film festival 3,300.

Plays, starring Christopher Plummer, Siobhan McKenna, Douglas Campbell and Frances Hyland, run through Sept. 7.

Ruth Hussey's 'Desk Set' Nifty $14,000 in Philly

Philadelphia, July 30.

"Desk Set," starring Ruth Hussey, gave the Playhouse in the Park a spiffy gross, almost $14,000, last week. Since the William Marchant comedy had previously been seen here both on stage and screen, the draw was apparently the star.

This week's show, "Chalk Garden," co-starring Viveca Lindfors and Cathleen Nesbitt, also looks promising.

Quantity Assured B'way

Continued from page 113

seeming future entries and possibly among shows not yet announced.

In the musical field, the name authors with scheduled shows include Leonard Bernstein, Harold Arlen, Fred Saidy, E. Y. Harburg, Meredith Willson, Robert Wright and Geoge Forrest. But among the missing are Richard Rodgers & Oscar Hammerstein 2d, Irving Berlin, Frank Loesser, Cole Porter, Alan Jay Lerner and Frederick Loewe and the production combo of Cy Feuer & Ernest H. Martin.

Name authors with new straight plays include William Inge, Arthur Miller, Herman Wouk, William Saroyan, Noel Coward, Peter Ustinov, Graham Greene, Carson McCullers, Howard Teichmann, Jean Anouilh (adapted by Patricia Moyes), Eugene O'Neill, Dylan Thomas and in adaptation from original novels, Thomas Wolfe, Meyer Levin, Nathaniel West, James Joyce, Aldous Huxley and Erich Maria Remarque.

Where Are They?

Name dramatists not yet listed for new scripts include Moss Hart, George S. Kaufman, Joseph Fields, Jerome Chodorov, Tennessee Williams, Thornton Wilder, Maxwell Anderson, John Patrick, John van Druten, S. N. Behrman, Lillian Hellman, Jerome Lawrence and Robert E. Lee, George Axelrod, Gore Vidal and Paddy Chayefsky.

Stars set for appearances in new shows include Helen Hayes, Julie Harris, Lena Horne, Nancy Walker, Eddie Foy Jr., Gretchen Wyler, Karl Malden, Anthony Perkins, Jessica Tandy, Hume Cronyn, Shirley Booth, Susan Strasberg, Fritz Weaver and Raymond Massey.

Lots of Newcomers

Stars from Hollywood, in some cases making Broadway debuts, will include Martha Raye, Ricardo Montalban, Agnes Morehead, Pat O'Brien, Anne Baxter, and Brian Donlevy. From England will also come Noel Coward, John Gielgud, Laurence Harvey, Eric Portman, Anne Todd, Richard Burton, Patricia Jessel, Peter Ustinov and (via London, from Eire) Siobhan McKenna. From television comes Art Carney.

Missing stars will apparently include Katharine Cornell, Alfred Lunt and Lynn Fontanne (unless they decide to appear in "The Old Lady's Visit"), Judith Anderson (unless she goes through with that project to play Hamlet), Ruth Gordon, Maurice Evans, Bobby Clark, Mary Martin, Alfred Drake, Ray Bolger, Henry Fonda, Paul Muni and Franchot Tone.

On the basis of information to date, the following are the season's prospective new shows, including musicals and straight plays, probables and possibles, with authors, stars and producers (and if set, also theatres and opening dates) indicated:

SCHEDULED AND PROBABLE MUSICALS

(Theatre and opening date indicated if set)

"Copper and Brass," by Ellen Violett, David Craig and David Baker; starring Nancy Walker (Lyn Austin & Thomas Noyes); Beck Theatre, Oct. 17.

"For Amusement Only," British revue; starring Martha Raye (Harry Rigby, Herbert Ross & Ed Mann); Ambassador Theatre, Oct. 25.

"Goldilocks," by Walter and Jean Kerr, Joan Ford and Leroy Anderson (Producers Theatre).

"Jamaica," by Harold Arlen, Fred Saidy, E. Y. Harburg; starring Lena Horne, Ricardo Montalban (David Merrick); Imperial Theatre, Oct. 31.

"Joyce Grenfell at Home," British solo revue (Roger L. Stevens).

"Music Man," by Meredith Willson and Franklin Lacey (Kermit Bloomgarden, with Herbert Greene & Frank Loesser); Majestic Theatre, Dec. 25.

"Plume de ma Tante," French-British revue (Jack Hylton & Joseph Kipness).

"Rumpla," by Irving W. Phillips, Frank Reardon & Jeff Schweikert; starring Eddie Foy Jr., Gretchen Wyler, Paula Stone & Michael Sloane); Broadway Theatre, Oct. 31.

"Speak, Lucinda," by Robert Wright and George Forrest, based on Moliere (Lyn Loesser & Shamus Locke); ANTA Playhouse, Nov. 7.

"West Side Story," by Leonard Bernstein, Arthur Laurents and Steve Sondheim (Robert E. Griffith & Harold S. Prince, by arrangement with Roger L. Stevens); Winter Garden Theatre, Sept. 26.

"Zuleika," by James Ferman and Peter Tranchell, based on Max Beerbohm novel (Producers Theatre).

SCHEDULED AND PROBABLE PLAYS

(Theatre and opening date indicated if set)

"Brouhaha," by George Tabori (Robert L. Joseph).

"Cave Dwellers," by William Saroyan (Carmen Capalbo & Stanley Chase); Bijou Theatre, Sept. 23.

"Compulsion," by Meyer Levin, based on own bestseller (Michael Myerberg & Leonard Gruenberg); Belasco Theatre, Oct. 1.

"Count Me a Stranger," by Louis Peterson (Lyn Austin & Thomas Noyes).

"Country Wife," by William Wycherley; starring Julie Harris, Laurence Harvey (Malcolm Wells & Daniel Blum, with Playwrights Co.); Adelphi Theatre, Nov. 27.

"Dark at the Top of the Stairs," by William Inge (Saint Subber); Music Box Theatre, Dec. 5.

"The Egghead," by Molly Kazan; starring Karl Malden (Hope Abelson); Barrymore Theatre, Oct. 9.

"Fair Game," by Sam Locke (Joseph M. Hyman).

"Four Winds," by Thomas W. Phipps; starring Anne Todd (Kenneth Waggˆ & Worthington Miner); Cort Theatre, Oct. 10.

"The Indian Fighter," by Horton Foote (Kermit Bloomgarden & Roger L. Stevens).

"The Joshua Tree," by Alec Cappel (Playwrights Co.).

"Look Back in Anger," by John Osborne (David Merrick); Lyceum Theatre, Oct. 3.

"Look Homeward Angel," by Ketti Frings, adapted from Thomas Wolfe novel; starring Anthony Perkins (Kermit Bloomgarden); Barrymore Theatre, Nov. 28.

"The Man in the Dog Suit," by William H. Wright and Albert Beich, adapted from Edwin Corle; starring Jessica Tandy, Hume Cronyn (producer not set).

"Masqua & Gown," solo revue (Leonard Sillman & John Roberts), Golden Theatre, Sept. 12.

"Miss Isobel," by Michael Plant and Denis Webb; starring Shirley Booth (Leonard Sillman & John Roberts); Royale Theatre, Dec. 26.

"Miss Lonelyhearts," by Howard Teichmann, adapted from story by Nathaniel West (Pat O'Brien, Fritz Weaver); Lester Osterman & Alfred Glancey, in association with Diana Green); Music Box Theatre, Oct. 3.

"Monique," by Michael Blankfort, adapted from novel by Pierre Bolleau and Thomas Narcejac; starring Patricia Jessel, Denholm Elliott (Shepard Traube).

"Nature's Way," by Herman Wouk (Alfred de Liagre Jr.); Coronet Theatre, Oct. 16.

"A Neighborhood Affair," by Harry J. Essex and Joseph Ruscoll (Richard W. Krakeur & Joseph Justman).

"Nude with Violin," by Noel Coward; starring Noel Coward (Lance Hamilton & Charles Russell).

"Out by the Country Club," by Speed Lamkin and Eva Wolas (Paul Gregory).

"Rivalry," by Norman Corwin; starring Raymond Massey, Brian Donlevy, Agnes Moorehead (Paul Gregory).

"Romanoff and Juliet," by Peter Ustinov; starring Peter Ustinov (David Merrick); Plymouth Theatre, Oct.

"The Rope Dancers," by Norman Wishengrad; starring Siobhan McKenna, Art Karney (Playwrights Co. & Gilbert Miller); week of Nov. 18.

"A Shadow of My Enemy," by Sol Stein (Nick Mayo).

Shakespeare Memorial Theatre of Stratford-on-Avon, England (with repertory of "The Tempest" and either "Measure for Measure" or "Much Ado About Nothing"), starring John Gielgud (Producers Theatre).

"Square Root of Wonderful," by Carson McCullers; starring Anne Baxter (Saint Subber & Fogaro Productions); National Theatre, Oct. 30.

"Summer of the 17th Doll," by Ray Lawler (Theatre Guild & Roger L. Stevens).

"Sunrise at Campobello," by Dore Schary (Dore Schary & Theatre Guild).

"Time Remembered," Patricia Moyes adaptation of Jean Anouilh; starring Helen Hayes, Susan Strasberg, Richard Burton (Playwrights Co.); Morosco Theatre, Nov. 10.

"Touch of the Poet," by Eugene O'Neill; starring Eric Portman (Producers Theatre).

"Under Milk Wood," by Dylan Thomas (Henry Sherek & Gilbert Miller); Henry Miller Theatre, Oct. 15.

Untitled play by Arthur Miller (Kermit Bloomgarden).

"Emlyn Williams as Dylan Thomas," the British star in a program of poetry readings (S. Hurok).

POSSIBLE MUSICALS

"Body Beautiful," by Joe Stein, Will Glickman, Jerry Bock and Sheldon Harnick (Richard Kollmar).

"Say, Darling," by Richard and Marian Bissell and Jule Styne, based on Bissell's book (Jule Styne & Lester Osterman).

POSSIBLE PLAYS

"A for Adult," by Robert Soderberg (Morton DaCosta).

"The Bashful Genius," by Harold Callen (Theatre Guild).

"Bette Bibb," by Paul Crabtree (Frank J. Hale & Paul Crabtree).

"The Better Mousetrap," by John Hess (Albert Selden & Michael Ellis).

"Blind Man's Buff," by Alfred Bester (Theatre Guild, with Bruce Becker & Robert Ellis Miller).

"Blue Denim," by James Leo Herlihy and William Noble (James Hammerstein & Barbara Wolferman).

"Boarding House," by Will Lorin, based on James Joyce story (Theatre Guild & George Kondolf).

"Catch a Falling Star," by Meade Roberts (Charles Bowden, Richard Barr & H. Ridgely Bullock Jr.).

"Counsel for the Defense," by William Marchant (Jay Julien).

"The Dazzling Hour," by Nancy Mitford, adapted from Anna Bonacci orginal (Gilbert Miller).

"First Born," by Christopher Fry (Meyer W. Weisgal & Producers Theatre).

"Immaculate Adventure," by Robert L. Joseph (George Axelrod & Clinton Wilder).

"The Last Station," by Erich Maria Remarque (William Wyler & Producers Theatre).

"The Lonely Passion of Judith Hearne," by Brian Moore, based on own novel (Cheryl Crawford).

"The Mariner Mother," by Otis Bigelow (Maurice Evans & George Schaefer).

"Minotaur," by Robert Thom (Michael Myerberg & Leonard Gruenberg).

"The Power and the Glory," by Graham Greene; starring Paul Schofield (Producers Theatre).

"The Old Lady's Visit," by Maurice Valency, adapted from Friederich Durenmatt's original (Producers Theatre).

"Potato," by Marcel Achard (Gilbert Miller).

"Requiem for a Heavyweight," by Rod Serling (Michael Myerberg).

"Saturday Night Kid," by Jack Dunphy (Oliver Smith, Roger L. Stevens & Theatre Guild).

"A Soft Touch," by Claude Binyon and Max Edwards (George Abbott, Robert E. Griffith & Harold S. Prince).

"This Is Goggle," by Bentz Plagemann, based on own novel (Otto Preminger).

"Time to Be Rich," by Julian Funt (Ron Rawson).

REPEATS, TRANSFERS, ETC.

"New Faces," composite of several past editions of the revue series (Leonard Sillman & John Roberts); Broadway Theatre, Sept. 18.

"Simply Heavenly," by Langston Hughes (Stella Holt); Playhouse, Aug. 20 (from off-Broadway).

Inside Stuff—Legit

Alfred Lunt and Lynn Fontanne have not agreed to star this season in "The Old Lady's Visit," as reported in last week's issue. They discussed the proposition with Maurice Valency, who is adapting the Friederich Durenmatt drama from the original German, but will not make a decision until they see the completed script and in any case, not until September, acoording to their attorney, Don Sewell. It is still not absolutely certain, the lawyer says, that the couple will not appear in London this winter in "The Great Sebastians," the Howard Lindsay-Russel Crouse play in which they starred on Broadway in 1955-56 and on tour last season.

The Lunts are spending the summer in Paris, where the actor, an enthusiastic amateur chef, is attending the Cordon Bleu cooking school and his actress-wife is studying languages at the Berlitz school.

Wiman-Wanamaker

Continued from page 113

Edwige Feuillere's French group and the Bolshoi Ballet from Moscow will be imported. Other productions being lined up include "The Rainmaker," "Tea and Sympathy," "Cat on a Hot Tin Roof," "The Rose Tattoo" (starring Diana Dors) and "The Threepenny Opera."

Fraser New GM

Lovat Fraser, formerly associated with the St. James's Theatre, London, had been named general manager of the theatre operation and Donaud Neville-Willing, who was general manager of the Cafe de Paris and responsible for its importation of top international talent, has taken over management of the theatre club and bars.

The Pigalle, which will be renamed, was originally the Shakespeare and played a vaude policy, until becoming the Pigalle Theatre Club last August. With a membership of about 7,000, it went into voluntary liquidation last month. Under the new policy the public will be admitted, but the club setup will be retained. In addition to the full membership there will be associated members who will be eligible to attend unlicensed plays.

W.W. Productions will operate the house for a trial period of undisclosed length, after which it has an option to buy the existing lease, which has 35 years to run.

"Speak, Lucinda" is the new title for the **Robert Wright-George Forrest** musical version of Moliere's "The Doctor in Spite of Himself."

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VARIETY, February 13, 1957

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Literati

Cause & Effect

Series of New Yorker contest ads last year by Quantas airlines, giving away a kangaroo for naming its new super-Constellation, lead to a new Doubleday tome for moppets by the publisher's sales director Sam Vaughan.

"Who ever Heard of Kangaroo Eggs?" is based loosely on the actual winning of the animal by a New York City child.

N. Y. Times' S.A. Shift

Beginning July 21, the N. Y. Times changed its daily International Edition for South America to a weekly, but will continue its daily edition printed in Amsterdam for distribution in Europe, Africa and the Middle East.

The South American edition was being printed in Lima, Peru, where the N. Y. Times Weekly review, containing a summary of the week's news, interpretive articles, editorials of books, plays, concerts, films and art shows, will continue to be printed.

In explaining suspension of the daily, the Times stated in its South American edition that "the change from daily to weekly publication in South America has been made necessary by rising costs and by the difficulty of maintaining fast, regular deliveries of a daily newspaper over the long distances separating the major South American cities.

During World War II, the Times published its Weekly Review in Santiago, Chile, for distribution through the Office of the Coordinator of Inter-American Affairs.

Fancy-Priced Books

Rinehart's editor-in-chief and trade department veepee Ted Amussen has just produced two costly volumes, Rex Smith's anthology on the Latin national pastime titled "Biography of the Bulls," at $7.50, and an oversized $15 book on "The Age of Steam (A Classic Album of American Railroading)" by Lucius Beebe and Charles Clegg. Latter are as well-known as historians of American railroading as for their epicurean predilections.

Amussen says that sales figures support the costly investments because such "special" editions are not only the obvious gift items for which they are intended but can achieve peak sales, as both have on their advance orders alone. The Beebe-Clegg book has not been reviewed as yet but Smith's has achieved an extraordinarily good press.

When not gallavanting to food & wine doings or travelling in their own private railroad car Beebe and Clegg are respectively the publisher and editor of The Territorial Enterprise, Nevada's oldest newspaper, which they own. Beebe is also VARIETY correspondent in Virginia City, Nev.

On the subject of fancy-priced books, another bullfight anthology is Barnaby Conrad's "Gates of Fear" (Crowell; $7.50), due in October, with excerpts from Hemingway, Havelock Ellis, Cornelia Otis Skinner, Herb Caen, Kenneth Tynan and others. Among the illustrations are sketches by Pablo Picasso, Ruano Llopis, Roberto Domingo and Francisco Coll.

3 Sundays and Out

Because of high production costs, plus a disappointing circulation and advertising response, the Sunday edition of The Toronto Telegram ends Aug. 3, according to John Bassett, publisher. Only Sunday issue of the three Toronto dailies, The Telegram made its appearance March 17, sold for 15c.

The Saturday issue will henceforth contain some of the Sunday features; has been upped from a nickel to a dime.

More Anthologies

Doubleday has a flock of anthologies on this year's agenda including "Life Photographers: Their Careers and Favorite Pictures," edited by Life editor Stanley Rayfield, illustrated by 41 double-page spreads of photos; Mel Evans and Philip Dunaway's "Treasury of the World's Great Diaries" (introduction by Louis Untermeyer, which includes 91 diaries; "Esquire Cartoon Book" (548 of them), edited by the editors of Esquire; "The Gentleman From Indianapolis: A Treasury of Booth Tarkington," edited by John Beecroft, who has compiled bestselling anthologies of Maugham and Kipling; "The World of John McNulty," who died in June 1956, introduction by James Thurber, and includes his best from The New Yorker, Collier's, Holiday, from three previously published collections, and 20 stories not previously collected; "The Family Book of Fun," edited by Helen Hoke (stories, sketches, quizzes, cartoons, jokes, etc.), ranging from Stephen Leacock and Mark Twain to Art Buchwald, Bennett Cerf, Parke Cummings, Betty McDonald and Emily Kimbrough; "John Kieran's Treasury of Great Nature Writing," edited by Kieran; "For Love Or Money: The 1957 Anthology of the Mystery Writers of America;" 17 stories selected by Dorothy Gardiner.

In the show idiom, also via Doubleday, are N. Y. Daily News drama critic John Chapman's "Broadway's Best 1957," a continuation of the Burns Mantle yearbooks; "The Concert-Goer's Annual," edited by Evan Senior; "International Theatre Annual," edited by Harold Hobson.

A Doubleday autobiog is "Forbidden Childhood," concert pianist Ruth Slenczynska's frank story, in collaboration with Louis Biancolli, N. Y. World Telegram music critic who has worked on a number of opera diva and kindred memoirs. Portions of this book will be published in October McCalls, almost coincidental with the full-length book publication.

Bowater's Awards

Fred Poland of the Montreal Star and Allen Kent of the Toronto Telegram each get $1,000 from the annual Bowater Awards for Journalism, it was announced by James Nelson, president of Canada's parliamentary press gallery in Ottawa, award custodians.

Poland scored on the social and cultural category with a series of medical stories on "tension," and Kent won in the economic grouping with a Trans-Canada Air Lines series. Awards are bankrolled by the Bowater Corp., Canadian newsprint company.

Books on Eroticism

A bulky 600-page book called "Amour-Erotisme Et Cinema" (Love-Eroticism and Films), which recently appeared in France, displays a love-hate attitue towards the U. S. motion picture. Author is Odo Kyrou.

Written by a Gallic highbrow film critic, the tome maintains that America (Hollywood) is still making the greatest films in the world, but then lashes out at the puritanical cult of the woman inherent in Stateside pix.

Another book, "L'Erotisme Dans Le Cinema," by Lo Duca, is mainly a series of daring stills from sensational and torrid pix with some witty captions and analyses, but it is mainly a picture book. Also an okay library addition, for ogling primarily.

Both books have one thing in common, they stress the fact that the film is one of the greatest mediums ever created for the expression of human love, and that should be its main preoccupation.

CHATTER

Dorothy Wheelock, for many years drama editor of Harper's Bazaar, has resigned to join the Bernice Fitz-Gibbon ad agency, N.Y.

"The Life of Franz Schmidt" (1874-1939), one of Austria's greatest opera composers, is the title of a book by Karl Nemeth, published by the Amalthea Publishing House in Vienna.

Jerry Lieberman, heir to the late Joe Laurie Jr. gag file, has a collection of gags, quips and jokes appearing as "The Laff Parade" in August in a 25-cent Pocket Books edition.

London Daily Mail staffer Fred Majdalany's "The Battle of Cassino" will be simultaneously published by Longmans Green Co. in England and Houghton Mifflin in the U.S. next month.

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The "Picturegoer Film Annual, 1957-58," (Odhams Press, London; $1.60), will be published Aug. 12. Edited by Robert Ottoway, who's also editor of Picturegoer, its 144 pages contain over 300 plates as well as 16 pages in full color.

Francis Steegmuller, whose historic novels ("Mme Bovary," "Gustave Flaubert," etc.) have had French background, awarded the French Legion of Honor, with the rank of Chevalier, by Herve Alphand, French Ambassador to the U.S.

BBD&O staff artist Charles R. Kinghan's "Rendering Techniques for Commercial Art and Advertising" will be published by Reinhold at $13.50 (pre-pub.) and $15 after Sept. 31. Same firm is bringing out ex-N. Y. Times home furnishing editor Betty Pepis' "Guide to Interior Decorating" in September.

'No Forced Use'

Continued from page 3

owner and operator of Britton's Theatre in Tampa, Fla.

According to Todd-AO, Britton was planning to play Mike Todd's "Around the World in 80 Days" in a 35m printdown version, in violation of an agreement between Todd-AO and Britton for the installation of the Todd-AO equipment. Tom Whitaker, Britton's attorney, told the Court that the theatreman was under no obligation, by reason any deal he might have made with Todd-AO for equipment, to show the film via Todd-AO projection equipment.

"80 Days" is being successfully shown in at least two towns in the printdown version, but it is not from the Todd-AO negative. Todd shot a second version, also wide gauge, but at a different speed.

Whitaker also charged that "the Todd-AO Corporation is attempting to use the Federal District Court to coerce other exhibitors in the United States to buy their equipment, to create in them the the fear that if they don't buy this equipment and exhibit this film on this equipment they are going to be faced with a lawsuit."

It's understood that there is no clause in the licensing contract between Todd-AO and any producer that would force the latter to have the picture shown over Todd-AO facilities.

Court found that, in bringing suit, Todd-AO was violating a contract it had made with the Michael Todd Co. and with United Artists, under which Todd-AO had agreed not to bring any legal or other action against any exhibitor showing "80 Days" in 35m.

Oscar Hammerstein

Continued from page 4

minutes that an audience should see." His own opinion is that if the picture runs more than three hours it should be shown with an intermission, but this to has yet to be decided.

Hammerstein paid tribute to 20th production chief Buddy Adler who is producing and to Josh Logan, who is directing. Film, he reported, will have considerably more action than the original musical; scenes only discussed on stage (like the 'diversion" created by Luther Bilis while DeBecque and Cable are being landed on a Japheld island) will actually be filmed. Production is getting 'great cooperation from the Navy and work is proceeding on sets, which will be a $500,000 item in the budget.

Hammerstein declined to discuss details of the deal with 20th, beyond saying it was "the best deal ever made for a property."

Exploitation plans for the film call for junkets to Hawaiian locations by 40-50 newspapermen, plus special Todd-AO trailers to be screened in advance of openings.

Shooting schedule, he reported, hasn't been firmed yet.

"I'm trying hard to get it from the assistant director," he said with a grin. "As a matter of fact, he's given me an I.O.U. for it."

Home-Toll

Continued from page 3

mitted to the Federal Communications Commission. They argued additionally that, at that stage, program quality was bound to suffer.

Lack of sponsor demand for airtime, discussed in last week's issue of VARIETY, made page one in The N. Y. Times July 25. It was written by Jack Gould and headed: "Poor Demand for Time Besets TV; 'Toughest Season' in Ten Years."

SCULLY'S SCRAPBOOK

By Frank Scully

Oslo, July 30.

First thing one has to learn about entertainment in Norway is that the Shurlock code or the Johnston office does not mean a thing, but promptness does. If you're not on time, you're dead. Even neighborhood houses will not seat a customer after the show has staretd. Thus the old gag, "Let's go, this is where we came in" has no meaning in Arctic social circles.

Shows are sandwiched in between meals, and sandwiches, incidentally, have a bread base but no top. Ski-jumpers eat four times a day—8, noon, 4 and 8. They are not big meals and in sum total do not exceed the calories of an average Americano's diet, but they all require a lot of silverware, linen and dishes, and preparing and cleaning up these meals does take time.

Pictures are skedded to fit in between these repasts. Shows start promptly at 4:45, 7 and 9:15. The only exception is the newsreel house. There you can bust in any time for a krone, 14c. But for first-runs and repeats, both plainly advertised as such, you must buy your tickets in advance. You can do this for most houses from a central agency. Unless, however, you are on time when the show starts you can kick only yourself because you're not going to be allowed to stumble to your seat over other people's feet in the dark.

Because picture houses, particularly in the nabes, are as inconspicuous as if they were speakeasies, it is sometimes hard to find them so as to be on time. Few marquees mar the tranquility of the area. "Baby Doll," for instance, was playing down the street. The theatre is in a high class apartment house but you wouldn't know it was there except for the queues which line up at 4:45, 7 and 9:15 to see sex as presumably practiced among the white trash of the southern states.

Whether this marquee modesty will continue when television tears apart the country's eating, sleeping and entertainment habits is now being debated in the Storting, the nation's parliament. There is a potent minority that does not want the thing at all. But over their protests tv will probably be introduced in Oslo within the year and be going full blast up and down the fjords within three years. It will, of course, be a state monopoly as even pallid conservatives favor creeping socialism in communication and art over commercial sponsors who in most cases would have to be foreigners anyway.

There is precious little urgency about the innovation, as street-parking of cars around kino houses still leaves plenty of space for those with cars who want to visit in the same neighborhood, and baby-sitters are cheap for those who want a night out at a picture house Due to this lack of congestion there are no parking meters for cars or lots putting the bite on those who can't find a place to park in the street.

The choice of pictures is fairly wide. French, English, German and American being among the current product. Of 10 first-run houses, six were featuring Hollywood product, though in the nabes we are trailing, 6 to 4. The term "first-run" has a broad base. "The Treasure of Sierra Madre," for instance, is in a premiere house and "Baby Doll" in a repeat house. Some titles are a bit bafflingo. One translates back from Norwegian to English as "My Disturbed Daughter." Among psychiatrists "disturbed" is slang for plain nuts.

The only daughters seemingly disturbed in this tranquil land are those having drivers' licenses and they certainly are no madder than men behind a wheel. Only recently the town passed an ordinance giving pedestrians, most of whom are between 70 and 94, some rights. But not at intersections for drivers taking a right turn. Cars tear around such corners as if pursued by Sgt. Friday. There are a few traffic lights in the centre of town but no stop-signs anywhere, and the population is now 500,000.

Go On Red Light, Maybe

According to the new regulations, where there are traffic lights a pedestrian may cross against the light if he can see no oncoming car within 200 feet. But since these drivers, used in winter to the speed of ski-jumping, have already learned to pick up speed when they see a green light turning to yellow, the peasant on foot has to be faster than Bannister to get to a safety zone without having his tail clipped. It would be just as logical to say drivers could go tarough a red light provided no pedestrian was crossing at the time.

Hackers are somewhat more careful than *piker* (girls). Cabs are hard to distinguish from private cars, except that they are cleaner and more deluxe-looking than chauffeur-driven Imperials or Eldorados in Washington. They are hard to flag down as they have nothing except the word "drosje" to tell they are cabs and this is part of the license plate. The rates are 50c a mile, modest considering ethyl runs to $1.10 a gal. Barring a little sports car called Troll, which sells for $2,000 and is turned out two a week, all cars are imports.

Not having so many tourists as to be pestered by their bad manners, all Norwegians are exceedingly polite to foreigners. The day after we arrived we went shopping to rent a typewriter. Three places were distressed to report they had none in stock at the moment. We were rubber-necking around for a fourth outlet when I looked up and saw two whole floors advertising Burroughs adding machines and the name Ivar Eide. Lawrence Britt, retired prez of Burroughs, was a neighbor of ours in Palm Springs.

"Let's see if these people can help us," I said.

Explaining we had just come from America, we asked for Mr. Eide as it's always best to start at the top and work down.

"Herr Direktor Eide"

We nodded in agreement.

Meet The Prez Without Credentials

She got him on the intercom, said he was in conference and would be free soon. Instead of this being a brushoff, we were ushered into his suite before we could sit down. We had not shown any credentials or even mentioned the name of Lawrence Britt and we were already in the prez's office!

When he heard we had just planed in the day before he said he himself had arrived from New York a few days before.

"But by boat," he added sadly. He wanted to know how I had won my wife into flying. He liked planes. His wife liked ships. It was the old vaude gag all over again. They compromised on her choice.

As this seemed to be a typical American problem but one that never bothered me, I cut to the chase and asked him if he could help me solve my pdoblem. I wanted to rent a typewriter. Maybe he had an inside track in the trade and could help He wanted to know whether we were looking for a Norwegian or English keyboard.

"What's the difference?"

"Well, Norwegian keyboards have 29 letters and a lot of marks like § ÷ £ ! + = å æ and ö."

"I'll take anything as long as it runs."

He called into the intercom and within a few minutes a spanking new machine was brought into his office.

We sought to find out what it would cost for a month but he brushed aside such commercial dialog. It was his *beau geste* to a *transatlantique*. Though there were dozens of hired hands at his command, he offered to carry the machine to the tram which was enjoying our modest trade This, I insisted, was not necessary. My Lady Alice had grown strong and beautiful lugging the professional props of her knight for 27 years. So why spoil her in her homeland?

He looked at me with envy. I thought I had played the scene of the masterly male very well and if Kirk Douglas needs a replacement for the lead in "The Viking," which he is shooting around Bergen. I might consider it if the price is right. He, Tony Curtis, Janet Leigh and Ernest Borgnine have been clowning around in student caps and getting nice publicity, but it takes more than that to make a Viking. A henna rinse and I could play Eric the Red right now.

Broadway

Hotel Plaza publicist Ed Seay in Roosevelt Hospital recovering from ulcer and throat cyst op.

Hotel Ambassador's Embassy Room closed for the summer until Labor Day, reopening with Chauncey Gray and Quintero orchestras.

Crack from "My Fur Lady," McGill U. revusical currently on a professional run at Stratford, Ont.: "Did you see 'The Eight Commandments'? Quebec censorship, you know."

Eddie Jackson, after closing with the Jimmy Durante Show at the Carter Barron Amphitheatre, Washington, headed for the Coast to view his second grandchild, born Tuesday (23) at Encino.

Jackson Wiley, 36, conductor of the Rego Park (Long Island, N.Y.) Symphony, has been named conductor of the Springfield (O.) Symphony Orchestra, to succeed Evan Whallon, who recently went to the Columbus ditto. Wiley has also been cellist with the New York City Center Opera Co.

The rehearsal of the Boston Symphony Orchestra, in Lenox, Mass., Saturday morning (26) was open to the public, at $1 admision—for the benefit of the orchetra's pension fund. Dr. Charles Munch batoned the first Tanglewood performance of Berlioz' Sacred Triology, "L'Enfance du Christ," that night.

Theatreowner Max A. Cohen bought the 7th Ave. and 41 St. northwest corner housing a bus terminal, parking lot and taxpayer, assessed at $985,000, for cash over a 10-year $950,000 money mortgage taken back by Maidman. Property backs on the New Amsterdam Theatre and office building on West 42d St. which Cohen owns.

Eric Pleskow, UA's sales chief in Germany, flew in from Munich yesterday to be with the Mrs. (Barbara), who's expecting their first child momentarily. The Pleskow's new base next month will be Paris, as French sales distrib manager under Mo Rothman, the Continental sales boss for UA.

Dedication of the Jack Kriendler Laboratory For Heart Research —"the proudest accomplishment of our (Jack Kriendler Memorial) Foundation," according to Charles A. Berns and Maxwell A. Kriendler—scheduled for the afternoon of Aug. 13 at the Albert Einstein College of Medicine of Yeshiva Univ., The Bronx. Date marks the 10th anniversary of the death of the co-founder of Jack & Charlie's "21."

Past weekend at their near-Cortland, N.Y., estate the Claude C. (Mony Dalmes) Philippes marked a triple anniversary—their fifth, her birthday and also the 16th birthday of Claudia Philippe, the Waldorf-Astoria veepee's daughter by a previous marriage. Miss Dalmes, of the Comedie Francaise, marks her American legit debut (in English) for Gilbert Miller in a strawhat production this summer.

Arthur Charles Groves, believed to have been a dancer in the variety field some years ago, is being sought by the Salvation Army Missing Persons & Inquiry Bureau. Request was made to the Army from England to locate Groves so that an inheritance can be disposed of. Salvation Army had one report that he was the victim of an air crash, but has no confirmation and is seeking any information on Groves.

Toronto

By Bob McStay

Lorne Greene to Mexico.

Tom Daley on fishing trip to Lake Simcoe.

Ross (Tabloid) MacLean to Britain for a holiday.

Geoffrey Waddington, director of music for the CBC, off to London to conduct the Westminster Abbey Choir.

Tom Patterson, founder of the Shakespearean (Ontario) Festival, and Michael Langham, director, lecturing on playwriting at the Grand Theatre, London, Ont.

Martin Simpson, manager of the Taylor cinema chain, motoring with his family for a leisurely three weeks' vacation that will end at the Worthington Hotel, Fort Lauderdale, Fla.

Santiago

By Edythe Ziffren

Manuel Rojas snagged 1957 National Literature Prize.

Sarita Antunez, Paraguayan chirp, booked by Radio Mineria.

Nita Raya of Folies Bergere heading new "Bim Bam Bum" revue.

City council mulling over official offer of Moscow Ballet to play here.

Dr. Alfonso Leng, 73-year-old dentist and composer, awarded National Art Award for 1957.

Stage director German Becker now editor of "Mampato," weekly juvenile section of "El Mercurio."

Bernardo Trumper back in Chile after a year at Yale studying stage art direction and lighting on State Dept. grant.

Government authorized picture theatres to raise prices from 190 pesos (25c) to 240 pesos (32c), effective July 1.

Miami Beach

By Lary Solloway

(1755 *Calais Dr., Union* 5-5389)

Trudi Adams', big click at Fontainebleau led to pickup of future options.

Steve Murray joined Dick Havilland in comedy department at Murray Franklin's.

Lou Walters in town to oversee rebuilding of Copa City, which will be renamed Cafe de Paris when he lights up the place in December.

Dick Kornick, longtime publications distrib-rep (Hillman periodicals) and familiar local nitery figure, now associated with building Havana-Riviera.

Jack Rael and Patti Page with local show biz clothier Mickey Hayes partnered in group which took over President Madison hotel in a $1,000,000 deal.

Frank Dolan, ex-Park Sheraton (N. Y.) new managing director of the Eden Roc, with Jacques Ostadal, maitre d'hotel upped to food and beverage director.

Rome

By Robert Hawkins

"Riffi" (French), with $42,000 for a local first-run gross, heads Roman boxoffice figures at present, with rest of local screens practically filled with revivals. Pic is also strong in other centers.

Three Naples exhibs fined $15 each when found guilty of violating a public decency edict in posting sheets on "Zarak." Similar fines handed out in some other Italian cities for same pic.

Giulietta Masina has signed an exclusive pact with Dino DeLaurentiis for the next three years. She starts a pic with Eduardo DeFilippo in September, then another item directed by Mario Monicelli.

Mario Lanza, after ending the recording of "Seven Hills of Rome" score, started shooting the pic opposite Marisa Allasio. Abbe Lane is no longer in cast, and has left for Spain with husband Xavier Cugat.

Peter Braves through Naples on his way to Greece, where he'll appear in "The Rich Man" exteriors. Also on board ship were producer Tony Thompson and a $28,000 Rolls Royce, principal prop in the picture, interiors of which will be shot in Hollywood.

Teddy Reno has started a new quarter-hour stanza on RAI-TV. Popular singer is booked solid for long stretch ahead, but hopes to return to U. S. to consolidate his initial success there, which he was unable to follow up during his first nitery tour last year.

Amsterdam

By Hans Saatlink

(121 *Pythagoesstraat*)

Mrs. Coos Mulders, producer at Station VPRO, invited by the Foreign Service to visit the U.S. for two months on the Foreign Leader Program. She'll probably go this fall.

Actor Ko van Dijk has refused the Dutch Theatre Award "Louis d'Or," as the members of the jury did not withhold criticism. He says there was more depreciation than appreciation.

Nederlandse Comedie will perform Tennessee Williams' "The Rose Tattoo" in the course of next season. Arthur Miller's "A View From the Bridge" will stay in repertory with same company.

Theatre prizes for best actress and actor, the Theo d'Or and the Louis d'Or (named after famous Dutch actors), this year have been given to Myra Ward of the Haagse Comedie and to Ko van Dijk of the Nederlandes Comedie.

Karl Guttmann, who directed "Requiem for a Nun" with the Haagse Comedie last season, and "Diary of Anne Frank" in Arnhem (Theatre group "Theatre"), in Frankfurt and Vienna, will be dramatist with the Rotterdams Toneel.

The Piccolo Teatro di Milano has brightened the Holland Festival with the presentation of Goldoni's "Arlecchino," which in a brilliant performance broke all language barriers and enchanted the Dutch public with its wit and perfect commedia dell'arte style.

Producer Dave Dexter of Capitol Records had sounds recorded for a new disk about "24 Hours in Amsterdam." Everything is included, a school class singing, and learning English irregular verbs,

Chicago

Norman Wallace back at Red Carpet keyboard when room reopens next week.

Jayne Mansfield in town this week to plug film, "Will Success Spoil Rock Hunter?"

Jane Russell due in tomorrow (Thurs.) to bally her newest pic, "Fuzzy Pink Nightgown."

Lurlean Hunter and Australian Jazz Quintet currently at Roberts Show Lounge on southside.

Arthur Treacher and Ruth Chatterton at Hinsdale Theatre this week in "Reluctant Debutante."

Mrs. Frank Dare, Chi rep of Actor's Equity, back from annual midwestern tour of musical legits.

Herb Rogers' Highland Park Music Theatre reverting to reserved seat policy, one-price ticket experiment having failed.

Le Roy Prinz, Hollywood director, in city last week to rehearse the Barnes & Carruthers new outdoor show, "West-o-Rama."

Actor Lee Marvin and director Don Weis begin shooting new MCA telefilm series here this week, tentatively titled "Chicago Manhunt."

George A. Schmidt, prez of Riverview Amusement Park Co., who died June 3 at 72, left a $600,000 estate in trust for his widow, Mrs. Jennie Schmidt, with the exception of a $10,000 bequest to a veteran employee.

Tokyo

By David M. Jampel

Tex McCrary due in to scout material for NBC's "Tex and Jinx" show.

Group of 22 U.S. tele and radio personnel arrived for a twoweek factfinding tour at invitation of U.S. Air Force.

Universal's "Boy From Korea," scheduled to be filmed in Japan starting August, set back because of script and casting problems.

A Japanese Film Week being planned for London late in October under auspices of the Royal Cinematography Institute. Planned to open on Oct. 28 run for 10 days.

A resolution calling for immediate construction of a national theatre aimed at encouraging and preserving Japan's classic dramatic arts passed by Lower House Education Committee.

Japan film entries to the 6th World Youths Peace and Friendship Festival in Moscow, July 28-Aug. 11, will be: Shintoho's "Ningen Gyorai" (Human Torpedo); Nikkatsu's "Warewa Uminoko" (Children of the Sea); and indie "Mahiru-no Ankoku" (Darkness at Day).

Roy Disney is expected to stop here for three weeks with Mrs. Disney when making an area inspection tour in early fall. He will confer with Daiei prez Masaichi Nagata about distribution and also discuss import of Disney product for video. Stay is slated for Sept. 23-Oct. 13.

Haiti's Jean Leon Destine and troupe due here for 18 performances beginning July 26 at the Shinjuku Koma Stadium Theatre. Group includes five dancers, two drummers and singer Miriam Burton. After the four day opening Tokyo engagement, they will play other Japan keys.

Alexandra Danilova will make her third and probably last tour of Japan with Frederic Franklin, Sonja Tyven, Robert Lindgren and conductor William McDermott. The troupe will perform with the assistance of the Asami Maki Ballet unit starting at Tokyo's Sankei Hall Aug. 19 and ending Sept. 9.

Popular vocalist Tomok Takara recorded a tune called "Japanese Calypso" penned by Igor Oganesoff, Wall Street Journal correspondent, and George Sweers, AP photo editor here. Victor's studio undertook the session in hopes of further capitalizing on the calypso craze which is still rising in Japan.

Belgrade

By Stojan Bralovic

(*8. Ohridska St.*)

The eighth Dubrovnik summer festival under patronage of President Tito, was opened a solemn ceremony. Some tens of thousands, both foreign and domestic, tourists gathered together with the local people, witnessed.

Peruvian high-voiced novelty singer, Yma Sumac arrived here by plane from Paris accompanied by her composer-husband, Moises Vivank. She is very popular in this country and had successful concerts in Ljubljana, Slovenia plus two concerts in Belgrade.

American military band, which played only once in Belgrade and once in Zagreb, had excellent reception in Yugoslavia. The tickets for these two concerts were sold out well ahead. Critics were flattering as to the performance and conductor, Major Chester Whitnig.

Over 102 million cinema-goers—which is five times more than in 1939 — visited Yugoslav picture houses last year. These millions had undoubtedly more difficulties in obtaining tickets than 97 millions in 1955, since the number of film houses did not increase. There are now 1,384 permanent film places in this country.

Belgraders had their initial opportunity to see Kent Fodeba dancers and soloists group on a 12 day tour of Yugoslavia. Of 21 artists, 11 of them are for the first time on tour. Many of them, especially girls, are scarcely 14 years of age. Group will perform in 16 towns in Yugoslavia. Then proceeds to Turkey, Netherlands and Great Britain.

Summer festival will last two months. Opened with "The Legend of Ohrid," Yugoslav operaballet by Stevan Hristic, using ballet group of Belgrade National Theatre. "Boris Gudunov," "Swan Lake," "Prince Igor," "Gizelle," "Don Quixote," "Hamlet," "Le Cid," "King Oedipus," and set. Several foreign soloists and musicians will take part on the festival.

Frankfurt

American tap dancer Johnny Mack, currently at Tivoli in Stockholm, pacted for appearance at Baden-Baden, and Wiesbaden, Germany.

Henry Koster to direct "Fraulein" for 20th-Fox in Germany this fall. Norman Corwin is doing the script, and a German actress is sought for the lead.

DEFA, the East German film production unit under Russian control, has completed 10 films on its new schedule. Current season is to include 21 pictures.

The American outfit, Continental Distributing, is spending $100,000 to synchronize "Gervaise," the French film starring German actress Maria Schell, for its release in U.S.

Erma Films of Vienna doing a sequel to last year's successful film, "Sissi." It's written and directed by Ernst Marischka, and stars Romy Schneider, who played in the original. Herzog will release in Germany.

Boston

By Guy Livingston

(344 *Little Bldg.; HAncock* 6-8386)

Beatrice Lillie vacationing on the Cape.

Stan Wilson current in the the Bradford's Carousel Calypso Room.

Leo Gaffney, Daily Record film cric, back at his desk after two-week illness.

Celeste Holm in for "Back To Methuselah" current at Lee Falk's Boston Summer Theatre.

All Massachusetts fun spots reported an increase in biz this season, some as much as 25%.

Fanny tops the Casino burlesque bill with new traveling shows opening weekly all summer.

Harvard Gilbert and Sullivan Players doing "The Gondoliers" in Sanders Theatre through Aug. 3.

Trans-Lux Theatre adopted permanent first-run policy this week after experimenting with some 15 first-run art films.

Minneapolis

By Les Rees

Old Log strawhatter presenting "Anniversary Waltz."

First of Minneapolis Symphony summer "under the stars" concerts at local baseball stadium drew more than 6,000 people.

Minneapolis Symphony Orchestra Assn. re-elected Phillip W. Pillsbury president and reappointed Boris Sokoloff biz manager.

Ricky Nelson from tv, who boasts of a platter best-seller, first of "names" inked for Minnesota State Fair grandstand show next month.

James S. Lombard, Minnesota U.'s concerts and lectures department director, named government's cultural representative to Israel which he'll visit this fall.

Detroit-Cincinnati (N.L.) exhibition baseball game, staged by 22,000-seat Metropolitan stadium bondholders and scaled at $5 top, an $85,000 advance sellout.

Pittsburgh

By Hal V. Cohen

Lorella Val-Mery back to N.Y. after winding p.a. job with Civic Light Opera.

Tom Burton quit the Sykes agency to open his own public relations office.

Hollywood

Marni Nixon recuping at Cedars after appendicitis attack.

Jimmy McHugh tossing a birthday party for Louella Parsons Sunday (4).

Mort Sahl settling down in Southern California.

Bernie Sindell ankled his 13-year post as a veepee of Jaffe Agency to form his own agency.

Nate Blumberg recuping at St. Joseph's hospital after a heart attack.

Rosalind Russell vacationing at Coronado before returning to Broadway for "Auntie Mame."

Yvonne De Carlo accidentally kicked through a pane of glass in a patio door and to have 40 stitches taken in her foot.

Deal in works for merger of Rogers & Cowan and Arthur J. Jacobs praiseries, with Jacobs becoming head of N. Y. office.

Superior Court Judge Clyde W. Triplett gave Tommy Sands permission to invest 60% of his $42,000 record royalties thus far, in a local savings and loan outfit.

Off-Broadway

Continued from page 113

in a cafe atmosphere. The productions, to be performed by a permanent company, would be geared along repertory lines.

The plan calls for an admission tab of $3.50 per person, to include coffee, tea and light refreshments. The spot will also operate as a restaurant from 11 a.m. until 8 p.m. and as a cabaret from about 11.30 p.m. to 2 a.m. The post-performance switch to a nitery motif was recently employed at the Seventh Ave. South Theatre prior to its reverting to regular club activity as Lower Basin Street.

Posner and Main estimate their pre-production costs will total $21,645, with the cost of individual subsequent productions running $1,600. The weekly operating expense is figured at $2,328. Under the terms of their limited partnership agreement, they can get the project underway once $45,000 is raised.

The $40,000 tab represents Banner Productions' planned capitalization on a multiple program for the Carnegie Hall Playhouse. The group plans presenting four different productions a week, a straight play on a regular eight-performance sked, a weekend children's show, Friday and Saturday night variety bills and Monday evening staged readings of "works-in-progress."

The combined budget on the quartet of offerings is figured at $27,000 The production outfit incidentally, was organized by Arnold Perl, Howard Da Silva, Sanford Friedman and Myron Weinberg, the latter two also operating the theatre. The initial regular play slated to open next Sept. 16, will be "Tevya and His Daughters," adapted by Perl from stories by Sholom Aleichem. Da Silva will direct.

The operation contemplated for the Murray Hill area is the Seven Arts Center, to include two proscenium houses, a theatre-in-the-round and other activities. It will be operated by the Murray Hill Academy of Theatre & Art, a corporate firm headed by realtor Walter Cohen, Oscar Lerman and Martin Cohen. The latter two were formerly represented on Broadway as co-producers, with Alexander Carson of "The Vamp."

The remaining spot is a village nitery being converted into an off-Broadway theatre. Making the switch from acts to actors is Jimmy Kelly's, which has been taken over on a 10-year lease by Lee Paton and David Long. They plan a three-way operation, including theatre, restaurant and drama school.

The first production scheduled by Miss Paton and Long is a new version with songs of the English oldie, "Sweeney Todd, the Demon Barber of Fleet Street." It's slated to open Aug. 27 under the direction of Michael Casey, formerly Tyrone Guthrie's assistant at the London Old Vic.

Although not exactly in the multiple-project vein, but definitely off-beat, is Alexander H. Cohen's planned Nine O'Clock Theatre on the eastside. In addition to going in for unusual presentations, the producer also plans to serve customers after-dinner coffee and cuffo drinks during intermission.

OBITUARIES

SACHA GUITRY

Sacha Guitry, 72, French playwright-actor, died July 24 in Paris after a long illness. Actor, author, producer and humorist, he was one of the leading French legit-film figures, and the son of the late Lucien Guitry, a leading French actor.

Author of 115 plays, Guitry wrote the dialog and scenarios for 29 films as well as several books. He made his debut when he was 5 years old in a pantomime, written by his father and the Russian actor Davidoff. He performed this before Czar Alexander III. At 16, he wrote a one-act play. This first work, called "Le Page," was turned into a comic opera.

After several unsuccessful attempts at acting, Guitry again began to write. In 1905 came his first success, "Nono," a comedy in which he made his first London appearance via a 1920 revival. Others include "Beranger," "Je T'Aime," "Mon Pere Avait Raison," "Tel Pere," "Tel Fils" and "Un Miracle." In 1927 he appeared in New York in a musical play, "Mozart," with his first wife, Yvonne Printemps, in the title role. They did it first in Paris.

Turning to films in 1935, he produced "Pearls of the Crown," "Story of a Cheat," "Champs Elysees" and "Nine Bachelors." Guitry often chose history as the basis for his film material, and early this year brought out "A Royal Affair in Versailles," in which he played Louis XIV. Among other lives he portrayed were those of Pasteur, de la Fontaine, Moliere, Napoleon, Louis XI, Richelieu, Franklin, Francois I and Talleyrand.

Suspected of sympathies with the enemy during the occupation of France in World War II, Guitry was arrested without warrant at the liberation and imprisoned for two months before being cleared of all charges against him. He told of his wartime experiences in two books, "Quatre Ans d'Occupation" and "Soixante Jours de Prison."

His fifth wife, actress Lana Marconi, survives.

In Remembrance
BARRETT H. CLARK
August 5, 1953
His Staff at
Dramatists Play Service, Inc.

JACK WALLER

Jack Waller, 72, violinist, composer and legit impresario, who staged a number of London's biggest musical hits, died July 28 in London.

Waller launched his career as a violinist and later sang ballads, including some of his own compositions. Later, he toured the U.S. with an orchestra. On his return to London, he made his legit bow in "Robey en Casserole." In 1924, in partnership with Herbert Clayton, he returned to the U.S. and purchased the British rights to "No, No, Nanette," which he produced in London in 1925.

His productions also included "Princess Charming," which contained two of his own compositions, "Palace of Dreams" and "I Love You So." This was followed by "Mercenary Mary," "It Pays to Advertise" and "The Best People." Others included "The Boy Friend," "Hit the Deck", "Hold Everything" and "Sailor Beware," latter now at London's Strand Theatre.

JOYCE KILMER
July 30, 1918
"TREES"

LAWRENCE K. ELLIOTT

Lawrence K. Elliott, 57, actor and radio announcer, died July 27 in Port Chester, N.Y.

A pioneer in radio, Elliott began his career in Washington, where he was the Presidential White House announcer for CBS. He came to N. Y. in 1938 and originated the "Rising Sun Show" for WABC. He was also the announcer on the Fred Allen, Andre Kostelanetz, Bob Hawk and the Alan Young shows. Last year he began an acting career on tv appearing on the "Kraft Theatre" show.

Wife, daughter, son, five brothers and two sisters survive.

RUBEY COWAN

Rubey Cowan, 66, songwriter-producer-agent, died of a brain hemorrhage July 28 in Los Angeles.

Cowan was a charter member of ASCAP and had his own pubbery before joining Paramount Publix as show stager. In the early '30s he headed the NBC Artists Bureau, then shifted to head Paramount's radio operations. He ran his own talent agency on the Coast until 1947 when he moved into tv promotion. His songs included "I Had to Change Words," "Somewhere in France," "If I Had My Way."

Wife, two sons, Warren and Stanley, both Hollywood publicists, and two sisters survive.

R. PHILIP HANNA

R. Philip Hanna, 46, a radio singer and tennis player, died July 20 in Forest Hills, Queens, shortly after playing a semi-final championship match at the Seminole Club in Forest Hills.

Hanna had been active in tennis for many years and became a senior player in 1955, when he was crowned national senior champion. As a baritone, he had appeared on numerous radio and tv programs, including NBC's "Bride and Groom" tv show. He also played in the London production of "Brigadoon."

Wife and daughter survive.

KENNETH ROBERTS

Kenneth Roberts, 72, Pulitzer citation winning historical novelist, died July 21 at his home in Kennebunkport, Me. Several of his books were made into films, including "Northwest Passage" and "Lydia Bailey." Before he was stricken several weeks ago, he had just completed reading proofs on his seventh novel, "Water Unlimited," which will be published in October. In all, he wrote 26 books.

His wife survives.

RUSSELL RINDEY

Russell Rindey, 40, assistant city manager for Interstate Theatres in Houston, died July 9 in that city after a heart attack. He had been with the Interstate circuit for 28 years, starting as an usher in Dallas. He came to Houston 22 years ago to work in the Interstate warehouse, was named manager of the Tower 13 years ago and three years ago became assistant city manager.

Survived by his wife, a son and daughter.

JOAQUIN MONTANER

Joaquin Montaner, 65, dramatist and journalist, died of heart failure in Barcelona, Spain, July 12. His last article appeared in the Barcelona daily "La Vanguardia" July 9.

His drama "The Student from Vich" won the 1929 Piquer Award and in 1952 his novel "Don Ramiro el Grande" (Ramiro the Great) won the City Award granted by the Municipality.

Survived by his wife.

J. LEGRAND EVERETT

J. Legrand Everett, 57, former radio announcer with WBT, Charlotte, N. C., died of a heart attack July 21 in a Washington, D. C., hospital.

Everett, a native of Rockingham, N. C., was with WBT from 1931 until 1936 as chief announcer and program director. He left Charlotte to join the staff of radio station WJSB (now WTOP) in Washington.

ROBERT TESSEMAN

Robert Tesseman, actor, died July 27 in New York. At one time he was with the Jessie Bonstelle stock company, and also appeared on the Keith-Albee vaudeville circuit. In 1927, he joined NBC, and was emcee for the "Wrigley Hour," "Cavalcade" and "High Jigger's" radio shows. He retired in 1942.

His sister survives.

MAX SCHOSBERG

Max Schosberg, 85, retired executive manager in charge of candy sales for Paramount Theatres, Inc., died July 26 in Scarsdale, N. Y. He joined Paramount Theatres in 1925 and remained there until his retirement eight years ago. In 1929, he was instrumental in instituting the sale of candies on a national scale in film houses.

Three sons survive.

HENRY ROBERT MORETON

Henry Robert Moreton, 35, comedian, died at his London home July 22. He began his career as a Shakespearean actor, but switched to comedy after the war. He wrote scripts for the BBC's radio show, "Variety Bandbox," and made his first major broadcast in this series in 1948.

He appeared extensively on radio and tv.

LUCIUS S. THOMAS

Lucius S. Thomas, 55, former vaudeville dancer who had operated the Thomas Hotel and Bar in Toledo for the last 16 years, died July 23 in Toledo. In the 1920s Thomas, a Negro, was known as "Mister Shoes" in vaude. He did a humorous routine in which he leaned in various directions without moving his feet.

A daughter survives.

FRANK FENTON

Frank Fenton, 51, actor, died July 24 in Hollywood after a brief illness. After making his stage bow in "The Philadelphia Story" in New York and touring the country with Katharine Cornell in "Alien Corn," "Romeo and Juliet" and "The Barretts of Wimpole Street," he became a film player in 1942.

Surviving are two daughters.

CHARLES VAN ARSDALE

Charles Van Arsdale, 77, a director and production manager in the early film days, died July 26 in Bloomfield, N.J., after a long illness. He had worked for Paramount, Pathe-News and the former Biograph Studios in Fort Lee between 1914 and the 1930s.

Wife, and two sons and a brother survive.

JERRY SCHOLER

Jerry Scholer, manager of Warners' Ohio Theatre, Sandusky, O., since 1934, died in that city July 28 from heart trouble.

Showman, in his early 60s, formerly managed houses for Fox and Warners in his hometown New York and in Phoenix, Ariz.

MIMI SCHWARZ

Mimi Schwarz, 72, veteran member of the repertory company at the Volkstheatre in Vienna, Austria, committed suicide recently.

Despondent over death of her husband, Teddy Grieg, also long with the same group.

Catherine T. Murphy, 35-year-old daughter of Deputy Under Secretary of State, who was found dead of a gunshot wound at her parents' home, was the sister of actress Rosemary Murphy and N. Y. Times news staffer Mildred Murphy.

John Romano, 61, actor died July 24 in Hollywood. Starting on the Italian stage, he later appeared in New York legit and in films. Wife, two brothers and two sisters survive.

Mrs. Ida Mae Pierpont Stephens, 81, a singer and widow of Ward Stephens, pianist-composer, died July 27 in New Canaan, Conn.

Her daughter and sister, actress Laura Pierpont, survive.

Taylor E. Duncan, 82, for 27 years a member of Columbia Pictures' police department, died July 24 in Hollywood. Wife, son and daughter survive.

Father, 66, of Barney Biro, legit stage manager, died of heart attack in Los Angeles, July 22.

Mother, 80, of Fran Allison, of ABC-TV's "Kukla, Fran and Ollie," died July 23 in Chicago.

Downtown Ills

Continued from page 3

tic market is a blockbuster. "80 Days" and "Commandments," for all their loot, have not even shifted into high in exhibition.

"Seven Wonders" has built-in tricky economics because of the unique manner of marketing—theatres taken on lease and equipped with the required three projectors and treble-panel screen. But these are more or less the mechanics; the fact is that the public is still buying it at the continuing tall tariff. It's in its 67th week at the Warner Theatre, New York, at a $3.50 top and commensurate money-making runs have been established around the country. The weekly gross at the Warner continues at over $30,000.

Long Staying

Part of the sell for these productions is the sell itself. A picture takes on an immediate aura of bigness when it goes two or three a day at advanced scales. And the longer the run the deeper the publicity penetration. "In Gotham, "Commandments" goes into its 37th week tomorrow (Thurs.) and "80 Days" is in its 41st.

It seems a cinch that either of these two could have brought in heavy money at a faster clip via fullscale national release in somewhat of the standard manner. But in view of the long-haul potential, no one's doubting the wisdom of the roadshow policy.

Leading to another factor. There's some Monday morning quarterbacking around town (N.Y.) that "Pride and Passion," which Stanley Kramer made as a United Artists release, might have fared even better via the two-a-day. It's big now and whether it could have been bigger can only be a matter of guesswork.

But producers of the future epics doubtless are to be influenced by the b.o. behavior of the roadshow policy as it now obtains (with such upbeat results) with "Seven Wonders," "Commandments" and "Eighty Days."

'Lafayette of Israel'

Continued from page 2

killed fighting for a foreign country.

Garmes plans ot produce the film as a high-budget property, on location in Israel and Hollywood. Mitch Hamilburg is packaging the deal after closing negotiations with Mrs. Emma Marcus, widow of the soldier who served with MacArthur in the Philippines and with President Roosevelt at Yalta and President Truman at Potsdam before retiring to private law practice, from which he emerged to become the "Lafayette" of Israel.

Garmes leaves for New York next wek to confer with Mrs. Marcus and Judge Arthur Schwartz, who represents the estate and the Mickey Marcus Foundation, on the story line.

R&H Yen

Continued from page 1

version of "Life With Father" must await a suggested treatment from Howard Lindsay and Russel Crouse, authors of the original play.

He and composer Rodgers are not considering the idea of doing a show for toll-television, Hammerstein revealed. It poses far too many payoff problems as the moment, he explained. "They talk about making $1,000,000 in one night," he commented, "but that's the last thing you'd want to do.

"What you want is to spread any $1,000,000 payoff over a period of time—otherwise you don't keep any of it. Besides, there's the problem of what to do about the actors. They might lose a year's pay for the sake of a one-night stand."

B'klyn Theatre

Continued from page 1

Longer! Reach for a sweet instead of a smoke. Effective Aug. 1, sale of all cigarets—plain or filter tip—will be discontinued at the Ave. U Theatre."

Greene's stunt of chromium-plating pennies brought a desist order from the Treasury Dept. which claimed that the pennies looked too much like dimes. His token stunt brought patrons to the theatre, but the Transit Authority frowned on the whole idea, especially since Greene had a "U" stamped on the tokens. He gave up his plan to make a test of the bingo ban when Harry Brandt, president of the Independent Theatre Owners Assn. advised him against it.

Hildegarde Boff

Continued from page 2

the alfalfa fields but nobody objected.

Music critics for the three dailies also succumbed to the Hildegarde brand of charm, giving her boffo notices.

Al fresco concert with a nitery flavor satisfied the backers so much that they signed her for a return date next summer. Aiming to draw more young generation trade, they have lined up John Sebastian as harmonica guest-soloist Aug. 7, with Erroll Garner, jazz pianist, in symphony bow with Mitch Miller as guest conductor, due Aug. 15.

The chanteuse, slated for an Aug. 8 return to the Palmer House, Chicago, plans a concert tour with similar longhair outfits next winter.

Washed-Out Tales

Continued from page 3

aware neither film deals with a topical subject, and said he never suggested all pix should be topical. "I was merely trying to point out a direction for picture makers that I feel has been unfortunately neglected of late, a direction that writers, on their own, might attempt to explore more often with profitable results.

"It seems to me that too many screenwriters lack the courage to go out and develop an original piece of material on their own; they are nearly all looking for an idea to be thrown in their laps and the guaranty of a weekly salary; yet every good novel and play is the result of a writer's faith in an idea and his lonely effort to bring it to fruitation.

"In bringing this up I do not mean to insult the writers, who have made enormous contributions to the motion picture industry; I simply hope to stimulate thinking along unexplored areas. My criticism is a plea for the kind of material the industry needs so desperately at the present time. I am positive our writers have it in them if they'll accept the creative challenge the contemporary scene offers. It requires courage, and a lot of 'blood, sweat and tears' must be poured into any attempt."

MARRIAGES

Joan Regan to Harry Claff, Sidcup, England, July 27. She's a singer; he's box office manager at the London Palladium.

Richard A. Oxtot to Alvina Taylor, in Berkeley, Cal., July 23. He's a Dixieland bandleader; she's a non-pro.

Norma Siddall to Michael Joseph, at Leeds, Eng., recently. He is theatre owner.

June Sullivan to Ralph Glazer, Las Vegas, July 17. She's a CBS secretary; he's account exec with New York office of CBS Radio spot sales.

Deane Ward to Everett Greenbaum, Santa Barbara, Cal., July 25. He's a television writer.

Katy Hammer to D. B. Jamison, Houston, July 27. Bride is on the staff of KPRC there.

Virginia Gleaves Rich to Robert James Barnet, July 26, Atlanta, at the home of the bride's father, Richard H. Rich, president of the department store bearing his name and prez of the National Retail Dry Goods Assn. Both are members of the N. Y. City Ballet, she in the ballet corps, he a soloist.

Merle Oberon to Bruno Paglial, Rome, Italy, July 28. She is a film actress.

Anita Cerquetti to Edo Ferretti, Florence, Italy, July 18. Both are singers.

BIRTHS

Mr. and Mrs. Bob Black, daughter, Pittsburgh, July 19. Mother was secretary to Cal Jones, KDKA-TV program director.

Mr. and Mrs. John Whited, son, Pittsburgh, July 19. Mother is Marlene Gornall, tv model and announcer. Father is tv writer-producer.

Mr. and Mrs. Dick Hyde, daughter, Chicago, July 19. Father is singing emcee at New Nixon in Pittsburgh.

Mr. and Mrs. Phil Busse, son, Santa Monica, Cal., July 20. Mother is secretary to writer-producer-director Dan Taradash.

Mr. and Mrs. Freddie Sales, daughter, at Epsom, Eng., recently. Father is stage and tv comedian.

Mr. and Mrs. Bud Ford, son, July 24, Bronxville, N.Y. Father is a director at WRCA, N.Y.

Mr. and Mrs. Hank Thornley, twin sons, June 25, in Sacramento, Calif. He's a KBET newscaster.

Mr. and Mrs. Carl Betz, son, Hollywood, July 24. Parents are actors.

Mr. and Mrs. Ralph Farnworth, son, New York, July 26. Mother is former singer, Maria Caruso; father is currently in "The Most Happy Fella."

Mr. and Mrs. George Alan Smith, daughter, July 30, N.Y. Father is executive director of the American Theatre Wing and off-Broadway legit reviewer for VARIETY.

Dr. and Mrs. Mirko Skofic, son, Rome, Italy, July 28. Mother is film actress Gina Lollobrigida; he's her personal manager.

Mr. and Mrs. Perry Leff, son, July 28, New York. Mother is the former Roberta Racionzer, ex-BBD&O and the Advertising Council; father is a talent and package agent with Frank Cooper Associates.

Mr. and Mrs. Seymour Reed, son, Mt. Vernon, N. Y., July 29. Father is exec v.p. at Official Films.

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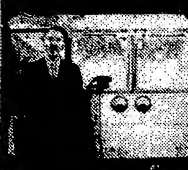


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